

Beckfoot School

**Knowledgeable
And Expert Learners**

Year

10

Options Subjects Knowledge Organisers

2023/24
Half-Term

2

enjoylearn**succeed**

Name:

Tutor group:

The knowledge organisers on the following pages are for your options subjects. You should use these to complete your weekly 'Revise like a Beckfooter' activities alongside the core subject knowledge organisers in your main ILBs

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1 Customer Needs			2 Market Research		Key Word	Definitions
1	What do we know?	How to identify and understand customer needs	1	What do we know?	Market research is used to find out what potential target market customers need and want	Market Segmentation Breaking down a market to identify different target markets
2	Difference between goods and services	Goods – something that you buy and you can touch. Laptop Services – Something that you buy but cant touch. Eg, Haircut	2	Different types of research	Primary Research (field): Surveys, Questionnaires, Focus Groups Pop up ads Secondary Research (desk): Market Reports, Internet, Statistics	Dynamic Market A market that is constantly changing
3	Difference between needs and wants	Needs are necessities: Food, Water, Warmth Wants are desirables: Iphone, designer clothes, concert tickets	3	Types of Data	Qualitative Data: hard to analyse, more time consuming to collect, but offers more indepth answers Quantitative Data: Easier to analyse, quicker to collect, but limited feedback	Demographic Demographic segmentation is market segmentation according to age, race, religion, gender, family size, ethnicity, income, and education
			4	How has social media change market research?	Social media has offered new ways of collecting data. It is fast, directed at specific target markets globally, offers a wider range of answers	Focus Groups a group of people assembled to participate in a discussion about a product before it is launched, or to provide feedback
			5	Reliable data sources	Market research can only be done on reliable information, like Gov Reports, credible sources. NOT google or Wikipedia	Market Map Market mapping is the process of using a graph to plot competitors and their products to understand competitor behaviour and spot a gap in the market
3 Market Segmentation			4 The Competitive Environment		Gap in the market	Gaps in the market represent opportunities for Business to expand their customer base
1	How do we segment the market?	Markets can be broken down in to different groups: age, gender, lifestyle, income, location, ethnicity, demographics	1	What do we know?	Assessment of the competition in the market	Risk Possibility of making a loss
2	Why do market maps help?	They analyse 2 different factors in a market: price V quality They identify any gaps in the market They can analyse Business competitors	2	How does it work?	S – Strengths W – Weaknesses O – Opportunities T – Threats	Primary Research Research that is collected for a specific reason and has never been collected before
	What is customer profiling?	Building a customer profile can help run a better marketing campaigns that, in turn, increases profits	3	What impact does this have?	It allows the Business to make informed decisions based on their competitors	Secondary Research Research that has been carried out before by another person, for a different reason.
						Qualitative Data Data gathered using opinions 'I think that....'
						Quantitative Data Data that can be expressed by numbers – statistics or percentages Gathered by multiple choice options for answers

1 Customer Needs

1	What do we know?	
2	Difference between goods and services	
3	Difference between needs and wants	

3 Market Segmentation

1	How do we segment the market?	
2	Why do market maps help?	
	What is customer profiling?	

2 Market Research

1	What do we know?	
2	Different types of research	
3	Types of Data	
4	How has social media change market research?	
5	Reliable data sources	

4 The Competitive Environment

1	What do we know?	
2	How does it work?	
3	What impact does this have?	

Key Word	Definitions
Market Segmentation	
Dynamic Market	
Demographic	
Focus Groups	
Market Map	
Gap in the market	
Risk	
Primary Research	
Secondary Research	
Qualitative Data	
Quantitative Data	

- **Pseudocode**

- Discard half of the list
- Repeat until found

DATA SET

Item1	Item2	Item3	Item4	Item5	Item6	Item7
-------	-------	-------	-------	-------	-------	-------

↑

Direction of search →

©teach-ict.com

Original set	9	23	2	5	34	56
Step 1	9	23	2	5	34	56
No swap needed	9	23	2	5	34	56
Step 2	9	23	2	5	34	56
Swap	9	2	23	5	34	56

[illegible]

is a set of step by step instructions in the style of a programming language but using plain English.

Algorithms

1	
---	--

Searching Algorithms

1	
---	--

Searching Algorithms

2	
---	--

Sorting Algorithms

1	
---	--

2	
---	--

Key Vocabulary

1	Abstraction	
2	Decomposition	
3	Algorithm	
4	Pseudocode	



Comparison Operators	
Operator	Meaning
==	Is equal to
>	Is greater than
<	Is less than
<> or !=	Is not equal to
>=	Greater than or equal to
<=	Less than or equal to

Data Types and Operations
<ul style="list-style-type: none"> - Integer e.g. 23 - Real e.g. 23.7 - Character e.g. A or 5 - String e.g. A546TH - Boolean e.g. TRUE or FALSE. - Operations - ADD + - SUBTRACT - - DIVIDE / - MULTIPLY * - MOD - DIV - EXPONENTIATION **

Translators & Facilities of Language
<p>Low level languages:</p> <ul style="list-style-type: none"> - Machine language <ul style="list-style-type: none"> - Op-code & Operand - Assembly language <ul style="list-style-type: none"> - Mnemonics <p>High level languages:</p> <ul style="list-style-type: none"> - Closer to human language <ol style="list-style-type: none"> 1. Assembler 2. Compiler 3. Interpreter <p>Integrated development environment (IDE)</p> <ul style="list-style-type: none"> - Source code editor. - Error debugger. - Run time environment. - Translator (compiler or interpreter). - Automation tools
Robust Programs
<ul style="list-style-type: none"> - Defensive design considerations: <ul style="list-style-type: none"> - Input validation - Planning for contingencies - Anticipating misuse - Authentication - Maintainability: <ul style="list-style-type: none"> - Comments & Indentation - Types of testing <ul style="list-style-type: none"> - Iterative - Final / terminal - Logical errors, syntax errors, and runtime errors

Key Vocabulary		
1	Variable	A named value which can be changed as the program is running.
2	Constant	A named value which cannot be altered as the program is running.
3	Syntax	The arrangement of words and phrases
4	Boolean	A way of defining 1 or 0. Sometimes used as a way of defining algebraic notation



Comparison Operators	
Operator	
==	
>	
<	
<> or !=	
>=	
<=	

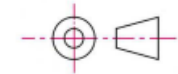
Data Types and Operations

Translators & Facilities of Language




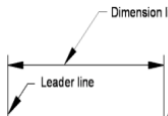
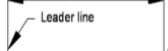
Robust Programs




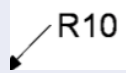
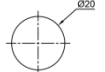
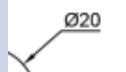
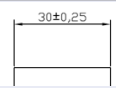
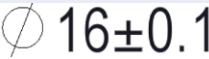

Key Vocabulary		
1	Variable	
2	Constant	
3	Syntax	
4	Boolean	



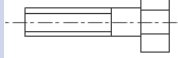


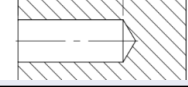
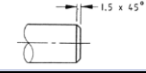
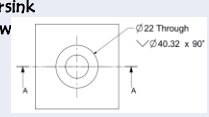
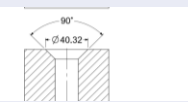
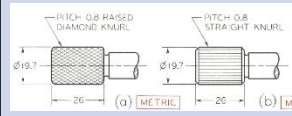


Standard conventions in BS 8888 and how these are applied

Meaning Of Line Types:		
Outlines		Visible outlines & edges
Hidden Detail		Hidden outlines and edges.
Centreline		Chain thin: Centre lines and lines of symmetry.
Projection, Leader Line		Continuous thin line
Dimension		Continuous thin line

Standard Conventions For Dimensions		
Linear Measurements	 <p>Parallel Dimensioning Parallel dimensioning consists of a number of dimensions that originate from a specific edge (Datum Edge).</p>  <p>Chain Dimensioning Chain dimensioning consists of a chain of dimensions. This method can lead to an accumulation of tolerances that will affect the function of the part.</p>	
Radius		
Diameter		
Tolerances		
Surface Finish		Known as a 'tick' symbol.

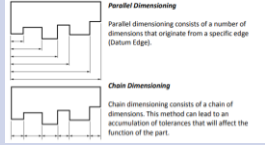
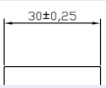
Abbreviations		
Across Flats	AF	Width across flats is the distance between two parallel surfaces on the head of a screw or bolt, or a nut.
Centre Line	CL	Centre lines denote a circular feature such as a shaft or a hole. Or a plane of symmetry.
Diameter	Ø	
Drawing	DRG	
Material	MATL	
Square	SQ	□ If preceding a dimension

Representation Of Mechanical Features				
Threads	Male		Female	
Holes	Through Hole		Blind Hole	
Chamfers	Chamfer at 45°		A Symmetrical Sloping Surface At An Edge Or Corner	
Countersinks	Countersink Plan view		Countersink Side view	
Knurls	 <p>Knurling is a manufacturing process, whereby a pattern of straight, angled or crossed lines is rolled into the material</p>			


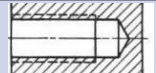

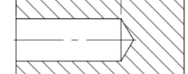
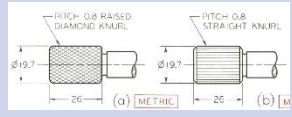


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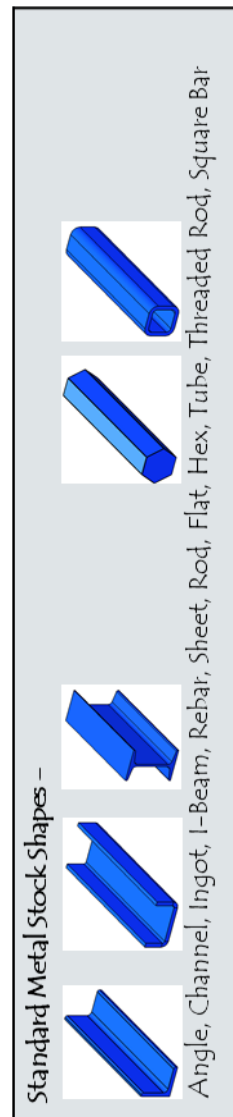
Representation Of Mechanical Features		
Threads		 
Holes		 
Chamfers		A Symmetrical Sloping Surface At An Edge Or Corner
Countersinks	Countersink Plan view	Countersink Side view
Knurls		

2.1 Mechanical Properties of Materials

1	Yield Strength	The maximum force that can be applied before a material begins to change shape permanently (will return to its original shape before this point is reached).
2	Tensile Strength	The maximum force that a material can take before breaking when it is stretched (pulled).
3	Compressive Strength	The ability of a material to withstand loads that reduce the size of that material (squash it).
4	Elasticity	The ability of a metal to resume its normal shape after being stretched or compressed.
5	Ductility	The ability of a material to be drawn out into wire or thread without losing strength or breaking.
6	Hardness	The measure of the resistance of a material to surface indentation, abrasion, or scratching.

2.2 Other Properties Influencing Manufacturing

7	Malleability	Is capable of being extended or shaped by beating with a hammer or by the pressure of rollers.
8	Machinability	A characteristic of a metal that makes it easy to drill, shape, cut, grind, etc. Materials with good machinability can be cut with relatively little power and low cost.
9	Material Cost	Material costs can be a balancing act between the function of the part and the cost. Usually the more expensive materials will be harder, greater wear and corrosion resistance, improved appearance.
10	Manufacturing Cost	The material selected will have an impact on the cost of manufacture. Some materials will be harder to machine and will take more time to work with which will have costs implications. Wear and tear on tools, greater energy costs, regular maintenance of machines.
10	Sustainability	Meeting the needs of today without compromising the ability of future generations to meet their own needs. Definition; The process of using resources in a way that does not compromise the environment or deplete the materials for future generations.



Topic Area 2: Engineering Materials

2.3 Types of engineering materials and how they are processed

2.3.1 Materials; Metals

Ferrous Metals		These Metals Contain IRON (Fe).
1	Iron	Machine Bases, Metalworking Vices
2	Tool Steel (Carbon Steels)	Screwdrivers, Hammers, Saws
3	Low Carbon Steel (Mild Steel) (<0.6% Carbon)	Low carbon steel has good enough strength for building frames in construction projects
4	High Carbon Steels (Tool Steel) (>0.6% Carbon)	Extreme hardness and resistance to wear, very high carbon steel often used for cutting tools that retain their sharp edge . (Not as high carbon content are used for Screwdrivers, hammers, saws)
5	Stainless Steel	Sinks, Rules, Cutlery
6	High Speed Steel	Drill Bits, Lathe Tools
Non-ferrous Metals		Metals which do not contain IRON.
7	Copper	Plumbing & Electrical Components
8	Aluminium	Cooking Foil, Sauce Pans, Ladders
9	Zinc	Coatings On Steel Products
Alloys		A mixture. of two or more metals.
10	Brass	Plumbing Accessories
11	Bronze	Boat Propellers

2.3.3 Materials; Ceramics

1	Tungsten Carbide	Cutting Tool Tips
2	Silicate Glass	Resistant to very high temperatures and very strong, used in the lining of melting furnace burners, as blocks with windows for pyrometers.
3	Silicon Glass	Silicon glass is widely used in optics, photometry and spectroscopy . It is used in laser lenses and mirror prisms

2.3.4 Materials; Composites

A material made from **two or more** different materials that, when combined, are stronger than those individual materials by themselves.

1	Glass Reinforced Plastic (GRP)	Car / Boat Bodies, Bike frames
2	Carbon Fibre	Bicycle Frames, Sports equipment

2.3.5 Materials; Smart & New Materials

1	Shape-memory Alloys	Dental Braces, surgical implants, fire prevention.
2	Thermochromic Materials	Thermometers for rooms, refrigerators, aquariums, and medical use.
4	Quantum Tunnelling Composite (QTC)	Switches on mobile phones, pressure sensors and speed controllers
5	Photochromic Pigment	Used to protect your eyes from harmful UV rays

2.3.2 Materials; Polymers

Thermoplastics		Can be remoulded numerous times with the application of heat.
1	Acrylonitrile-butadiene-styrene (ABS)	Appliance casings
2	High Impact Polystyrene (HIPS)	Vacuum Forming, electronics casings
3	Polycarbonate	Safety Goggles, Bullet Proof Windows.
4	Polylactic acid (PLA)	Eco-Products; cups, lids, cutlery, straws and containers made from a biopolymer called PLA. Made from starchy plants like corn. Also Medical Equipment, Food Containers .
Thermoset Plastics		Polymers which cannot be remoulded once set in shape.
5	Polyester Resin	Used in GRP – Car/ Boat bodies
6	Urea-formaldehyde	Electrical fittings, Door Handles.
7	Epoxy Resin	Glue, Casings, Coatings.
8	Phenol-formaldehyde	Heat resistant saucepan handles

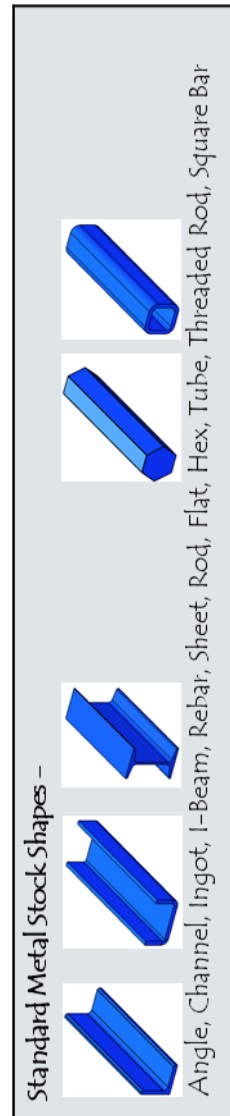
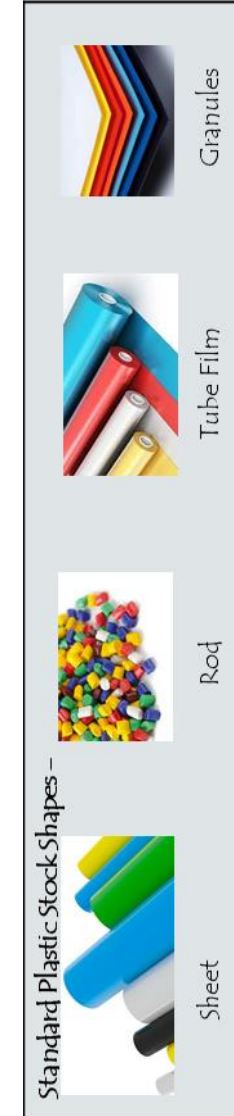
Smart Materials – materials which have properties that can be significantly changed in a **controlled fashion** by external stimuli, such as heat, moisture, electric or magnetic fields, light.

2.1 Mechanical Properties of Materials

1	Yield Strength	
2	Tensile Strength	
3	Compressive Strength	
4	Elasticity	
5	Ductility	
6	Hardness	

2.2 Other Properties Influencing Manufacturing

7	Malleability	
8	Machinability	
9	Material Cost	
10	Manufacturing Cost	
10	Sustainability	



Topic Area 2: Engineering Materials

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Non-ferrous Metals		Metals which do not contain IRON.
7	Copper	
8	Aluminium	
9	Zinc	
Alloys		A mixture. of two or more metals.
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7	Epoxy Resin	
8	Phenol-formaldehyde	

Smart Materials – materials which have properties that can be significantly changed in a **controlled** fashion by external stimuli, such as heat, moisture, electric or magnetic fields, light.

Knowledge Group 1 Papier-mâché

1	Tissue paper	Thin, soft paper, typically used for art projects with transparent qualities.
2	Papier-mâché	A malleable mixture of paper, PVA glue and water that becomes hard when dry.
3	Textured (surface)	Having a rough or uneven surface or consistency.
4	Stippling (papier-mâché)	A painting technique where a paintbrush is held in a vertical position and used to apply a PVA and water solution over tissue paper.
5	Crease	A line or ridge produced on tissue paper by folding, pressing, or crushing.

Knowledge Group 3 Presentation

1	Contextual Analysis (Analysing the work of artists)	Annotations or keywords from a critical and analytical perspective about the artist's work. This will consist of a <i>Personal Response</i> and reflections on the <i>Aesthetics</i> , <i>Meaning</i> and <i>Context</i> .
2	Good Composition (Layout)	Content carefully positioned which looks well-balanced and aesthetically pleasing.
3	Titles/ Headers	Clear and stylistic labels which are influenced by the contextual sources.

Knowledge Group 2 Painting

1	Gouache Paint	An opaque water-medium paint consisting of natural pigment, water, and a binding agent.
2	Tint	A hue produced by adding white.
3	Shade	A hue produced by adding black.
4	Saturation	The intensity or purity of a hue.
5	Colour Blending	The process of applying gradual tone using a dark colour and layering a similar (lighter) colour.
6	Tonal Modelling	Tonal modelling is a means for the artist to create a sense of three-dimensional form in a drawing or painting.
7	Highlights	The areas on an object where light is hitting.
8	Shadows	The darker areas on an object where light is not hitting.
9	Detail	A distinctive feature on a piece of art which can be seen most clearly close up.
10	Drybrush	A painting technique in which a paintbrush that is relatively dry, but still holds paint, is used.

Key Vocabulary

1	Artist Study	A painting, drawing or sculpture emulating the techniques and approaches of the artist.
2	Nicola Tilley	Artist and watercolourist from Cornwall who produces textural paintings of rusty chains using gesso.
3	Graphite transfer	Transfer process where the back of an image is covered in graphite before being fastened on top of a surface. The front of the image is then lightly traced resulting in a faint image transferred underneath.
4	Outline	A drawing or sketch restricted to line without shading or form.
5	Tone	Smooth shading which fades gradually from dark to light.
6	Form	Curved shading around the outline of an object using tone.
7	Assessment Objective 1 (AO1)	AO1: Develop ideas through investigations, demonstrating critical understanding of sources.

Knowledge Group 1 Papier-mâché

1	Tissue paper	
2	Papier-mâché	
3	Textured (surface)	
4	Stippling (papier-mâché)	
5	Crease	

Knowledge Group 3 Presentation

1	Contextual Analysis (Analysing the work of artists)	
2	Good Composition (Layout)	
3	Titles/ Headers	

Knowledge Group 2 Painting

1	Gouache Paint	
2	Tint	
3	Shade	
4	Saturation	
5	Colour Blending	
6	Tonal Modelling	
7	Highlights	
8	Shadows	
9	Detail	
10	Drybrush	

Key Vocabulary

1	Artist Study	
2	Nicola Tilley	
3	Graphite transfer	
4	Outline	
5	Tone	
6	Form	
7	Assessment Objective 1 (AO1)	


Knowledge Group 1 Consistency

1	Header	Title & logo formally displayed.
2	Composition	Content carefully positioned to look well-balanced and visually pleasing.
3	Margins & Borders	Evenly spaced, minimal and consistent. Always aligned.
4	Images	High resolution with an original aspect ratio (not stretched or squashed).
5	Font/ Typography	Art of arranging type to make written language legible, readable and appealing.

Knowledge Group 2 Techniques & Processes

1	Free Transform (Ctrl T)	An action tool used to scale, rotate, flip, skew, distort, and warp images all using the free transform command.
2	Constrain Proportions	Scaling whilst keeping original proportions (aspect ratio – not squashing or stretching).

Knowledge Group 3 Key Tools

1	Polygonal lasso Tool	This lasso tool creates a straight line in between each mouse click. So, just simply click on any edge of the area that you want to select and release your mouse pointer, this will create a starting point or anchor point
		
2	Average blur (Filter – Blur – Average)	It will turn the image to a solid colour by producing an average of all colours in the image. Add a Levels Adjustment layer. Click on the middle eyedropper tool and click anywhere on the solid colour layer.
3	Layers	Composition built up in layers, each layer can be amended or transformed independently, grouped & merged.
4	Step Backwards Short cut (Alt – Ctrl – Z)	Undo/Redo step backwards multiple steps. Ideal if you have moved a layer in error or misaligned a pre-existing template.
5	Filter – Artistic - Cutout	Technique on a photograph used to enable a colour palette to be created.

Key Vocabulary

1	Digital Image	An image made of pixels. Printed text, photographs and artwork. Amount of pixels define high quality.
2	Download	copy (data) from one computer system to another, typically over the internet.
3	Gradient	A gradual blending from 1 colour to another.
4	Aspect Ratio	The ratio of the width to the height of an image or screen.
5	Detail	A distinctive feature of an object or scene which can be seen most clearly close up.
6	High Resolution	A large amount of detail. This would contain a lot of pixels to create.
7	Varying Triangles	Different in sizes, large, medium and small.
8	Colour Palette	A range or selection of pre picked colours from which one can choose that work well together


Knowledge Group 1 Consistency

1	Header	
2	Composition	
3	Margins & Borders	
4	Images	
5	Font/ Typography	

Knowledge Group 2 Techniques & Processes

1	Free Transform (Ctrl T)	
2	Constrain Proportions	

Knowledge Group 3 Key Tools

1	Polygonal lasso Tool 	
2	Average blur (Filter – Blur – Average)	
3	Layers	
4	Step Backwards Short cut (Alt – Ctrl – Z)	
5	Filter – Artistic - Cutout	

1	Digital Image	
2	Download	
3	Gradient	
4	Aspect Ratio	
5	Detail	
6	High Resolution	
7	Varying Triangles	
8	Colour Palette	

RO32 Principles of care in Health and Social Care - Topic Area 1

1.1 Types of Care

Health care settings	Dental practice, GP surgery, Health centre, Hospital, Nursing home, Optician, Pharmacy, Walk-in centre
Health Care Examples	<ul style="list-style-type: none"> Visiting the dentist twice a year for a check-up Pregnant woman visiting the hospital for an ultrasound scan on her unborn baby Visiting Accident and Emergency (A and E) at hospital for a sports injury
Social care settings	Residential home, Retirement home, social services department, support group, community centre, day centre, food bank, homeless shelter
Social Care Examples	<ul style="list-style-type: none"> An individual staying at a homeless shelter Dementia resident cannot care for themselves in their own home, now living in a residential care home A family struggling to cope with the demands of caring for their physically disabled child

1.2 The rights of service users

Choice	<ul style="list-style-type: none"> Choosing which <u>activities</u> they participate in Choosing what to eat Choosing the type of treatment
Confidentiality	<ul style="list-style-type: none"> Service users have a duty of care to protect service users' personal information (verbal and written) Service providers cannot discuss service users care with their family and friends not directly involved in their care. Conversations should be in a private room (cannot overhear) Keep personal information secure in a locked cupboard or filing cabinet. Computers should be password protected Providers would need a log in with a secure email and password to access data and wear a security badge
Consultation	<ul style="list-style-type: none"> Service users should be involved in all decisions that are made about them. Service providers must find out and respect the service users' opinions, beliefs and concerns to build trust. Service users involved in decision-making will feel more in control reducing fears or worries they have.
Equal and Fair treatment	<ul style="list-style-type: none"> Every service user can access health and social care services, regardless of who they are (not unfairly because of their colour, age, gender, money available or ability to care for themselves). Misconception – we should treat everyone in the same way, but this means some will be disadvantaged. E.g., providing information in large print, different language, braille.
Protection from abuse and Harm	Includes health and safety, safe working practices and knowledge of what to do if you have concerns. Service providers have a duty to prevent harm and abuse – have a clear complaints procedure. Staff should monitor behaviour, be vigilant and receive the correct training to be able to recognise signs of abuse and how to report them.
Harm	Can occur in unsafe or inaccessible to service users (inadequate lighting, slippery floors, missing handrails, equipment not checked regularly, procedures not followed)
Abuse	Can occur deliberately or accidentally (racism, lack of training, sexual orientation) it could be cruel comments, physical action or isolation.

Key terms	
Consultation	Service providers share information with service users and vice versa, so care decisions can be made together.
Physical harm	Includes smacking, hitting, kicking, shaking and biting. This type of harm can lead to physical injuries such as bruises, burns, bite marks or broken bones.
Emotional harm	Includes shouting or swearing at a service user, insulting them or ignoring them completely.
Empowerment	Relates to the control or 'power' a service user feels they have over their life
Holistic approach	Consider the emotional and psychological needs as well as the physical health

1.3 The benefits to service users' health and wellbeing when their rights are maintained

Empowerment - Control or 'power' will support the resident to feel stronger and more confident therefore more independent and self-reliant	
Independence and self-reliance	Encourage service users to remain independent for as long as possible promoting self-worth and self-confidence. Provide physical and intellectual stimulation so the service users life remains interesting and has value. Maintain a service user right to choose leading to self-reliance (involved in all decisions about their care) and contributing to self-esteem.
Feelings of control	Empower service users by ensuring their rights are met giving them a sense of control e.g., Am I okay to listen to your chest?
Choice	Involved in their own care to increase their understanding and increase their self-esteem. A sense of control results in them being likely to agree to care.
High self-esteem – if rights are maintained they will feel valued and respected increasing their self-esteem	
Feeling valued	The right of choice will help service users feel valued and worthy of care. More likely to ask for additional support in the future.
Feeling respected	Gain respect by introducing themselves, asking their preferred name and listening to them properly. Will develop a partnership and an understanding based on honesty and trust. Health and wellbeing will improve because of the high standards of care. E.g. correct manual handling techniques used.
Positive mental health	This contributes to a person's self-esteem and self-worth. Good mental health allows people to cope with change better and identify the benefits of care. Take a holistic approach considering how the person feels about their care.
Service users' needs are not met – care should be specific and well planned to the service user	
Appropriate care or treatment	Service users receive care that is appropriate to their needs showing they are respected and worthy of support. They are more likely to use the service again. Settings should be accessible e.g. lifts, wide doorways and ramps. Enough time
Improvements in physical or mental health	If services are appropriate to their needs their health and wellbeing will benefit for example, hunger leads to tiredness and dizziness, lack of focus at school. Appropriate care improves self-esteem and self-respect.
Trust – service users will feel safe and confident with the care provided.	
Safety from harm	Trusting relationships will allow confidence to develop because they feel safe. Settings should be secure (locks and keypads working, intruders cannot enter) Staff should wear identification to keep service users safe.
Best interests	Care should have their best interest at heart. Gives reassurance and confidence in their care. Staff training makes service users safe.
Confidence in the care received	Trust gives service users confidence in their care and to ask questions. They will feel worthy, valued, respected and safe. Trust is linked to confidentiality where conversations are not overheard. This creates confidence.

RO32 Principles of care in Health and Social Care - Topic Area 1	
1.1 Types of Care	
Health care settings	
Health Care Examples	
Social care settings	
Social Care Examples	

1.2 The rights of service users	
Choice	
Confidentiality	
Consultation	
Equal and Fair treatment	
Protection from abuse and Harm	
Harm	
Abuse	

Key terms	
Consultation	
Physical harm	
Emotional harm	
Empowerment	
Holistic approach	

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Trust – service users will feel safe and confident with the care provided.	
Safety from harm	
Best interests	
Confidence in the care received	

Macronutrients

1	Carbohydrates – starchy	Provide slow releasing energy. Sources: bread, pasta, oats, rice, potatoes.
2	Carbohydrates – sugar	Provide instant energy. Can be natural or added. Sources: fructose, lactose, fizzy drinks, sweets
3	Protein	Essential for growth and repair. Provide a secondary source of energy.
4	HBV	Proteins that contain all the essential amino acids our body cannot produce itself. Sources: meat, fish, milk, cheese, yoghurt
5	LBV	Proteins that contain some of the essential amino acids our body cannot produce itself. Sources: beans, lentils, grains
6	Fat	Provides vitamins A, D, E and K. Keeps the body warm and offers insulation. Stored energy.
7	Saturated	Solid at room temperature often referred to as bad fat as can increase risk of heart disease Sources: meat, dairy, coconut
8	Unsaturated	Liquid at room temperature often referred to as healthy fat as can lower risk of heart disease Sources: olive oil, nuts, seeds, avocados
9	NSP / Fibre	Helps with digestion and lower cholesterol. Sources: wholegrains, nuts, seeds, fruit and veg
10	Water	Essential for existence. Transports nutrients, helps digestion, flushes out waste, maintains body temperature

Micronutrients & Minerals

Water soluble		
1	Vitamin B complex	Helps release energy from food. Consists of B1, B2, B9, B12 Each B vit is found in different food sources.
2	Vitamin C	Helps iron absorption. Improves immune system. Antioxidant. Sources: fruit and vegetables
Fat Soluble		
3	Vitamin A	Helps vision. Structure of skin and keeping immunesystem healthy. Sources: dairy, dark green veg, orange fruit/veg
4	Vitamin D	Helps calcium absorption. Prevents bones disease. Sources: fish oil, dairy, sunlight, fortified cereal and margarine
5	Vitamin E	Helps maintain healthy skin and eyes. Forms red blood cells. Sources: dairy, nuts, dark green veg
6	Vitamin K	Helps blood clot / needed for healthy bones Sources: dark green veg, fish, liver and fruit.
Minerals		
7	Calcium	Keeps bones and teeth health and strong Sources: dairy, dark green veg, fish bones
8	Iron	Needed to transport oxygen around the blood Sources: red meat, wholegrain foods, green veg
9	Sodium	Controls the amount of water in the body . Makes nerves and muscles work properly
10	Potassium	Help maintain fluid levels inside our cells
11	Magnesium	Helps maintain normal nerve and muscle function

Key Vocabulary

1	Macronutrients	A nutrient your body requires in large amounts (grams)
2	Micronutrients	A nutrient your body requires in large amounts (mg)
3	Water soluble vitamins	Vitamins that are found in water (vitamins B,C)
4	Fat soluble	Vitamins that are found in water (vitamins B,C)
5	Mineral	Nutrients our body requires in small amounts (calcium, iron, sodium)
6	RDI	Recommended Daily Intake. A guide provided by the NHS with the quantities we should be aiming for daily.
7	Portion control	Healthy diets not only have the correct balance, but have the right portion sizes. Vegetables = double cupped palm. Grains/Starches = clenched fist. Protein = palm of hand. Fruits = clenched fist. Thumb = fats.
8	Eat Well Guide	A guide provided by the Government to show the amount each food group we should be eating daily
9	Calories	The amount of energy in an item of food or drink is measured in calories
10	Source	Where the nutrient is found e.g. which foods contain it

☐ Research the RDI amounts

☐ Who is the Eat Well Guide not suitable for?

☐ How does food effect our mental health as well as physical?

Macronutrients

1	Carbohydrates – starchy	
2	Carbohydrates – sugar	
3	Protein	
4	HBV	
5	LBV	
6	Fat	
7	Saturated	
8	Unsaturated	
9	NSP / Fibre	
10	Water	

Micronutrients & Minerals

Water soluble		
1	Vitamin B complex	
2	Vitamin C	
Fat Soluble		
3	Vitamin A	
4	Vitamin D	
5	Vitamin E	
6	Vitamin K	
Minerals		
7	Calcium	
8	Iron	
9	Sodium	
10	Potassium	
11	Magnesium	

Key Vocabulary

1	Macronutrients	
2	Micronutrients	
3	Water soluble vitamins	
4	Fat soluble	
5	Mineral	
6	RDI	
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8	Eat Well Guide	
9	Calories	
10	Source	

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Age groups – dietary needs		
1	Young Children	5 a day / Eat Well Guide recommendations Starchy carbs – energy Protein growth Calcium/vit D Full fat options – limit salt/sugar
2	Teenagers	Same as young children Extra iron for menstruation / muscle growth
3	Adults	No change between age 19-50. 5 a day / eat well guide recommendations Lower fat – increase fibre
4	Pregnancy	Calcium, iron, B12 (folic acid) No need to increase calories. Avoid too much vit A
5	Elderly	Protein to repair body cells Calcium & vit D to maintain bones / teeth More fat to keep warm in winter Soft foods – to help with chewing Fibre to prevent constipation
6	Active	More calories will be required Carbohydrates for energy Protein for muscle repair Water for hydration
7	Sedentary (inactive)	Less calories will be required Cautious of fat intake (if not used as energy it will be stored)

Special Diets – dietary needs		
Religion / Lifestyle		
1	Halal (Muslim)	All food must adhere to Islamic Law. No Pork
2	Hindu	No not eat beef – sacred animal
3	Kosher (Judaism)	No pork. Do not mix dairy and meat in the same meal.
4	Buddhist	Usually vegetarian. Do not eat meat or fish
Health – related		
5	Coeliac	Sufferers react to gluten – must avoid it
6	Lactose Intolerant	Sufferers cannot digest lactose. They will experience cramps wind and diarrhoea if consumed.
7	Nut/ other allergies	Must avoid food they are allergic to. Can results in anaphylaxis and even death if eaten
8	Coronary Heart Disease	Advised to follow a low sugar, low saturated fat, high fibre, Mediterranean style diet
9	Type 2 Diabetes	Avoid processed meat, low salt, wholegrains and lots of fruit and veg
10	Anaemia	Caused by iron deficiency
Ethical		
11	Vegetarian	Do not eat meat or fish but do eat dairy.
12	Vegan	Avoid eating ALL animal products – meat, fish, dairy, honey
13	Pescatarian	Do not eat meat but will eat fish
14	Flexitarian	Choose to eat vegetarian/ vegan some days of the week

Key Vocabulary		
1	Food Allergy	A damaging immune response to a food
2	Intolerance	An inability to eat a food without negative effects
3	Gluten	A protein found in wheat.
4	Lactose	A sugar found in milk
5	Haram	Food that is forbidden under Islamic law
6	Mediterranean diet	A diet high in vegetables, olive oil and moderate protein intake
7	Anaphylaxis	A serious life threatening response to an allergic reaction. Happens in seconds.
8	Comparison	Looking at the similarities and differences between two things
9	BMR	Basal metabolic rate
10	PAL	Physical activity level

☐ Research the RDI amounts for each target group

☐ Is there an Eat Well Guide for vegans vegetarians?

Age groups – dietary needs		
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3	Adults	
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PRACTICAL WORK - Skills

1	Pasta	Skills: measuring, rolling, shaping, flavouring, boiling, checking for reasiness
2	Tomato sauce	Skills: dicing, simmering, seasoning, reducing
3	Carbonara sauce	Skills: frying, making an emulsion, grating, simmering, temperature control, seasoning
4	Butter	Skills: whisking, separating, flavouring, quinnelle
5	Bread	Skills: measuring, kneading, proving, shaping, baking

How to modify a dish

Factors to consider when planning suitable dishes		
1	Target group	Different people will require / desire things from a dish e.g. family – children's portions, tourists – local specialities
2	Type of establishment	A local country pub will require a different type of dish to a city centre take away.
3	Time of year	Different seasons have different ingredients available – lower cost, peak quality, less environmental impact. Also hot weather will require different dishes to winter e.g stews, pies. Seasonal events – Valentines day, Christmas
4	Equipment available	You can only offer dishes that you have the equipment to create
5	Skills of staff	You can only offer dishes that your staff have the skills to make
6	Price	The price of the dishes will impact the menu as all establishments need to make a profit. The type of customer and location will also impact the price.
7	Type of service	Different types of services will impact on what type of food can be served – counter/ plater/ table/ silver/ guerdian service

Key Vocabulary

1	Nutritional needs	The amount of food and nutrients needed to stay healthy
2	Comparison	Comparing two different things and explaining the similarities and the differences between them.
3	Target groups	A groups of people the product is aimed at. Can be split into multiple categories; age related, dietary needs and dietary choices.
4	Modify	Changing a dish to fit the brief.

How can you upskill a dish?

How can you increase the nutritional value of a dish?

PRACTICAL WORK - Skills

1	Pasta	
2	Tomato sauce	
3	Carbonara sauce	
4	Butter	
5	Bread	

How to modify a dish

Factors to consider when planning suitable dishes

1	Target group	
2	Type of establishment	
3	Time of year	
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Key Vocabulary

1	Nutritional needs	
2	Comparison	
3	Target groups	
4	Modify	

How can you upskill a dish?

How can you increase the nutritional value of a dish?






1. Music notation

1	Stave/S taff	The horizontal lines on which notes are written to indicate their pitch. Western Classical music uses five lines, and guitar tablature uses six lines.
2	Bass Clef 	Clef used for notating notes for low-sounding instruments, or the left-hand part of piano music.
3	Tenor Clef 	Clef where middle C is on the fourth line. It is used for instruments such as the cello to avoid the excessive use of ledger lines.
4	Treble Clef 	System used for notating notes for high-sounding instruments, or the righthand part of piano music.
4	Score	The written out piece of music with all of the instruments on.
5	Bar line	The vertical line on a stave that divides the music into bars.
6	Double bar line	Two bar lines together that show the end of a section in the music.
7	Repeat marks	Indicated by a double bar line and two dots, an instruction to the player to play a section of music again
8	Slur	A curved line joining notes together, showing they must be played smoothly.
9	Tie	A curved line between two notes of the same pitch, showing that the note should be held for the value of both notes together.

2. Intervals and degrees of the scale.

1	Semitone	The smallest step in Western music, equivalent to two adjacent notes on a keyboard.
2	Tone	Also called a major 2nd interval, the distance between two notes that are two semitones apart, e.g. C–D.
3	Tonic	The first note of a scale.
4	Supertonic/ Major 2 nd	The second note of a scale.
5	Mediant/Major 3 rd	The third note of a scale.
6	Subdominant / Perfect 4 th	The fourth note of a scale.
7	Dominant / Perfect 5 th	The fifth note of a scale.
8	Submediant / Major 6 th	The sixth note of a scale.
9	Leading note / Major 7 th	The seventh note of a scale.
10	Transposition.	Music that is heard or written in a different key.
11	Sharp (#)	A symbol showing that the note must be raised by a semitone.
12	Flat (b)	A symbol showing that the note must be lowered by a semitone.
13	Natural (♮)	A symbol that cancels a sharp or flat.

3. Key vocabulary - Rhythm

1		Crotchet = 1 Beat
2		Quaver = ½ Beat
3		Minim = 2 Beats
4		Semibreve = 4 Beats
5		Rest = Rest for 1 beat (Crotchet rest)
6		Rest = Rest ½ beat (Quaver rest)
7	Dotted note	A note that is held for its full length plus an extra half. E.g. A dotted crotchet would last for 1 ½ beats.
8	Fermata 	A pause, meaning the player/s hold the note on for longer – normally twice as long.
9	G.P.	Grand pause, meaning the players hold silence for as long as needed.
10	Triplet	A group of three notes played in the time of two. A group of triplet quavers would fit into the same amount of time as two normal quavers.

Other points of interest: Every piece of music we work on will use these terms, so it is really important you learn them. Some interesting rhythmic pieces to listen to include **Clapping Music** by Steve Reich and **Take 5** by Dave Brubeck.



1. Music notation

1	Stave/Staff	
2	Bass Clef	
3	Tenor Clef	
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3. Key vocabulary - Rhythm

1		
2		
3		
4		
5		
6		
7	Dotted note	
8	Fermata	
9	G.P. 	
10	Triplet	

Other points of interest: Every piece of music we work on will use these terms, so it is really important you learn them. Some interesting rhythmic pieces to listen to include Clapping Music by Steve Reich and Take 5 by Dave Brubeck.

1. Melody			2. Melody continued			3. Melody continued		
1	Arch shaped	First half goes up, second half goes down or vice versa.	14	Melodic device	A composing technique where the melody is developed/alterd in a number of different ways, e.g. sequence, imitation.	23	Range	Distance between lowest and highest note.
2	Arpeggio/Triadic	A chord whose notes are sounded separately, rather than simultaneously, and usually heard in an ascending or descending flow.	15	Monotone	Literally a single note, often used for the note on which a chant is recited.	24	Repetition	Repeating small musical ideas or motifs
3	Ascending	Going down	16	Ostinato	Musical idea, melodic and/or rhythmic, that is heard repeatedly and often used as a unifying device.	25	Contrast	Two melodies that have differences. E.G. wide range with large leaps vs small range with conjunct movement.
4	Broken Chord	A form of accompaniment where the notes of a triad are heard separately.	17	Pitch	Term used to describe how high or low a note sounds; can be measured by its frequency.	26	Leitmotif	A short, constantly recurring musical phrase associated with a character, person, place, idea.
5	Conjunct	Melody that moves by mainly by step.	18	Scalic	A 'ladder' of notes arranged in ascending or descending order. In Western music they include major, minor, chromatic, etc	27	Motif	A melodic fragment that is often repeated, and usually developed later in the music
6	Descending	Going down	19	Sequence	A motif or phrase which is repeated at a higher or lower pitch.	28	Chromatic	A melody that moves by semitones.
7	Disjunct	Melody containing leaps.	20	Stepwise	Also called <i>conjunct</i> , melodic movement that moves to adjacent notes.	29	Pentatonic	A scale with five notes in.
8	Ornamentation	General term for various types of musical decoration, including trills, turns, mordents, acciaccaturas and appoggiaturas.	21	Theme	A musical idea, often a melody, that forms the basis for a piece.	30	Blues notes	A scale with the flattened 3rd, 5th and 7th.
9	Riff	A short, continuous, repeated rhythmic phrase throughout a piece or significant section of pop, rock or jazz music.	22	Anacrusis	One of more weak-beat notes before the first strong beat of a musical phrase.	31	Counter melody	A secondary melody that plays against the main melody.
10	Fanfare	Ceremonial music usually played by trumpets or other brass instruments to announce the arrival of an important person or the start of an event.				32	Answering phrase	A phrase that responds to the first phrase, normally in a call and response.
11	Imitation	Parts copy each other, normally overlapping				33	Thematic	A simple melody that recurs throughout the piece, or is used as the basis for further variations.
12	Interval	The distance between two notes.				34	Fanfare	A short, loud melody, normally on brass and percussion, used to announce the arrival of something important.
13	Leap	Distance between two notes which is larger than one step.				35	Microtone	An interval of less than a semitone.

1. Melody		
1	Arch shaped	
2	Arpeggio/Triadic	
3	Ascending	
4	Broken Chord	
5	Conjunct	
6	Descending	
7	Disjunct	
8	Ornamentation	
9	Riff	
10	Fanfare	
11	Imitation	
12	Interval	
13	Leap	

2. Melody continued		
14	Melodic device	
15	Monotone	
16	Ostinato	
17	Pitch	
18	Scalic	
19	Sequence	
20	Stepwise	
21	Theme	
22	Anacrusis	

3. Melody continued		
23	Range	
24	Repetition	
25	Contrast	
26	Leitmotif	
27	Motif	
28	Chromatic	
29	Pentatonic	
30	Blues notes	
31	Counter melody	
32	Answering phrase	
33	Thematic	
34	Fanfare	
35	Microtone	

1. Harmony		
1	Chord	Three or more notes, heard simultaneously or close together, that create the harmonic basis of a piece and are often built on the notes of the scale.
2	Chord sequence	The same as chord progression, but this term is used more in popular music.
3	Primary chords	Most commonly used chords in a key. They are triads built on notes I, IV and V.
4	Secondary chords	The other chords used in a key. They are triads built on notes ii, iii, vi and vii
5	Inversion	Arranging the notes of a chord so the root isn't the lowest.
6	Tonic	The triad built on the first note of the scale.
7	Subdominant	The triad built on the fourth note of the scale
8	Dominant	The triad built on the fifth note of the scale.
9	Dissonance	Chords that are unstable and need to be resolved. It may also refer to notes that clash, e.g. a minor 2nd interval.
10	Pedal	Sustained or repeated note, usually tonic or dominant and in the bass, heard against changing harmonies.
11	Drone	Similar to a pedal, harmonic device held under a changing melody/harmony.
12	Suspension	Harmonic device where a note is held back. It creates a dissonance, which is resolved when the note is sounded. The note may be tied or repeated.
13	Cadence	Chord progression that signifies the end of a musical phrase, similar to punctuation in language.
14	Imperfect cadence	Chord progression at the end of a phrase (I/II/IV–V), a non-final sound, leading the music forward.
15	Interrupted cadence	Chord progression at the end of a phrase (V – VI), a 'surprise' sound. V–I is expected by the listener, but V–VI is heard instead.
16	Perfect cadence	Chord progression at the end of a phrase (V– I), a final ending.
17	Plagal cadence	Chord progression at the end of a phrase (IV–I), a gentle 'amen' sound.
18	Power Chords	Chords used in guitar music that include the root and fifth, but no third.
19	Harmonic rhythm	How quickly the chords change. E.G. once per bar.

2. Tonality		
1	Chromatic	Harmony where the notes of chords are outside the key. E.g. in C major, chords with sharps/flats.
2	Dominant	Key starting on the 5th note of a scale and containing one more sharp or one fewer flat.
3	Major	A key that has a scale made up of the intervals: TTSTTTS. Associated with brighter, happy tunes.
4	Minor	A key built around a scale with harmonic and melodic versions. In the harmonic, the 7th note is sharpened, and in the melodic, the 6th and 7th notes are sharpened on the way up but are flattened on the descent.
5	Modal	Music based on scale systems such as Ionian or Aeolian, popular in renaissance, fusion, world and jazz music.
6	Modulation	Change of key during the course of a piece.
7	Relative major	Has the same key signature as minor key, but the tonic is three semitones higher.
8	Relative minor	Has the same key signature as major key, but the tonic is three semitones lower.
9	Atonal	Music that is without any key or home-base.
10	Key	In Western classical music, sounds that are organised into major or minor keys.
11	Tonality	In Western classical music, sounds that are organised into major or minor keys.
12	Tonic	Home key, where a piece usually starts and ends.

1. Harmony		
1	Chord	
2	Chord sequence	
3	Primary chords	
4	Secondary chords	
5	Inversion	
6	Tonic	
7	Subdominant	
8	Dominant	
9	Dissonance	
10	Pedal	
11	Drone	
12	Suspension	
13	Cadence	
14	Imperfect cadence	
15	Interrupted cadence	
16	Perfect cadence	
17	Plagal cadence	
18	Power Chords	
19	Harmonic rhythm	

2. Tonality		
1	Chromatic	
2	Dominant	
3	Major	
4	Minor	
5	Modal	
6	Modulation	
7	Relative major	
8	Relative minor	
9	Atonal	
10	Key	
11	Tonality	
12	Tonic	

1. Texture

1	Alberti Bass	Accompaniment pattern used in the classical period. Root, fifth, third, fifth.
2	Chordal / Tutti	A musical texture where the parts move together at the same time, e.g. a hymn.
3	Canon	An initial melody, that is then imitated by other instruments.
4	Fugal	Imitative entry of a voice or instrument.
5	Homophonic	Musical texture where there is a melody supported by harmony.
6	Imitative	Texture where a melody or phrase is heard again immediately in a different part.
7	Monophonic	Musical texture where one single melody is heard, either in unison or octaves.
8	Polyphonic	Musical texture containing two or more independent melodic lines, also described as contrapuntal.
9	Tonic pedal	Repeated or sustained note heard against changing harmonies.
10	Unison	Musical texture where a single melody is heard at the same pitch by more than one voice or instrument.
11	Accompaniment	Musical material that supports the melody being played, providing the harmony.
12	Descant	Counter melody composed or improvised above the main melody.
13	Round	Song which can be sung by two or more singers with staggered entries, and often repeated.
14	Layered	Music with layers that are gradually added/taken away
15	2, 3 or 4 part texture	Music that consists of two, three or four independent melodic lines.
17	Drone	Continuous sounding note, normally low in pitch and often two notes.
18	Stab Chords	Single staccato chords that add punctuation to the music.
19	Walking Bass	A bass line that moves up and down the keyboard or fingerboard.

2. Form and structure

1	Call and response	A texture in which a phrase is introduced by one player/singer and answered by another or by a group, like a question and an answer.
2	Minuet and trio	Form popular as the third movement of instrumental works. Minuet, followed by trio, then minuet repeats.
3	Strophic	Vocal form - the same music is used for each verse.
4	Ternary	A three-part (ABA) form where the A section is heard twice and the B section consists of contrasting musical material.
5	Theme and variations	A main theme, followed by variations on that theme.
6	Binary	A musical structure consisting of two equal, complementary sections.
7	32 bar song form / AABA	Common structure used in pop music, 8 bar melody, which is repeated, a contrasting 8 bar melody, before the opening melody returns.
8	Rondo	A structure where the main theme is heard at least three times, alternating with contrasting sections, e.g. ABACA in its simplest form.
9	Verse and chorus	The two-section structure of many pop songs. The two sections are repeated, and sometimes linked by a bridge.
10	Introduction	Opening section of a piece, setting the key, mood and tone.
11	Phrase	A unit of music, often two or four bars, that holds together and ends with a cadence. Can be regular or irregular
12	12 bar blues	A 12-bar repeating pattern of chords, often split into 3 4 bar sections of melody/improvisation.
13	Coda	Final section added to the end of a piece.

Wider listening: For harmony in a range of styles then listen to Bach (set up the system we know), Beethoven (challenged the system we know) and Webern (new ideas).

1. Texture

1	Alberti Bass	
2	Chordal / Tutti	
3	Canon	
4	Fugal	
5	Homophonic	
6	Imitative	
7	Monophonic	
8	Polyphonic	
9	Tonic pedal	
10	Unison	
11	Accompaniment	
12	Descant	
13	Round	
14	Layered	
15	2, 3 or 4 part texture	
17	Drone	
18	Stab Chords	
19	Walking Bass	

2. Form and structure

1	Call and response	
2	Minuet and trio	
3	Strophic	
4	Ternary	
5	Theme and variations	
6	Binary	
7	32 bar song form / AABA	
8	Rondo	
9	Verse and chorus	
10	Introduction	
11	Phrase	
12	12 bar blues	
13	Coda	

1. Tempo

1	Accelerando	Speeding up gradually
2	Adagio/Lento	A slow tempo
3	Allegro	A fast and lively tempo.
4	Andante	Music played at a walking pace
5	Grave	A very slow tempo
6	Moderato/Andante	A medium tempo
6	Presto	A fast tempo
7	Rubato	The regular, underlying beat in music.
8	Rallentando	Slowing down gradually.
9	Pause	Holding of a note/chord
10	Vivace	A very fast tempo.

2. Metre

1	Regular	Time signatures with 2/3/4 beats per bar.
2	Compound time	Time signatures where the beat is a dotted note dividing easily into three subdivisions, and the top figure is 6, 9 or 12.
3	Simple time	Time signatures where the beat is a single note, such as a minim, crotchet or quaver, and the top figure is 2, 3 or 4.
4	Metre	The time signature used
5	Irregular metre	Time signatures outside the normal duple, triple and quadruple metres.
6	Accent	Force on a note/beat.
7	Free time	A type of rhythm that has no regular metre or constant pulse.

3. Rhythm/rhythmic devices

1	Rubato	Less rigidity with rhythm, generally for expressiveness. Literally means 'robbed', as time is taken from one beat or beats to add to other beats.
2	Syncopation	Rhythmic device where a note is stressed on a weak beat or between beats.
3	Triplets	A rhythmic figure, indicated by a '3' where three equal notes are played in the time of two of the same note value.
4	Chaal	A rhythmic cycle used in raga and bhangra
5	Driving rhythms	Energetic rhythms that drive the music forward. Often quavers, with accents.
6	Dotted rhythm	A rhythm created when note lengths are increased by half their value.
7	Dance rhythm	Rhythms used in different dances, particularly in the Baroque period.
8	Swung rhythm	A relaxed rhythm used in jazz where the beat has a triplet feel.
9	Anacrusis	Phrase that starts before the first beat of the bar.
10	Cross rhythm	Instruments playing different rhythms that cross each other. E.g. quaver vs triplet
11	Scotch snap	A note played quickly on the beat, followed by a longer note 3 times its length. E.g. semiquaver to dotted quaver.
12	Rock rhythms	Rhythmic riff and patterns associated with Rock music.

4. Dynamics

1	<i>pp</i>	Pianissimo = Very soft & very quiet
2	<i>p</i>	Piano = Soft & Quiet
3	<i>mp</i>	Mezzo Piano = Medium soft & quiet
4	<i>mf</i>	Mezzo Forte = Medium loud
5	<i>f</i>	Forte = Loud
6	<i>ff</i>	Fortissimo – Very loud
7	Crescendo	Getting louder
8	Diminuendo	Getting quieter
9	Terraced dynamics	Abrupt and sudden changes from forte to piano and vice versa, a key feature of Baroque music and often achieved through the adding or taking away of instruments.
10	Sforzando	A sudden emphasis

1. Tempo

1	Accelerando	
2	Adagio/Lento	
3	Allegro	
4	Andante	
5	Grave	
6	Moderato/Andante	
6	Presto	
7	Rubato	
8	Rallentando	
9	Pause	
10	Vivace	

2. Metre

1	Regular	
2	Compound time	
3	Simple time	
4	Metre	
5	Irregular metre	
6	Accent	
7	Free time	

3. Rhythm/rhythmic devices

1	Rubato	
2	Syncopation	
3	Triplets	
4	Chaos	
5	Driving rhythms	
6	Dotted rhythm	
7	Dance rhythm	
8	Swung rhythm	
9	Anacrusis	
10	Cross rhythm	
11	Scotch snap	
12	Rock rhythms	

4. Dynamics

1	<i>pp</i>	
2	<i>p</i>	
3	<i>mp</i>	
4	<i>mf</i>	
5	<i>f</i>	
6	<i>ff</i>	
7	Crescendo	
8	Diminuendo	
9	Terraced dynamics	
10	Sforzando	

1. Performance matters

1	Glissando /Portamento/Slide	Slide over a series of notes, commonly found in piano, harp and string music.
2	Improvisation	Making music up as you go along, jazz does it a lot!
3	Phrasing	Often shown by a curved line over the music, it is like a musical sentence.
4	Hammer on	Guitar technique where the left hand strikes the string percussively, causing the note to sound on its own.
5	Pull off	A guitar technique where the left hand releases a note while it is still sounding, causing a lower note to sound.
6	Pizzicato	An orchestral string playing technique where the players pluck the strings, creating a dry, percussive sound.
6	Humming	To sing with the lips closed.
7	Scat	vocal improvisation using wordless/nonsense syllables.
8	Double stopping	Playing of two notes together on a stringed instrument, either by bowing or plucking.
9	Doubling	The same part played by two instruments, either in unison or in octaves.
10	Ensemble	A group of musicians.

2. Performance matters continued

1	Harmonics	A flute like sound created on a string instrument by lightly touching the string.
2	Solo	A work for voice/instrument without accompaniment.
3	Tablature	A way music is written for guitar, with six lines representing the string, and numbers representing frets.
4	Tessitura	The specific range being used by an instrument/voice.
5	Tremolo	An articulation particularly used by strings, where a note is repeated as rapidly as possible to give a shimmering effect.
6	Wah wah	Instruments playing different rhythms that cross each other. E.g. quaver vs triplet
7	Word painting	Feature of vocal music depicting the literal meaning of the lyrics, e.g. a descending run on the lyric 'down'
8	Vibrato	A pulsating tone that goes slightly up and down in pitch.
9	Falsetto	An artificially high vocal register, often used for male vocals.
10	Belt	A singing technique that produces high-intensity, big, powerful vocal sound.
11	Rap	Rhythmical speech singing used in hip-hop.
12	Staccato	Short, detached notes.

3. Performance matters continued

1	Legato	Smooth, sustained notes.
2	Divisi	Dividing parts within a section of instruments.
3	Distortion	An amplified sound is changed to create a fuzzy or growling tone on a guitar.
4	Rim shot	Hitting the rim of the snare drum
5	Slap bass	Slapping the strings of a bass guitar so they hit the fingerboard

3. Technology terms

1	Synthesised	Electronic sounds produced by manipulating sound waves.
2	Panning	Placing or moving the sound in the stereo field. E.g. left or right.
3	Phasing	Music technology effect that creates a sweeping sound.
4	Sample	A digitally recorded clip of music which is then used in a song.
5	Reverb	An effect used to prolong a sound, it then makes the sound appear to be in a bigger space.
6	Echo	The quiet repetition of a musical phrase.
7	Amplified	Music made louder using equipment such as speakers.

1. Performance matters

1	Glissando /Portamento/Slide	
2	Improvisation	
3	Phrasing	
4	Hammer on	
5	Pull off	
6	Pizzicato	
6	Humming	
7	Scat	
8	Double stopping	
9	Doubling	
10	Ensemble	

2. Performance matters continued

1	Harmonics	
2	Solo	
3	Tablature	
4	Tessitura	
5	Tremolo	
6	Wah wah	
7	Word painting	
8	Vibrato	
9	Falsetto	
10	Belt	
11	Rap	
12	Staccato	

3. Performance matters continued

1	Legato	
2	Divisi	
3	Distortion	
4	Rim shot	
5	Slap bass	

3. Technology terms

1	Synthesised	
2	Panning	
3	Phasing	
4	Sample	
5	Reverb	
6	Echo	
7	Amplified	

1. Genres

1	Blues	Music that came out of slavery. Features improvisation, often tells peoples stories.
2	Fusion	Music that combines two or more styles.
3	Musical theatre	A dramatic, narrative stage performance that includes singing, talking, acting and dancing.
4	Rock	A genre of popular music that emerged in the 20 th century.
5	Jazz	A general term to 20 th century improvisatory music. E.g. Ragtime, swing and Dixie.
6	Oral tradition	Music passed down generations by playing and listening, rather than writing it down. World and folk.
7	Samba	A dance and music style with African and Brazilian influences.
8	Soul	Soul music is a style of African American music. It developed from rhythm and blues in the USA in the 1950s and 60s.
9	Hip-Hop	American urban black culture featuring DJing, graffiti art, breakdancing, MCing and rap.
10	Reggae	Musical style originating in 1960s Jamaica.
1	Ballad	A slower pop song
12	Pop	Popular music found in the charts – normally upbeat.
13	Bhangra	A fusion of traditional North Indian and Western Dance music.
14	Minimalism	1960s art music that uses loops of music and changes them in various ways.

2. Musical periods

1	Renaissance	Era in Western music between 1400 and 1600. Composers included Byrd, Gabrielli and Palestrina.
2	Baroque	Era in Western music between 1600 and 1750. Composers included Bach, Vivaldi and Handel.
3	Classical	Era in Western music between 1750 and 1820. Composers include Mozart, Haydn, Beethoven and Schubert.
4	Romantic	The era referred to in Western music between 1820 and 1900. Composers include Wagner, Tchaikovsky and Strauss.

3. Vocal music

1	Chorus	The catchy, repeated section of a song that comes between the verses.
2	A cappella	Choral music that is sung without any instrumental accompaniment.
3	Aria	A song, usually found within a larger work, such as an opera or oratorio.
4	Four-part harmony	Music written for soprano, alto, tenor and bass voices, each singing a different part and sounding together as chords.
5	Melismatic	Singing many notes per syllable
6	Syllabic	Singing only one note per syllable.
7	Vocal counterpoint	The combination of two or more independent sung melodic lines.

4. Instrumental music 1700-1820

1	Counterpoint	The combination of two or more independent melodic lines.
2	Figured Bass	A type of Baroque musical shorthand where numbers are written below a continuo part to indicate the harmonies.
3	Harpsichord	A Baroque stringed keyboard instrument, the forerunner of the piano.
4	Forte piano	The first type of piano, invented and popular in the classical period.
5	Movement	An independent, self-contained piece which is part of a larger work such as a symphony concerto or sonata.
6	Orchestra	A large group of performers playing a variety of instruments. In Western music, it consists of strings, woodwinds, brass and percussion instruments.
7	Chamber music	Music for small group, originally performed in smaller rooms called chambers.
8	String quartet	A small ensemble made up of two violins, a viola and a cello.
9	Symphony	Large-scale work for orchestra, usually in four movements (fast–slow–dance–fast).

1. Genres

1	Blues	
2	Fusion	
3	Musical theatre	
4	Rock	
5	Jazz	
6	Oral tradition	
7	Samba	
8	Soul	
9	Hip-Hop	
10	Reggae	
11	Ballad	
12	Pop	
13	Bhangra	
14	Minimalism	

2. Musical periods

1	Renaissance	
2	Baroque	
3	Classical	
4	Romantic	

3. Vocal music

1	Chorus	
2	A cappella	
3	Aria	
4	Four-part harmony	
5	Melismatic	
6	Syllabic	
7	Vocal counterpoint	

4. Instrumental music 1700-1820

1	Counterpoint	
2	Figured Bass	
3	Harpsichord	
4	Fortepiano	
5	Movement	
6	Orchestra	
7	Chamber music	
8	String quartet	
9	Symphony	

1. Music for stage and screen

1	Action songs	Songs involving movement, often linked to the meaning of the lyrics.
2	Character song	A song where the lyrics reflect the image of the singer, often found in musicals.
3	Cue	A signal given by a conductor or band leader to indicate the entrance of a player.
4	Diegetic music	Music which comes directly from the characters or the action in films.
5	Film score	Original music which is composed to accompany a movie.
6	Leitmotif	A short musical idea linked to a person, place or feeling.
7	Libretto	The words or text for the music of an opera or oratorio.
8	Mickey-Mousing	A movie technique that synchronises the music and the acting.
9	Non-diegetic music	Music which doesn't come directly from the characters or the action in films.
10	Orchestration	The art of writing or arranging music for a variety of instruments.
11	Recitative	A type of half-singing, half-speaking technique used in movies.
12	Soundtrack	The music that accompanies a movie, a television show or a video game.
13	Sung-through	An opera, movie or musical that has no spoken dialogue.
14	Underscore	Soft music in movies heard as background to dialogue or visuals.

2. Fusions

1	Groove	The 'feel' of the music, created mainly by the rhythm.
2	Bolero	A Spanish dance in moderate tempo and with three beats per bar.
3	Cubop	A genre that combines Cuban traditional music with bebop; a style used by jazz trumpeter Dizzy Gillespie.
4	Danzon	A genre of Cuban instrumental dance music with complex rhythms.
5	Experimental music	Twentieth-century music that bypassed normal boundaries and tried to achieve something brand new.
6	Idiomatic	Music that is well suited to a particular instrument, where the composer knows the instrument's strengths and capabilities.
7	Jazz fusion	Genre that combines elements such as improvisation, syncopation and blue notes with other popular styles.
8	Salsa	Popular dance for male and female pairs, where the upper body has relatively small movements. It has strong Latin American influences.
9	Aeolian Mode	A scale system going from A-A using the white notes, popular in fusion.
10	Bebop	A jazz style featuring complex rhythms and melodies with an emphasis on improvisation. Prominent artists include Charlie Parker and Dizzy Gillespie.

3. Fusion continued

1	Celtic	Term generally used to describe the distinctive sound of Irish and Scottish music. It makes extensive use of modes and the pentatonic scale.
2	Dorian mode	Scale system from D-D using the white notes, popular in fusion.
3	Electronic dance music	Term for music produced for clubs and raves – often combined with other styles to create fusions.
4	Folk Rock	Genre that combines traditional songs with modern styles.
5	Latin Jazz	A genre that combines jazz and Latin American rhythms.
	Loop	Where a sample is digitally repeated continuously.
7	MIDI	Musical instrument digital interface. A device used to transfer musical information between electronic instruments and computers.
8	Son	A Cuban song and dance genre that combines Hispanic and African music.
9	Folk music	Songs, dances or instrumental melodies of a particular region or country, often passed on orally and with an unknown composer.
10	World music	Broad term that describes the traditional, ethnic music of all countries.
11	Worldbeat	Genre that combines traditional world music elements with Western styles such as pop and rock.

1. Music for stage and screen

1	Action songs	
2	Character song	
3	Cue	
4	Diegetic music	
5	Film score	
6	Leitmotif	
7	Libretto	
8	Mickey-Mousing	
9	Non-diegetic music	
10	Orchestration	
11	Recitative	
12	Soundtrack	
13	Sung-through	
14	Underscoring	

2. Fusions

1	Groove	
2	Bolero	
3	Cubop	
4	Danzon	
5	Experimental music	
6	Idiomatic	
7	Jazz fusion	
8	Salsa	
9	Aeolian Mode	
10	Bebop	

3. Fusion continued

1	Celtic	
2	Dorian mode	
3	Electronic dance music	
4	Folk Rock	
5	Latin Jazz	
	Loop	
7	MIDI	
8	Son	
9	Folk music	
10	World music	
11	Worldbeat	

1. Baroque era		
1	Baroque period	Era in Western music between 1600 and 1750. Composers included Bach, Vivaldi and Handel.
2	Harpsichord	Baroque keyboard instrument, used to play the ground bass, chords and melody.
3	Terraced dynamics	Dynamics that are loud or quiet, nothing in between
4	Basso continuo	A type of instrumental accompaniment, common in Baroque music, played by organ, harpsichord or cello. Keyboard players often added chordal harmonies.
5	Small Orchestra	Ensemble used in the Baroque period of strings and some wind
4	Suite	A group of works for instruments, often dances.
5	Sonata	Work for solo instrument with continuo
6	Oratorio	Work for instruments and voices based on the bible.
7	Chorales	A hymn for four part voices
8	Trio sonata	A piece for two soloists and continuo

2. Classical era		
1	Classical period	Era in Western music between 1750 and 1810. Composers included Haydn, Mozart and Beethoven.
2	Forte piano	The first piano, was able to play dynamics.
3	String quartet	Small ensemble of two violins, viola and Cello.
4	Symphony	A work for Orchestra, normally in four movements.
3	Solo sonata	A work for soloist, often with piano accompaniment.
4	Solo concerto	A work for soloist, accompanied by an Orchestra
5	Balanced, regular phrases	Balanced parts of a melody (like the phrases in a sentence) e.g. four bar phrases.

3. Key vocabulary		
1	Repetition	A musical idea is repeated exactly.
2	Imitation	An idea is copied in another part
3	Sequence	Repetition of an idea in the same part at a higher/lower pitch.
4	Ostinato	A short, repeated pattern or phrase.
5	Drone	A long held or constantly repeated note(s).
6	Arpeggio / broken chord	The notes of a chord played individually
7	Alberti bass	A broken chord accompaniment (I,V,iii,V) common in the Classical era.
8	Anacrusis	An 'up-beat' or pick-up before the first strong beat
9	Dotted rhythms	A rhythm using dotted notes (gives a 'jagged' or 'bouncy' type of effect).
10	Syncopation	Off beat accents
11	Conjunct	Notes that move in steps.
12	Disjunct	Notes that move in leaps/ intervals.

1. Baroque era

1	Baroque period	
2	Harpichord	
3	Terraced dynamics	
4	Basso continuo	
5	Small Orchestra	
4	Suite	
5	Sonata	
6	Oratorio	
7	Chorales	
8	Trio sonata	

2. Classical era

1	Classical period	
2	Forte piano	
3	String quartet	
4	Symphony	
3	Solo sonata	
4	Solo concerto	
5	Balanced, regular phrases	

3. Key vocabulary

1	Repetition	
2	Imitation	
3	Sequence	
4	Ostinato	
5	Drone	
6	Arpeggio / broken chord	
7	Alberti bass	
8	Anacrusis	
9	Dotted rhythms	
10	Syncopation	
11	Conjunct	
12	Disjunct	

4. Romantic era		
1	Romantic era	Era in Western music between 1810 and 1910. Composers included Tchaikovsky, Grieg, Schumann, Dvorak, Brahms, Verdi and Wagner.
2	Lyrical, expressive melodies	Instrumental melodies that sound like someone singing, often with large leaps.
3	Large orchestra	An orchestra with all of the instrumental families, often 80 or more players.
4	Wide range of dynamics	Dynamics that go below quiet and above loud, large crescendo and diminuendo and sudden changes.
5	Chromatic chords	Chords with notes outside the normal key e.g. Neapolitan sixth.
6	Programme music	Music written to tell a story, often based on other art forms such as poetry or art.
7	Opera	A theatrical work that combines text, costume and music.

7 Form and Structure		
1	Binary (AB)	Two sections: A usually ends in a related key (e.g. dominant or relative minor), but B returns to the tonic. B will contain with some change/contrast.
2	Ternary (ABA)	Three sections: section B provides a contrast (e.g. new tune key change). A may return exactly or with some slight changes
3	Rondo (ABACA)	Keys that share similar sharps and flats. These were common keys to modulate to in the Baroque period. E minor (dominant – bar 14) G major (relative major of E minor b.16) C major (sub dominant of G in b.21) A major (tonic major in b.23) and E minor in bar 27.
4	Minuet and trio (II: AB: II II:CD :II AB)	The minuet was a type of graceful dance from the 17-18th century, and was often used as the 3rd movement in symphonies in the Classical era. The minuet had two repeated sections, the trio had two new repeated sections, with a return to the minuet at the end (no repeat).
5	Variations	The main theme (tune) is repeated and developed a number of times in a variety of different ways.
6	Strophic	A simple form where the song uses the same melody over and over.
6. Cadences		
1	Perfect	Strong ending – sounds ‘finished’; a musical full stop. V-I
2	Plagal	Sounds finished but softer. Amen. IV-I
3	Imperfect	Sounds unfinished. I-V, ii-V, vi-V.
4	Interrupted	Moves to an unexpected chord. Surprise. V-vi.

8. Key vocabulary		
1	Chord	Two or more notes played together.
2	Triad	Three notes played together.
3	Chord Sequence	A series of chords.
4	Diatonic Harmony	The chords all belong to the key.
5	C Major	Happy sounding key – no sharps or flats.
5	F Major	Happy sounding key – 1 flat (Bb)
5	G Major	Happy sounding key – one sharp (F#)
5	Bb Major	Happy sounding key – two flats (Bb and Eb)
9	D major	Happy sounding key – two sharps (F# and C#)

4. Romantic era		
1	Romantic era	
2	Lyrical, expressive melodies	
3	Large orchestra	
4	Wide range of dynamics	
5	Chromatic chords	
6	Programme music	
7	Opera	

7 Form and Structure		
1	Binary (AB)	
2	Ternary (ABA)	
3	Rondo (ABACA)	
4	Minuet and trio (II: AB: II II:CD :II AB)	
5	Variations	
6	Strophic	
6. Cadences		
1	Perfect	
2	Plagal	
3	Imperfect	
4	Interrupted	

8. Key vocabulary		
1	Chord	
2	Triad	
3	Chord Sequence	
4	Diatonic Harmony	
5	C Major	
5	F Major	
5	G Major	
5	Bb Major	
9	D major	

An Inspector Calls – Written by J. B. Priestley 1945

Setting The Birling Family Home in the fictional town of Brumley 5th April 1912

Synopsis *An Inspector Calls* by J B Priestley, is a play that revolves around the apparent suicide of a young woman called Eva Smith.

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

Historical Context

Edwardian Era

King Edward VII ruled from 1901 to 1910, but the Edwardian era itself spans from the mid-1890s to 1914, the year when the First World War began. This period saw the growth of a number of **political** movements. They highlighted the struggle and big **divide between the rich and poor**. Many of the rich believed poor people had no manners or sophistication and it was strongly believed that no poor people could get rich. Society generally believed that the rich were better than the poor and this led to the **exploitation of the working class**. Many wealthy people believed they were **entitled** to exploit the workers, pay them **poor wages** and sack and punish them as they pleased without consequence. As a **socialist**, Priestley believed that wealth should be distributed equally amongst the population. The character of Arthur Birling symbolises **capitalism**, which relies on industry and business to create wealth. Of course, this wealth goes to the **bourgeoisie (middle-class)**.

Pre-WWI

Set in the run-up to the First World War, Priestley uses dramatic irony (a situation in which the audience know something, but the characters do not) as the characters constantly refer to the possibility of a war. The play is also set against the background of the **suffrage** movement when women were pushing for the right of all women to **vote** and stand in political elections. In the play, Eva Smith represents the struggle of the movement through her encounter with Arthur Birling. Priestley uses this as a reminder of the backward thinking of men in the Edwardian era who believed women should know their place as they were not equal to men.

Titanic

The Titanic stood for the hope and optimism of an era. However, the building of an unsinkable ship demonstrated the arrogance of the upper class and how they believed themselves to be untouchable.

Class system – This is used in *An Inspector Calls* to identify the different ways the characters come across in the play.

Social Class	A division of a society based on social and economic status (how much money they have).
Working Class	The social group consisting of people who are employed for wages, especially in manual or industrial work.
Middle Class	The social group between the upper and working classes, including professional and business people and their families.
Upper Class	People who hold the highest social status, usually are the wealthiest members of society, and wield the greatest political power.

Themes

Society	<i>An Inspector Calls</i> was first performed in the UK just after the end of World War Two, in 1946. It was a time of great change in Britain and many writers were concerned with the welfare of the poor. At that time there was no assistance for people who could not afford to look after themselves. Priestley wanted to address this issue. He also felt that if people were more considerate of one another, it would improve quality of life for all. This is why social responsibility is a key theme of the play. Priestley wanted his audience to be responsible for their own behaviour and responsible for the welfare of others.
Age	Priestley believed that there was hope in the younger generation's ability to learn and change. The older characters' opinions and behaviours are stubbornly fixed. Mr Birling refuses to learn and Mrs Birling cannot see the obvious about herself and her children. Eric and Sheila however are younger - they accept their mistakes and offer the chance for a brighter future.
Gender	<i>An Inspector Calls</i> was written after World War Two. As many British men went away to fight during the war, their positions in work had to be filled by women. Men had to acknowledge the fact that women were just as capable as them. Many women enjoyed a newfound freedom that working and earning money allowed them. Not all men saw this change in attitude as a good thing and stayed stuck in the past. Priestley explores the impact of these new gender roles through the independence of Eva Smith and the sexist attitudes of Mr Birling.
Class	Before World War Two, Britain was divided by class . Wealthy land and factory owners and poor workers. The war helped bring these two classes closer together and rationing meant that people of all classes were eating and even dressing the same. The war effort also meant that people from all classes were mixing together.

An Inspector Calls – Written by J. B. Priestley 1945

Setting

Synopsis

Historical Context

Edwardian
Era

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Social Class

Working Class

Middle Class

Upper Class

People who hold the highest social status, usually are the wealthiest members of society, and wield the greatest political power.








Themes








Society

Age

Gender

Class

Characters					
1		Arthur Birling <ul style="list-style-type: none"> - head of the Birling household. - wealthy 'hard-headed' business-man. - active member of the community - thinks that he might be in the running for a Knighthood. 	5		Gerald Croft <ul style="list-style-type: none"> - Around 30 years old - Attractive young man about town - Comes from upper class business owner family - Confident and charming - Has affair with Eva Smith
2		Sybil Birling <ul style="list-style-type: none"> - Mr Birling's wife - cold hearted and snobbish - prominent member of a women's charity - still sees Eric and Sheila as children devoid of responsibility 	6		Inspector Goole <ul style="list-style-type: none"> - Not a big man but creates an 'impression of massiveness, solidity and purposefulness'. - Has a tendency to interrupt and control the conversation.
3		Eric Birling <ul style="list-style-type: none"> - Son of Arthur and Sybil Birling - Half shy-half assertive, not at ease - Lacks confidence - Drinks a lot - Has an affair with Eva Smith - Steals money from father to help Eva 	7		Eva Smith/Daisy Renton <ul style="list-style-type: none"> - Audience never meets Eva Smith - Young woman in 20's - Strong willed with a good sense of humour - Changes name to Daisy Renton
4		Sheila Birling <ul style="list-style-type: none"> - Daughter of Arthur and Sybil Birling - Early 20's - Celebrating engagement to Gerald Croft - Giddy, naïve, childish - Can be assertive, insightful and intelligent 	Contextual Links: An Inspector Calls - GCSE English Literature Revision - AQA - BBC Bitesize An Inspector Calls - In Context (Part 1 of 2) – YouTube An Inspector Calls - In Context (Part 2 of 2) – YouTube An Inspector Calls (2018) - YouTube		

Characters							
1		Arthur Birling	-	5		Gerald Croft	
2		Sybil Birling		6		Inspector Goole	
3		Eric Birling		7		Eva Smith/Daisy Renton	
4		Sheila Birling		Contextual Links: An Inspector Calls - GCSE English Literature Revision - AQA - BBC Bitesize An Inspector Calls - In Context (Part 1 of 2) – YouTube An Inspector Calls - In Context (Part 2 of 2) – YouTube An Inspector Calls (2018) - YouTube			

KEY TECHNIQUES IN REALISM

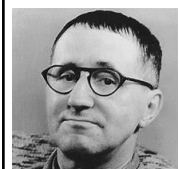
1	Visualisation	The actors can picture their surrounding and the environment accurately, considering every detail. This include sight, sound, taste, smell and touch.
2	Active imagination	When the actors see things through our character's eyes using the senses rather than thinking about what they look like from the view of the audience.
3	Units & Objectives	Each scene of a play can be broken down into the character's aim or goal. The objective is what the character wants. The Unit is the smaller sections of the scene where the character has a smaller objective, which will lead them to their main objective.
4	Through line of Action & Super Objective	What the character wants to achieve by the end of the play. It is usually linked to the main theme of the play. An over-reaching objective, probably linked to the overall outcome in the play. It characterises the essential idea, the core, which provided the impetus for the writing of the play. A character's objectives are likely to be stages in the journey towards the super-objective. If that journey is perceived as a clear path to the super objective, then you have your through line
5	'Magic IF'	Where the actor puts themselves in the character's shoes, asking 'What would I do IF I was in this situation'. Used to get actors to open up their imaginations to discover new and interesting things about the character they are playing. An actor simply asks themselves a 'what if' question about their character.
6	Given Circumstances	Information about the character and their history. It also includes the time period and location.
7	Seven questions	A set of questions an actor can use to learn more about their character – who they are, where they are, what time it is, what they want, why they want it, how they will get it and what they need to overcome to get it.
8	Subtext	The hidden meaning behind the text. It is usually communicated through the way that an actor delivers the line. Driven by the underlying meaning in the play, as opposed to the words declared on stage. This can be communicated to the audience through the actor's use of intonation, gesture, pauses or stillness. 'Keep in mind that a person says only ten per cent of what lies in his head, ninety per cent remains unspoken'.
9	Motivation	The reason why the character wants what they want in the play.
10	Circles / Concentration of Attention	A set of circles which start inside the head of the characters and slowly move outwards. The actors imagine every detail inside these circles to help with their concentration and to make their visualisation more detailed and realistic.
11	Relaxation	Getting rid of any tension in the body so the actor is able to move freely in the performance and control their body and mind.
12	Tempo & Rhythm	Is our pace, both mental and physical, the pace of everything around us and everything we do..
13	Emotional Memory	When the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. They then 'borrow' those feelings to bring the role to life.
14	Role-on-the-wall	Using an outline of a person and writing out the character's thoughts and feelings on the inside and what they show and say on the outside.

KEY TECHNIQUES IN REALISM

1	Visualisation	
2	Active imagination	
3	Units & Objectives	
4	Through line of Action & Super Objective	
5	'Magic IF'	
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8	Subtext	
9	Motivation	
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BACKGROUND INFORMATION

BORN - DIED	1898-1956.
NATIONALITY	German
AIM OF WORK	Aimed to appeal to less privileged classes, treating contemporary issues such as war, stock-markets, poverty, unemployment and corruption in high places.
OCCUPATION	Marxist playwright, poet and director. Political writer and director.



BRECHT'S THEORY AND STYLE

Epic Theatre:	This is the term used to describe Brecht's theory and technique.
'Verfremdungseffekt':	This means 'alienation' or 'distancing' effect. The familiar is made strange so the audience think about the issues in the piece clearly rather than getting too emotional.
Didactic Theatre:	This means theatre that teaches the audience a moral message.

KEY TECHNIQUES IN EPIC THEATRE

1	Montage	A montage is a series of freeze frames, images, projections or scenes put together in no particular order. Often music is played over the top.
2	Narration	The actor tells the story out loud. Sometimes the narrator will tell us what happens in the story before it has happened. This is a good way of making sure that we don't become emotionally involved in the action to come as we already know the outcome.
3	Direct Address	Speaking directly to the audience breaks the fourth wall and destroys any illusion of reality.
4	Gestus	A clear gesture or movement used by the actor which captures the attitude of a character or situation.
5	Figures (not characters)	Brecht didn't want the actors to play a character onstage, only to show them as a 'type' of person in society.
6	Third Person Narration	Commenting upon a character as an actor is a clear way of reminding the audience they are watching a play. It means they don't get emotionally attached to characters and think more about the message.
7	Speaking stage direction	This device was used by Brecht more frequently in rehearsal than performance. It helps distance the actor from the character they're playing. It also reminds the audience that they're watching a play and forces them to study the actions of a character in objective detail.
8	Multi-role	Multi-roling is when an actor plays more than one character onstage. The differences in character are marked by changing voice, movement, gesture and body language but the audience can clearly see that the same actor has taken on more than one role.
9	Split-role	This is where more than one actor plays the same character. For instance, the actor playing the main character might rotate from scene to scene.
10	Placards	A placard is a sign or additional piece of written information presented onstage. Using placards might be as simple as holding up a card or banner. Multimedia or a PowerPoint slideshow can also be used for this effect. What's important is that the information doesn't just comment upon the action but deepens our understanding of it.
11	Lehrstücke	The Lehrstücke are shorter, parable pieces - a simple story used to illustrate a moral lesson)
12	Spas	Spas literally translates as 'fun'. By presenting a serious subject in a funny way, it makes the audience laugh, and then question why they laughed. This makes them think about the message of the piece.
13	Minimal set/costume /props	Set, costume and props are all kept simple and representational. Although the stage setting was usually minimal, there was always a sense of authenticity to production elements (this means real, accurate props from the time period, for example).
14	Symbolic Props	Often one item can be used in a variety of ways.
15	Lighting	Brecht believed in keeping lighting simple as he didn't want the production values to overshadow the message of the work. He believed in using harsh white light as this illuminates the truth.
16	Song and Dance	This is a good way to ensure that the audience sees the theatre and are reminded of the fact they are watching a play. Often in Brechtian theatre the style of the music and the lyrics contrast each other e.g. serious lyrics with jolly music. This makes create a sinister feel and emphasises the message.
17	Visible stage Mechanics	Stagehands visible when changing sets, lighting units visible etc.

Contextual Links: An Introduction to Brecht (National Theatre): <https://www.youtube.com/watch?v=1-428Kgt3sA>
Five Truths (Brecht): <https://www.youtube.com/watch?v=62-gTc06pI>

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	This means theatre that teaches the audience a moral message.

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Knowledge Group 1 Consistency

1	Title	Titles. Displayed formally. Size 28.
2	Composition	Content carefully positioned to look well-balanced and visually pleasing.
3	Margins & Borders	Evenly spaced, minimal and consistent. Always aligned.
4	Images	High resolution with an original aspect ratio (not stretched or squashed). Search for 'large' images on google.
5	Font/ Typography	Art of arranging type to make written language legible, readable and appealing.

Knowledge Group 2 Photography Content

1	Contact Sheet	A sheet with 35 thumbnail sized photographs. Annotated in green and red pen with photography techniques
2	Sketching/ Drawing	Part of A03. Drawing to plan out ideas before photographing.

Knowledge Group 3 Critical Reflection

1	Critical Reflection (Analysing your work as it develops)	The process of reflecting critically on your work as it develops. Annotations should explain how you have gone from one idea to the next. <i>(What, How, Why?)</i>
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Knowledge Group 4 Photography Content

1	Chemical Force	The interaction between a chemical force (Lava Lamps). Techniques developed: Marco, Light, Focus, Saturation, Cropping.
2	Experimentation	Experiment with a range of different photography and Photoshop techniques. e.g cropping, hue saturation, Brightness/Contrast, Filters, Layer Styles.
3	Applied Force	The interaction between an applied Force. (Ice caps). Techniques developed: Macro, Light, focus, depth of Field, cropping, background.

Key Vocabulary

1	Artist Study	A student's response emulating the techniques and approaches of the artist.
2	Digital Image	An image made of pixels. Printed text, photographs and artwork. Amount of pixels define high quality.
3	Macro Setting	A mode on an analogue or digital point-and-shoot camera that enables shooting close up.
4	Consistency	The consistency of measurement techniques. Same font, style, spacing, etc
5	Aperture	The opening that controls the amount of light the camera receives.
6	Cropping	To trim or cut back an image/
7	Brusho ink lava lamp	Powered ink (dye) added to vegetable oil in a bottle.
8	High Resolution	A large amount of detail. This would contain a lot of pixels to create.
9	Depth of field	The distance between nearest and furthest object, a focused image.
10	Typography	The style and appearance of printed matter.
11	Focus	How clear the image is e.g. blurry/not blurry.
12	Brightness/ Contrast	Brightness- Make the image lighter/darker. Contrast- adjusting the bright and dark parts of an image.
13	Filters	Filters alter the appearance of an image.
14	Layer Styles	One or more layer effects and blending options applied to a layer.

Knowledge Group 1 Consistency

1	Title	
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3	Margins & Borders	
4	Images	
5	Font/ Typography	

Knowledge Group 3 Critical Reflection

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14	Layer Styles	

Religion crime and causes		
1	What are good intentions?	When an action intends to have a good consequence
2	What are evil intentions?	Having the desire or thought to intentionally harm someone else
3	How does upbringing and poverty impact crime?	People may be brought up thinking crime is acceptable or may use crime to better their lives e.g.: selling drugs for money
4	How does mental illness and addiction impact crime?	People are less aware of their actions and the consequences. Desperation for drugs may take over their desire to be moral.
5	How do people oppose an unjust law?	They believe the law is wrong so will break it. E.g. stealing from the rich

Religious Views on Criminals		
1	What is hate crime?	Crime against a person because of race, gender, sexuality etc.
2	How do religions respond to hate crime?	Hate crime is not accepted and should be punished
3	How do religions respond to murder?	Punishment such as prison or going to hell
4	How do religions respond to theft?	Punishment then reformation, help the person if its through desperation
5	Responses to people committing crime	Seek help to reform the person, use places such as prison for rehabilitation. Punishment such as prison

Religion and Punishment		
1	What is the aim of retribution?	Getting your own back- revenge
2	What is the aim of deterrence?	To stop people committing crimes through negative consequences
3	What is the aim of reformation?	To help people change their lives and stop their bad intentions/actions
4	What is the purpose of prison?	A form of punishment and to isolate them from society
5	What is the purpose of corporal punishment?	Cause physical pain or disability as a way of punishing wrong doing
6	What is the purpose of community service?	People can apologise to the community they wronged through helping actions

Treatment of criminals		
1	What are the aims of forgiveness?	To help people become closer to God. Helps someone to reform. Most loving action
2	Why do religions give forgiveness?	Jesus forgave people. God is loving and just. Only God can judge
3	What is the death penalty?	Putting someone to death due to the severity of their crime
4	Two reasons for the death penalty	Stops reoffending Retribution
5	Two reasons against the death penalty	Teachings of forgiveness Religions are against murder

Key Vocabulary		
1	Addiction	Being addicted to/dependent on a particular substance; can be a cause of crime (eg stealing money to pay for illegal drugs).
2	Community service	Punishment involving the criminal doing a set number of hours of physical labour/work in their local community.
3	Corporal punishment	Punishment in which physical pain is inflicted on the criminal.
4	Crime	Action which breaks the law; can be against the person (eg murder), against property (eg vandalism), or against the state (eg treason).
5	Death penalty	Capital punishment; the execution of a criminal which is sanctioned by the state.
6	Deterrence	Aim of punishment; the threat of punishment as a way to put a person off committing crime (eg knowing they could go to prison if they steal).
7	Evil intentions	Having the desire to deliberately cause suffering or harm to another.
8	Forgiveness	Letting go of blame against a person for wrongs they have done; moving on.
9	Greed	Reason for committing crime – wanting or desiring something or more of something.
10	Hate Crime	A crime committed because of prejudice views about a person or group.
11	Prison	Imprisonment is a form of punishment where a criminal is locked in a secure guarded building (prison) for a period of time.
12	Law	The rules a country demands its citizens follow, the breaking of which leads to punishment.
13	Mental illness	A medical condition that can cause changes to a person's behaviour; can be a cause of crime.
14	Murder	Unlawfully killing another person
15	Poverty	The state of being without the things needed for a reasonable quality of life; can be a cause of crime.
16	Principle of utility	The concept of acting out of the greater good for the most people. (eg removing a dangerous criminal from society in order to protect others).
17	Reformation	Aim of punishment; helping the criminal see how and why their behaviour was wrong, so that their mindset changes for the better.
18	Retribution	Aim of punishment; getting the criminal back for their crimes.
19	Sanctity of life	Belief that life is sacred/special because it was created by God, or because we are each unique individuals.
20	Theft	Taking something without the owner's consent.
21	Unjust law	A legal requirement within a society that is believed to be unfair; a cause of crime if a person believes they cannot follow (or must act against) a law they believe is unjust.
22	Upbringing	The environment a child lives in, and the instructions they receive, while they are growing up; can be a cause of crime.

Students should study religious teachings, and religious, philosophical and ethical arguments, relating to the issues that follow, and their impact and influence in the modern world. They should be aware of contrasting perspectives in contemporary British society on all of these issues.



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9	Greed	
10	Hate Crime	
11	Prison	
12	Law	
13	Mental illness	
14	Murder	
15	Poverty	
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20	Theft	
21	Unjust law	
22	Upbringing	

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Topic Area 1 – Issues which affect participation in sport.

KG 1

1.1 User Groups

Those facing particular barriers to their participation are categorised into the following different user groups.

1.		7.	
2.		8.	
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5.		11.	
6.		12.	

KG 2

1.2 Possible barriers

General or specific barriers can prevent or hinder a person's potential to participate in sport.

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5.			

KG 3

1.3 Possible barrier solutions

As the barriers faced by various user groups are very similar, the barrier solutions can be solutions for many of the user groups.

1.	Provision					Other barrier solutions
2	Types of provision					
3	Promotion					5
	Tar geted promotion					
4	Promotion strategies					

KG 4

1.4 Factors which can impact the popularity of sport in the UK

There are many positive and negative impacts on the popularity of sport in the UK

1.		7.	
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KG 5

1.5 Emerging / new sports in the UK


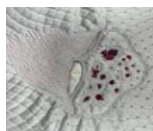

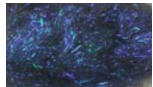




Examples of current emerging sports and the developments and opportunities to participate in emerging sports.

1.		6.	
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5.		10.	


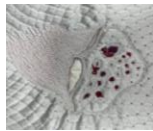
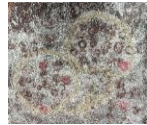
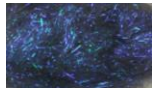




Knowledge Group 1 - Contextual links/ Artists

1	Angie Lewin 	Angie Lewin is a British artist who studied printmaking at central St Martins in London. Angie's work is inspired by clifftops and saltmarshes of the North Norfolk coast and the Scottish Highlands. The contrasting environments and their native flora are shown in her wood engraving, lino cutting, silkscreens, lithography and collage. These landscapes are often glimpsed through intricately detailed plant forms. Still lives often incorporate seedpods, grasses, flints and dried seaweed collected on walking and sketching trips.
2	Katie Essam 	Katie Essam is a British textile artist and author. She uses Mixed Media within her pieces and is inspired by everyday beauty, Katie combines freehand machine embroidery, appliqué, paint, crochet and more to create her original textile pieces. Katie combines textile techniques to make original framed, mixed media textile art pieces, inspired by the beauty in everyday objects and vintage.
3	Sophie Standing 	Sophie Standing grew up in Hampshire and moved to South Africa later on in life. Sophie is inspired by wildlife animals and portraits. Sophie uses bold patterns and colours. Sophie particularly likes to transform the more masculine, grey toned animals like the elephant, and adding colours and patterns. Sophie layers patterned fabric and lots of colour over the animal's body.
4	William Morris 	William Morris was a British textile designer, poet, artist, novelist, architectural conservationist, printer, translator and socialist activist associated with the British Arts and Crafts Movement. He was a major contributor to the revival of traditional British textile arts and methods of production. His work is heavily patterned and incorporates nature, floral and often repeat patterns.
5	Lisa Mattock 	Lisa has had a long and varied career in the creative industries. She has gathered expertise as a workshop facilitator, textile artist, florist, food stylist, and visual merchandiser. She started a business called FORAGE which enables Lisa to combine her long-standing passion for vintage and reclaimed fabrics and stitching. Her pieces take on recycled fabrics and the art of reusing to create a new piece of art.
6	Sue Hotchkis 	Sue constructs abstract forms 'fragments' to highlight the beauty found in the processes of ageing and decay. The core theme of her work is colour, texture and surface, strongly influenced by the Japanese aesthetic of Wabi-Sabi. Within her work she likes to fuse the relationship between the natural elements and the man-made, such as that resulting from erosion and human use. Her work combines texture and interest in the surface of the fabric.

Knowledge Group 2 – Techniques & Approaches

1	Applique 	Applique is the process of applying one fabric onto another and applying a zig zag stitch around the outside.
2	Reverse Applique 	Reverse applique uses layers of fabric and cuts away the top layer to reveal the fabric underneath.
3	Laminating 	Laminating applies a plastic layer on top of fabric or paper to give a waterproof coating.
4	Angelina 	A very thin synthetic fibre that comes in lots of different colours
5	Trapping fibres 	Using dissolvable fabric with Angelina fibres or other fabrics to create an open web style fabric.
6	Free machine embroidery 	Uses a free machine embroidery foot to move the fabric in any direction. Allows you to draw with the thread on the machine.
7	Hand embroidery 	Using hand embroidery thread and a needle to stitch patterns and designs by hand.
8	Slow stitch 	Hand embroidery which incorporates multi layered fabrics, different textures and colours of fabrics. Hand embroidery is then incorporated on the top.

Knowledge Group 1 - Contextual links/ Artists		
1	Angie Lewin 	
2	Katie Essam 	
3	Sophie Standing 	
4	William Morris 	
5	Lisa Mattock 	
6	Sue Hotchkis 	

Knowledge Group 2 – Techniques & Approaches		
1	Applique 	
2	Reverse Applique 	
3	Laminating 	
4	Angelina 	
5	Trapping fibres 	
6	Free machine embroidery 	
7	Hand embroidery 	
8	Slow stitch 	

Knowledge Group 3 - Presentation

1	Contextual Analysis (Analysing the work of artists)	Annotations or keywords from a critical and analytical perspective about the artist's work. This will consist of a <i>Personal Response</i> and reflections on the <i>Aesthetics, Meaning</i> and <i>Context</i> .
2	Critical Reflection (Analysing your work as it develops)	The process of reflecting critically on your work as it develops. Annotations should explain how you have gone from one idea to the next. (<i>What, How, Why?</i>)
3	Good Composition (Layout)	Content carefully positioned which looks well-balanced and aesthetically pleasing.
4	Titles/ Headers	Clear and stylistic labels which are influenced by the contextual sources.
5	Margins & Borders	Gaps in or around a composition which are evenly spaced and carefully measured.
6	Supporting Images	High resolution primary or secondary images which have an original aspect ratio. (not stretched or squashed).
7	Biographical Information	A short, concise summary of significant facts about an artist, their career and ideas.

Key Vocabulary

1	Artist Study	A painting, drawing or sculpture emulating the techniques and approaches of the artist.
2	Elements of Art	The visual components of tone, form, pattern, line, colour, shape, space and texture. May be two or three-dimensional, descriptive, implied or abstract.
3	Assessment Objective 1 (AO1)	AO1: Develop ideas through investigations, demonstrating critical understanding of sources.
4	Assessment Objective 2 (AO2)	AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

Knowledge Group 3 - Presentation






1	Contextual Analysis (Analysing the work of artists)	
2	Critical Reflection (Analysing your work as it develops)	
3	Good Composition (Layout)	
4	Titles/ Headers	
5	Margins & Borders	
6	Supporting Images	
7	Biographical Information	

Key Vocabulary

1	Artist Study	
2	Elements of Art	
3	Assessment Objective 1 (AO1)	
4	Assessment Objective 2 (AO2)	






Revise Like a Beckfooter

Summary: How to flash cards

1  Identify knowledge <p>What are you creating flash cards on?</p> <p>Do you have your knowledge organizer?</p> <p>Use your book to look at previous misconceptions from whole class feedback.</p>	2  Colour coding <p>Use different coloured flash cards for different topics. This helps with organization NOT recall</p>	3  Designing <p>1 Question per flashcard.</p> <p>Making them concise and clear.</p> <p>Use a one word prompt, so that you can recall as much as you can.</p> <p>No extended answer questions.</p>	4  Using <p>Write your answers down, then check. Or say your answers out loud. This really clearly shows the gaps in your knowledge.</p> <p>Do not just copy & re-read.</p> <p>Shuffle the cards each time you use them.</p> <p>Use the Leitner system to use flash cards everyday.</p>	5  Feedback <p>How have you performed when you look back at your answers?</p> <p>Is there anything you need to revisit in more detail?</p> <p>Is your knowledge secure? If so, move onto applying knowledge in that area in specific extended exam questions.</p>
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Avoid answering the questions in your head: research shows that when you read a question and answer it in your head, you aren't actually testing your knowledge effectively. Say the answer out loud or write it down before checking it against the card, so you are truly testing if you can explain the answer properly

Summary: How to create a mind map

1  Identify knowledge <p>Select a topic you wish to revise. Have your class notes/knowledge organisers ready.</p>	2  Identify sub topics <p>Place the main topic in the centre of your page and identify sub topics that will branch off.</p>	3  Branch off <p>Branch of your sub topics with further detail.</p> <p>Try not to fill the page with too much writing.</p>	4  Use images & colour <p>Use images and colour to help topics stick into your memory.</p>	5  Put it somewhere visible <p>Place completed mind maps in places where you can see them frequently.</p>
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Avoid using too much information: mind maps are designed to summarise key information and connect areas of a topic/subject. If you overcrowd the page, you lose the point of the mind map and will find it harder to visualise the information when trying to recall it

Summary: Self Quizzing

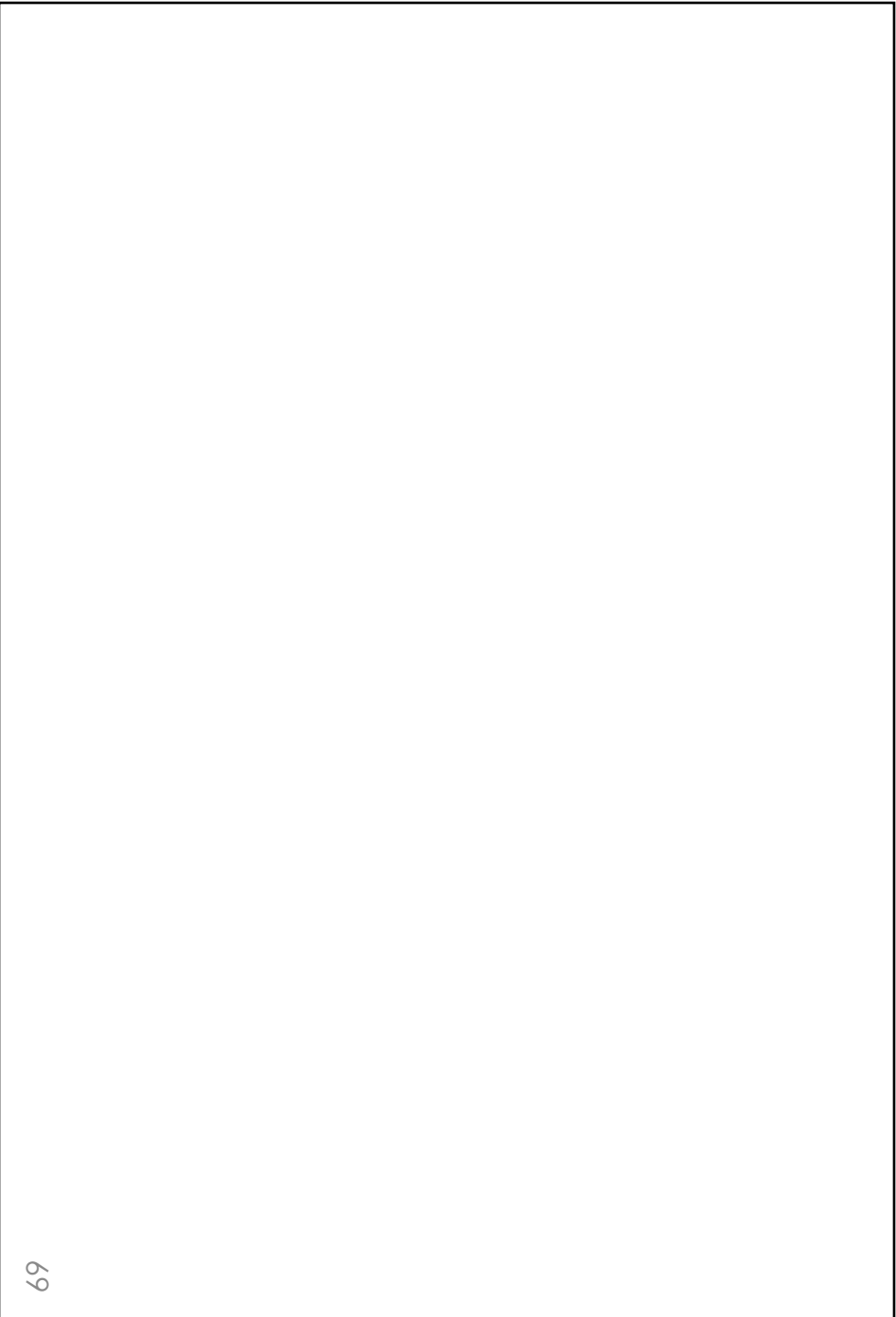
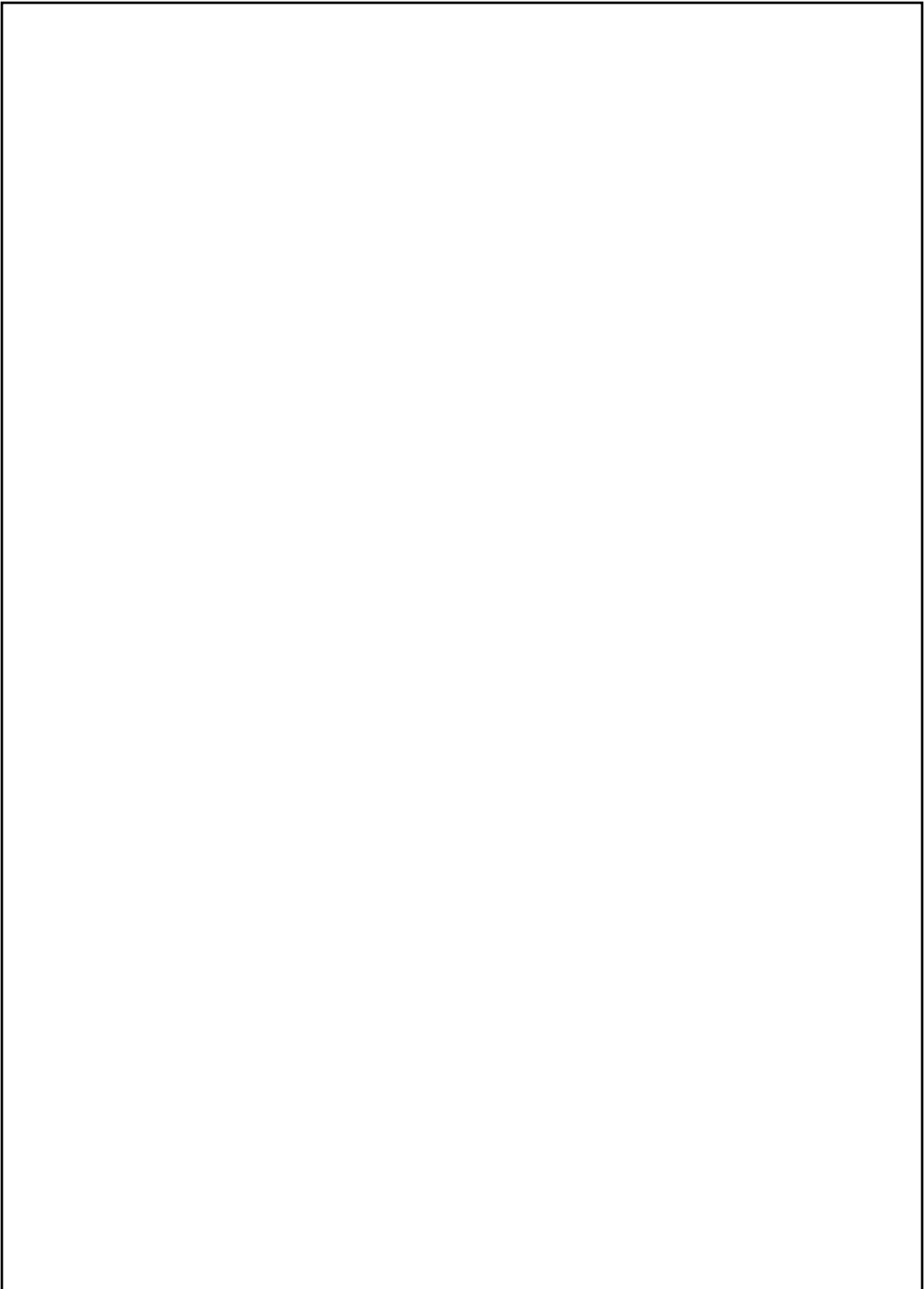
1  Identify knowledge <p>Identify knowledge/content you wish to cover.</p>	2  Review and create <p>Spend around 5-10 minutes reviewing content (knowledge organisers/class notes/text book)</p> <p>Create x10 questions on the content (If your teacher has not provided you with questions)</p>	3  Cover and answer <p>Cover up your knowledge and answer the questions from memory.</p> <p>Take your time and where possible answer in full sentences.</p>	4  Self mark & reflect <p>Go back to the content and self mark your answers in green pen.</p>	5  Next time <p>Revisit the areas where there were gaps in knowledge, and include these same questions next time.</p>
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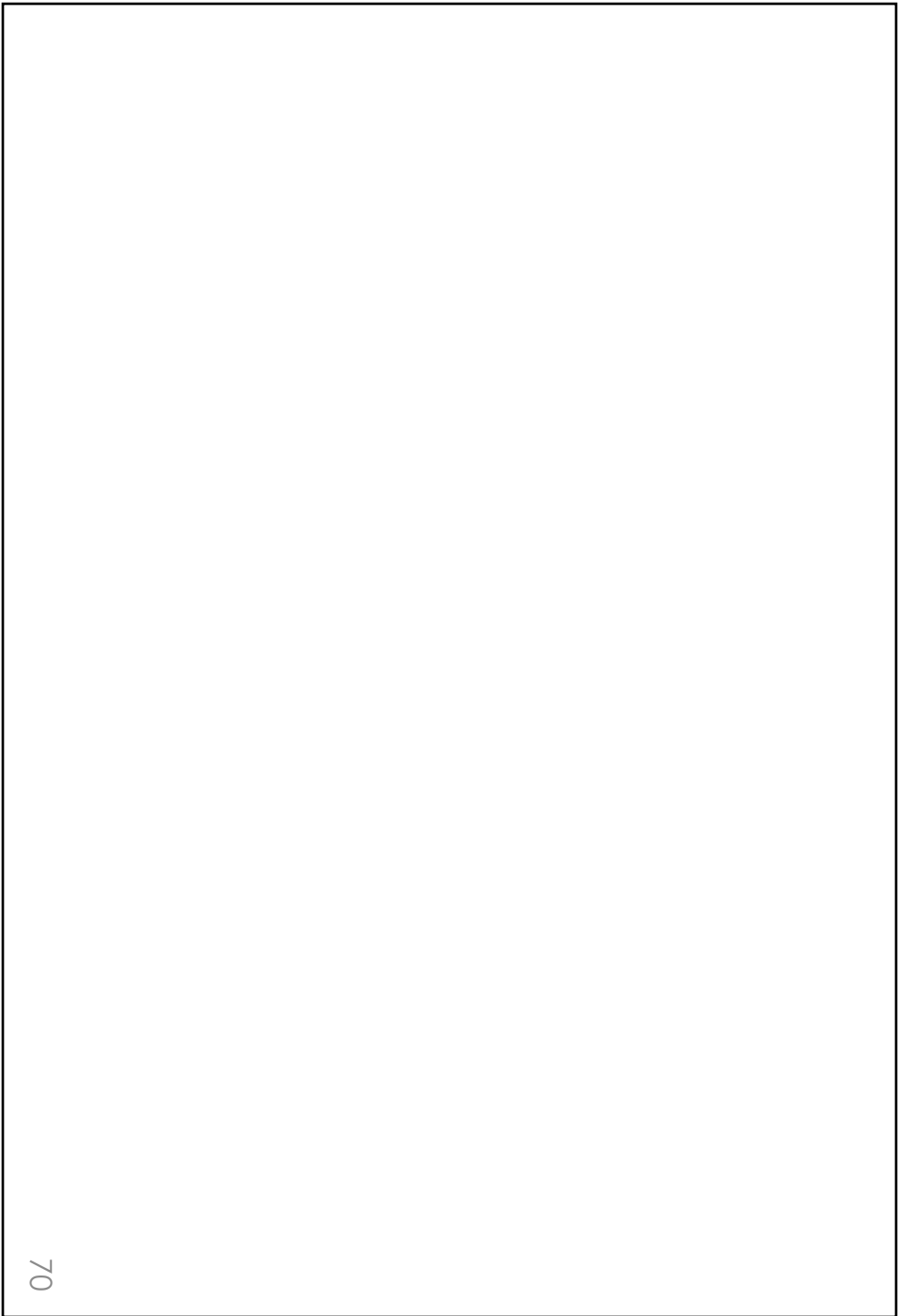
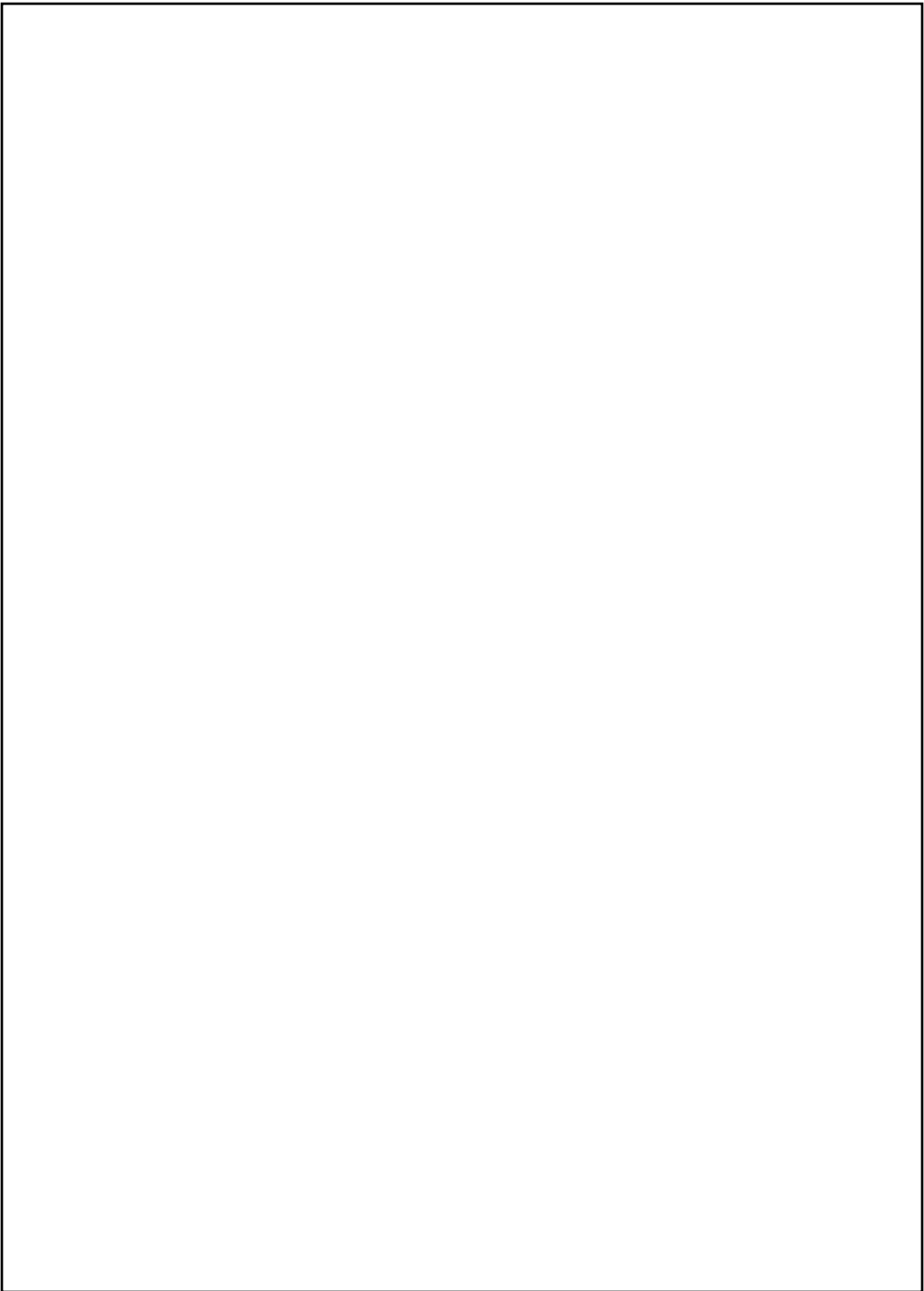
Ensure that you complete all subjects and all topics– not just the subjects you enjoy the most of find easiest.
Practice makes perfect!

Summary: Brain dumps

1  Identify knowledge <p>Identify the knowledge/topic area you want to cover.</p>	2  Write it down <p>Take a blank piece of paper/white board and write down everything you can remember about that topic. (with no prompts)</p> <p>Give yourself a timed limit (e.g. 10 minutes)</p>	3  Organise information <p>Once complete and you cannot remember any more use different colours to highlight/underline words in groups.</p> <p>This categories/links information.</p>	4  Check understanding <p>Compare your brain dump to your K/O or book and check understanding.</p> <p>Add any key information you have missed (key words) in a different colour.</p>	5  Store and compare <p>Keep your brain dump safe and revisit it.</p> <p>Next time you attempt the same topic try and complete the same amount of information in a shorter period of time or add more information.</p>
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Brain dumps are a way of getting information out of your brain.





Revise Like a Beckfooter Rewards

Great independent learning and revision are vitally important for your academic success. We have high expectations for everyone because we whole-heartedly believe that you deserve to have the best chances in life.

Our **minimum** expectations of KS4 students for their independent learning are as follows:

- **5 revision tasks** per week using the specified revise like a Beckfooter strategy (on Class Charts)
- You choose the subjects – we set the tasks
- Bring your ILB to school every day

If you do not meet our minimum expectations, this will be logged on Class Charts in the same way as a missed homework.

We also recognise that often, students will want to do even more than this, and we want to support and celebrate that achievement with you. The more independent learning/revision you do, the more Class Charts points you will receive

The following rewards are available for those students who commit to their independent learning/revision and go above and beyond expectations:



1 – 2

additional tasks

3 – 4

additional tasks

5

additional tasks

10 points

20 points

50 points