

Beckfoot School

Knowledgeable And Expert Learners

Year

Options Subjects Knowledge Organisers

2023/24
Half-Term

2

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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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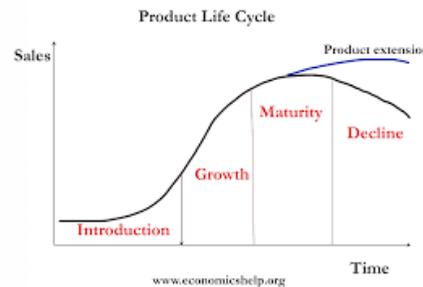
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Key Ideas	
Product	What the business is selling
Product Life Cycle	This is a concept about the number of sales a business makes over a period of time
Design Mix	This is a tool for improving the Product. It includes Aesthetics, Function and Cost
Price	The amount charged by a business for the sale of a product
Pricing Strategies	Competitive Penetration Psychological Price Skimming Cost Plus pricing Premium Predatory
Place	Where the product or service is sold Online V high street
Promotion	Making customers aware of the product Informing customers about the product Reminding customers about the product
Promotional Mix	A combination of promotional methods
E-commerce	Shopping online

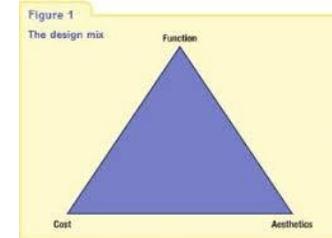
Place	
Key Idea	Where the business sells its products Online V High street
Online	Using the Internet, social media or Apps
Methods of Distribution	Retails E-tailers (Ecommerce) Wholesalers Warehouse

Price	
Strategy	Choosing the right price to make most sales
Strategies	Competitive Penetration Psychological Price Skimming Cost Plus pricing Premium Predatory
Influences on Strategy	Technology Competition Market Segment Product Life Cycle

2.2.5 Using the marketing mix to make Business Decisions	
Key Idea	How each element of the marketing mix can influence other elements
EG - good	Premium Pricing Strategy, placed in a Luxury Brand shop
EG - bad	Price Skimming with low quality product function
Key Idea	Using the marketing mix to build a competitive advantage
Key Idea	In integrated marketing mix can influence competitive advantage



Promotion	
Promotion	Making customers aware of the product Informing customers about the product Reminding customers about the product
Method of Promotion	Advertising Branding Sponsorship Special Offers Product Trials
Branding Methods	Jingles Slogans Celebrity Endorsements Logos Mascot
Promotional Mix	A combination of the methods of promotional to increase the success of the promotion campaign
Technology in Promotion	Targeted advertising online – ads/pop ups Viral Advertising via Social Media E-Newsletters

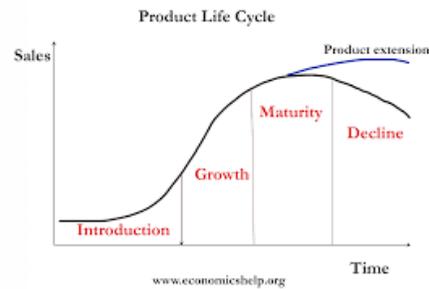


Product	
Product	What the business sells. Products are tangible goods.
Design Mix	Used to innovate or improve the product
PLC	Used to measure sales over time. There are 5 stages: R&D Introduction Growth Maturity Decline
Extension Strategy	When the business launches an improved version of an existing product
Methods of Extension Strategy	New packaging New flavours New size Rebrand Promotional campaign Reduce the price for a period of time
USP	Unique Selling Point – give the business differentiation from their competitors
Differentiation	The importance to a Business to making a product/service different from competitors

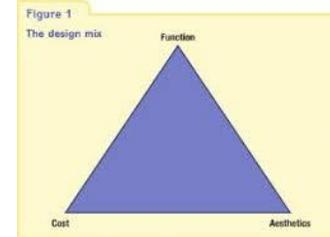
Key Ideas	
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Place	
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2.2.5 Using the marketing mix to make Business Decisions	
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EG - good	
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Promotion	
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Branding Methods	
Promotional Mix	
Technology in Promotion	



Product	
Product	
Design Mix	
PLC	
Extension Strategy	
Methods of Extension Strategy	
USP	
Differentiation	

Wired and Wireless Networks

1	<ul style="list-style-type: none"> - What is a network? - Types of network <ul style="list-style-type: none"> - Local Area Network [LAN] - Wide Area Network [WAN] - Personal Area Network [PAN] - Wired Vs Wireless <p>Hardware Needed for a Network</p> <ul style="list-style-type: none"> - Network Interface Card (NIC) - Switches - Router - Wireless Access Points - Cables <ul style="list-style-type: none"> - Fibre Optic Cable - CAT5 CAT6 Ethernet Cable
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Searching Algorithms

1	<ul style="list-style-type: none"> - The internet: The ultimate and biggest WAN in the world based around TCP/IP - Domain Name Server [DNS] - Web hosting <ul style="list-style-type: none"> - Benefits / Drawbacks - The cloud <ul style="list-style-type: none"> - Benefits / Drawbacks - Virtual networks <ul style="list-style-type: none"> - Benefits / Drawbacks
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IP and MAC Addressing

2	<ul style="list-style-type: none"> - Network Protocols: <ul style="list-style-type: none"> ❖ Transmission Control Protocol / Internet Protocol [TCP/IP] ❖ Hyper Text Transfer Protocol Secure [HTTPS] ❖ File Transfer Protocol [FTP] ❖ Internet Message Access Protocol [IMAP] ❖ Simple Mail Transfer Protocol [SMTP] - The concept of layers - TCP/IP stack - Packet Switching - Describe network - Network Security
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Topologies

1	<ul style="list-style-type: none"> - Topologies <ul style="list-style-type: none"> - Star - Mesh - Bus - Ring <div style="text-align: center; margin-top: 10px;"> <table style="font-size: 8px; border-collapse: collapse; width: 100%;"> <tr> <td style="border: 1px solid gray; padding: 2px;">TCP/IP model</td> <td style="border: 1px solid gray; padding: 2px;">Protocols and services</td> <td style="border: 1px solid gray; padding: 2px;">OSI model</td> </tr> <tr> <td style="border: 1px solid gray; padding: 2px;">Application</td> <td style="border: 1px solid gray; padding: 2px;">HTTP, FTP, Telnet, NTP, DHCP, PING</td> <td style="border: 1px solid gray; padding: 2px;">Application</td> </tr> <tr> <td style="border: 1px solid gray; padding: 2px;">Transport</td> <td style="border: 1px solid gray; padding: 2px;">TCP, UDP</td> <td style="border: 1px solid gray; padding: 2px;">Presentation</td> </tr> <tr> <td style="border: 1px solid gray; padding: 2px;">Network</td> <td style="border: 1px solid gray; padding: 2px;">IP, ARP, ICMP, IGMP</td> <td style="border: 1px solid gray; padding: 2px;">Session</td> </tr> <tr> <td style="border: 1px solid gray; padding: 2px;">Network Interface</td> <td style="border: 1px solid gray; padding: 2px;">Ethernet</td> <td style="border: 1px solid gray; padding: 2px;">Transport</td> </tr> <tr> <td></td> <td></td> <td style="border: 1px solid gray; padding: 2px;">Network</td> </tr> <tr> <td></td> <td></td> <td style="border: 1px solid gray; padding: 2px;">Data Link</td> </tr> <tr> <td></td> <td></td> <td style="border: 1px solid gray; padding: 2px;">Physical</td> </tr> </table> </div>	TCP/IP model	Protocols and services	OSI model	Application	HTTP, FTP, Telnet, NTP, DHCP, PING	Application	Transport	TCP, UDP	Presentation	Network	IP, ARP, ICMP, IGMP	Session	Network Interface	Ethernet	Transport			Network			Data Link			Physical
TCP/IP model	Protocols and services	OSI model																							
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		Network																							
		Data Link																							
		Physical																							

Key Vocabulary

1	Bandwidth	This is the amount of data that can be sent across a network
2	Latency	Is the delay of a bit leaving one device and arriving at another.
3	MAC Address	The physical address embedded within the device.
4	TCP/IP	A set of rules that governs the connection of computer systems to the Internet.





Subject: Computer Science	Topic: Networks	Year Group: 11
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Wired and Wireless Networks

1	
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Searching Algorithms

1	
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IP and MAC Addressing

2	
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Topologies

1	
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Key Vocabulary

1	Bandwidth	
2	Latency	
3	MAC Address	
4	TCP/IP	



Scales Of Manufacture		
One-Off	Birthday Cake, F1 Car, Specialist Jewellery, Large Buildings / Towers, Wedding Dress, Prosthetics For Limbs.	Involves producing custom work , such as A one-off product for A specific customer or A small batch of work in quantities usually less than those of mass-market products
Batch	Flat Packed Furniture, Special Edition Cars, Baked Goods, Clothing, Computer Chips, Computer Software, Electrical Goods, Newspapers/Magazines	A method of manufacturing where the products are made to specified amounts , within a time frame.
Mass	Recycling Centers, Paper Production, Canned Goods, Over-the-counter Drugs, Some Household Appliances. The emphasis in mass production is on keeping manufacturing costs low by producing uniform products using repetitive and standardised processes.	Also known as flow production or continuous production , is the production of large amounts of standardized products on assembly lines.

Level of automation		
Manual Control	A human body (the operator) is physically involved in controlling the process. Manual control system is a open loop control system.	<ul style="list-style-type: none"> <input type="checkbox"/> Disadvantages e.g. The accuracy and the continuous involvement of operators. <input type="checkbox"/> Manual control system is less reliable. <input type="checkbox"/> This type of system is less efficient. <input type="checkbox"/> Manual control system is less accurate compared to automatic. <input type="checkbox"/> Skilled members are required to operate the manual type of system.
CAM Processes	Computer aided manufacturing (CAM) is the use of software and computer-controlled machinery to automate a manufacturing process.	<ul style="list-style-type: none"> <input type="checkbox"/> Computer numerical controlled (CNC) miller <input type="checkbox"/> CNC lathe <input type="checkbox"/> Laser-cutter <input type="checkbox"/> Vinyl Cutter
Fully Automated Robotic Control	This type of system is a self-operating system. Automated control system is a type of closed loop control system. This type of system used to adjust and correct the errors without external effort.	<ul style="list-style-type: none"> <input type="checkbox"/> Automatic control system is more reliable. <input type="checkbox"/> This type of system is more efficient. <input type="checkbox"/> Automatic control system is more accurate than manual type system

Advantages And Limitations Of Using CAM Machines To Manufacture Parts		
Advantages		Limitations
Enables very high accuracy levels in large-scale production		The software itself is expensive so initial costs are high
Creates products that are identical to each other		Influence On Employment Opportunities
Reduction In Defects		Machinery can be expensive and time consuming to repair
Usually speeds up production of low-volume products		Users need to be trained how to use the software and machinery, which adds to costs
Ability Of Automated Systems To Work In Environments That Would Be Hazardous To Operators		

Advantages and limitations of jigs, fixtures, templates and moulds
<p>The benefits of jigs and fixtures include:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Increase in production <input type="checkbox"/> The consistent quality of manufactured products <input type="checkbox"/> Cost reduction <input type="checkbox"/> Inter-changeability and high accuracy of parts <input type="checkbox"/> The decrease in an accident with improved safety standards <input type="checkbox"/> Semi-skilled workers can operate these tools, reducing the workforce's cost. <input type="checkbox"/> Complex, rigid and heavy components can be easily machined

Scales Of Manufacture		
One-Off		
Batch		
Mass		

Level of automation		
Manual Control		
CAM Processes		
Fully Automated Robotic Control		

Advantages And Limitations Of Using CAM Machines To Manufacture Parts		
Advantages		Limitations

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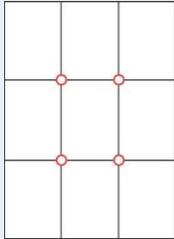
Knowledge Group 1 Surface Textures

1	Textured (surface)	Having a rough or uneven surface or consistency.
2	Subtractive technique	The process of removing a material or medium on a pre-existing surface.
3	Crackled	A surface finish with textural qualities.
4	Scumbling	Modify by applying a very thin coat of opaque paint to give a softer or duller effect.
5	Quink	A fountain pen ink with a deep, vibrant colour. Can be merged with coffee using 'wet on wet' to record marble effects and bleached to record a subtractive technique.
6	Wet on wet	Process of applying wet paint or ink to wet paper, or added to a wash of fresh paint. This creates a fluid, fun and unpredictable effect.
7	Collage	A technique and the resulting work of art in which pieces of paper, are arranged and stuck down onto a supporting surface.
8	Laminate (surface)	Process of laminating a collaged surface using a piece of thick card to scrape a thin layer of acrylic over the top.
9	Expressively	Expression of feelings, or ideas, in a given artistic medium.
10	Mask	Conceal (something) from view

Knowledge Group 2 Mask

1	The David	A statue carved by Italian Renaissance artist and sculptor Michelangelo Buonarroti.
2	Dale Mathis	A sculptor from America who's art merges the old and new, industrial and civilized.
3	Symbolism	The use of symbols to represent ideas or qualities.
4	Alter	Change in character or composition, typically in a comparatively small but significant way.
5	Assemblage	A work of art made by grouping together found or unrelated objects.
6	Embellish	Make (something) more attractive by the addition of decorative details or features.
7	Interacting	Act in such a way as to have an effect on each other.
8	Drybrush	A painting technique in which a paintbrush that is relatively dry, but still holds paint, is used.
9	Tonal modelling	Tonal modelling is a means for the artist to create a sense of three-dimensional form in a drawing or painting.

Key Vocabulary

1	Sandra Wilson	Artist from Mexico whose work is influenced by scientific concepts in physics, chemistry and biology. She is known for her surface textures.
2	Rule of thirds	A guideline that places the subject in the left or right third of a composition, leaving the other two thirds more open. It divides a composition into nine equal parts, split by two equally spaced horizontal and vertical lines. <div style="text-align: center;">  </div>
3	Compositional flow	Flow is about movement and direction, and leading the eye from one part of a composition to another in the direction you want it to move.
4	Assessment Objective 2 (AO2)	AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

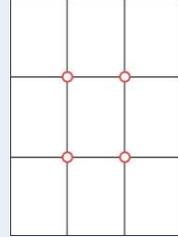
Knowledge Group 1 Surface Textures

1	Textured (surface)	
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Knowledge Group 2 Mask

1	The David	
2	Dale Mathis	
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6	Embellish	
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8	Drybrush	
9	Tonal modelling	

Key Vocabulary

1	Sandra Wilson	
2	Rule of thirds 	
3	Compositional flow	
4	Assessment Objective 2 (AO2)	

Knowledge Group 1 – Logo Research

1	Template	A pro forma which satisfies minimum requirements that can be used as a pattern for recreating.
2	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 and Context</i> .
3	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>)

Knowledge Group 2 – Logo Analysis

1	Typography	Analysing the aesthetics of the lettering including the fonts and layer styles used.
2	Imagery & Symbolism	Analysing the aesthetics of images and evidence of symbolism.
3	Target Audience	Reflecting on the intended target audience informed by the design.
4	Composition	The manner in which the parts of a design are put together.
5	Colour	The manipulation and existence of colour and its integration into a design.

Key Vocabulary

1	Logo	A symbol or other small design adopted by an organisation or person to define themselves.
2	Vector	A high resolution illustration often black and white and with a flat aesthetic.
3	Experimentation	Using a variety of different tools, effects and approaches to explore ideas and refinement.
4	Pop Culture (theme)	Modern popular culture transmitted via the mass media and aimed particularly at younger people.

Knowledge Group 3 Design Ideas

1	Sketch	A rough or unfinished drawing, often made to assist in creating a more finished design.
2	Concept	A plan or intention.
3	Elements of Art	Visual components of tone, form and colour blending.
4	Ben-Day Dots	Dots commonly found in comics which were invented by illustrator and printer Benjamin Henry Day, Jr in the late 19 th century.
5	Background	The space surrounding your logo, usually a vector.
6	Annotations	A note by way of explanation or comment added to a text or diagram.

Knowledge Group 4 Logo Development

1	Reference Image	A digital image, photo, sketch, or artwork on which the illustration you are producing is directly based.
2	Screenshot	An image that shows the contents of a computer display.
3	Techniques and approaches	Refers to the way an artist or designer uses their technical skills to achieve a specific goal. <ul style="list-style-type: none"> • Low Poly (Justin Maller) • Pen Tool (Mike Mahle) • Neon Effect (Aniket Jatav) • Collage (Mike Alcantara) • Stylistic Typography (Risa Rodil)
4	Logo Variation	A developed, refined and rearranged version of your primary logo that evidences new approaches to experimentation and the exploration of ideas. Must not evidence repetition of techniques and approaches.

Knowledge Group 1 – Logo Research

1	Template	
2	Contextual Analysis (Analysing the work of artists)	
3	Critical Reflection (Analysing your work as it develops)	

Knowledge Group 2 – Logo Analysis

1	Typography	
2	Imagery & Symbolism	
3	Target Audience	
4	Composition	
5	Colour	

Key Vocabulary

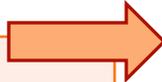
1	Logo	
2	Vector	
3	Experimentation	
4	Pop Culture (theme)	

Knowledge Group 3 Design Ideas

1	Sketch	
2	Concept	
3	Elements of Art	
4	Ben-Day Dots	
5	Background	
6	Annotations	

Knowledge Group 4 Logo Development

1	Reference Image	
2	Screenshot	
3	Techniques and approaches	
4	Logo Variation	



2.1 Person centred values

Examples of person-centred values in health and social care settings

1	What is individuality?	<ol style="list-style-type: none"> 1. Individuality recognises that a person is unique. 2. Each service user has their own needs, wishes, beliefs and values, so their care and support should be tailored to suit them. 3. Recognising a service user's individuality shows them respect.
2	What is choice?	<ol style="list-style-type: none"> 1. Each service user has the right to choose, and should be supported to make their own choices about treatment, care or support. 2. Applying choice as a value of care involves providing information to a service user so they can make an informed choice.
3	What are rights?	<ol style="list-style-type: none"> 1. This value of care recognises that all service users have rights. 2. A service provider may have to make changes to treatment, care and support to take into account a service user's rights.
4	What is independence?	<ol style="list-style-type: none"> 1. Applying this value of care involves empowering service users to do as much as possible for themselves by agreeing with them the support that they need and want.
5	What is privacy?	<ol style="list-style-type: none"> 1. Applying the value of privacy recognises that all service users have the right to have their privacy maintained.
6	What is dignity?	<ol style="list-style-type: none"> 1. Applying the value of dignity involves treating a service user with respect, and valuing them and their beliefs or wishes
7	What is respect?	<ol style="list-style-type: none"> 1. Respecting a service user involves showing them you recognise their importance as a unique individual and that you respect their opinions and feelings, even if you do not agree with them.
8	What is partnership?	<ol style="list-style-type: none"> 1. Partnership involves working with the service user, their family and other professionals.
9	What is encouraging decision making of service users?	<ol style="list-style-type: none"> 1. Service users are experts on themselves, their values and preferences, Encouraging them to make decisions about their care and treatment can help to ensure they get services and support appropriate for their needs, This can lead to better outcomes.

Example of providing individuality in a health care setting	Ramps for wheelchair access at a GP surgery for service users using a wheelchair.	Example of providing individuality in a social care setting	Hearing loop systems in a day care centre for adults with hearing impairments.
Example of providing choice in a health care setting	A midwife provides different delivery options to someone who is pregnant.	Example of providing choice in a social care setting	A community centre gives service users a choice of activities to join.
Example of providing rights in a health care setting	A nurse monitors and checks medication given to a service user to prevent harm.	Example of providing rights in a social care setting	A social worker takes the time to understand an elderly service user's wishes when arranging a support plan.
Example of providing independence in a health care setting	A nursing home nurse allows a service user to wash themselves, but provides them with support to get to the bathroom.	Example of providing independence in a social care setting	A care worker allows a service user to cook their own food, but supports them in carrying the meal to the table.
Example of providing privacy in a health care setting	A receptionist at a GP surgery does not repeat personal information out loud during a phone conversation.	Example of providing privacy in a social care setting	A food bank volunteer does not discuss a service user's personal circumstances with others.
Example of providing dignity in a health care setting	A doctor respects a service user's wishes to stop treatment.	Example of providing dignity in a social care setting	A residential care home allows residents to attend a place of worship.
Example of providing respect in a health care setting	Respecting a service user's views on treatment which is against their religious beliefs.	Example of providing respect in a social care setting	A homeless shelter respecting the decision of a homeless individual who is refusing support.
Example of providing partnership in a health care setting	A surgeon discusses surgery options with the patient and their family.	Example of providing partnership in a social care setting	A social worker liaises with a day care centre when planning a support package for a service user.
Example of encouraging decision making in a health care setting	A nurse asks a service user how they feel about their condition to establish their needs.	Example of encouraging decision making in a social care setting	A prison consults prisoners about their care plans and daily needs.



2.1 Person centred values		
1	What is individuality?	
2	What is choice?	
3	What are rights?	
4	What is independence?	
5	What is privacy?	
6	What is dignity?	
7	What is respect?	
8	What is partnership?	
9	What is encouraging decision making of service users?	

Examples of person centred values in health and social care settings			
Example of providing individuality in a health care setting		Example of providing individuality in a social care setting	
Example of providing choice in a health care setting		Example of providing choice in a social care setting	
Example of providing rights in a health care setting		Example of providing rights in a social care setting	
Example of providing independence in a health care setting		Example of providing independence in a social care setting	
Example of providing privacy in a health care setting		Example of providing privacy in a social care setting	
Example of providing dignity in a health care setting		Example of providing dignity in a social care setting	
Example of providing respect in a health care setting		Example of providing respect in a social care setting	
Example of providing partnership in a health care setting		Example of providing partnership in a social care setting	
Example of encouraging decision making in a health care setting		Example of encouraging decision making in a social care setting	

Key words:	
Person-centered values	Essentially, person-centred values are values that have the individual at the core.
Rights	Rights are needed by each individual to pursue their lives
Dignity	the quality or state of being worthy of honor and respect
Quality of care	Quality in care means providing the care the patient needs when the patient needs it, in an affordable, safe, effective manner.
Quality of life	The standard of health, comfort, and happiness experienced by an individual or group
The 6 Cs	The 6Cs are the values which underpin the culture and practice of health and social care service providers who deliver care and support.

2.2 Benefits of applying the person-centred values .		
Benefits for service providers of applying person centred values		
1	What are the benefits of providing clear guidelines of the standards of care?	1. Service practitioners will know how to deliver care effectively.
2	How will it improve job satisfaction?	1. Service practitioners will feel pride in their work and feel that they are making a difference.
3	How will it improve the quality of life?	1. Ensures service users are looked after with care and compassion.
4	How will it support rights to choice and consolation?	1. The service provider knows that the service user will feel satisfied with the care and treatment they are receiving.
5	How will it support service practitioners to develop their skills?	1. Service providers will develop skills to support service users needs and their individuality .
6	How will it enable the sharing of good practice?	1. Service providers will have a better understanding of best practice in care.
Benefits for service users of applying person centred values		
1	How will it ensure standardisation of care is being given?	1. Care will meet the needs of the service user.
2	How will it improve the quality of care being given to the service user?	1. There will be a positive experience and best possible outcome for service users.
3	How will it maintains or improve the quality of life for the service user?	1. Service users can remain active, connected and independent for as long as they are able.
4	How will it support service users to develop their strengths?	1. Service users will be empowered and their self esteem will be improved.

Qualities of a service practitioner There are 6 qualities that every service provider should have. These are referred to as the 6 Cs.	
What is care?	The care that is offered must be right for the service user and must reflect their life stage.
What is compassion?	Compassion is based on empathy, respect and dignity. This allows the development of positive and trusting relationships.
What is competence?	It is the practitioner's responsibility to ensure they have the most up to date knowledge about care and treatment.
What is communication?	Communication is central to successful relationships between service providers and service users.
What is courage?	Courage helps a practitioner to speak up if they have any concerns.
What is commitment?	A service provider who is committed to the service users will deliver a person-centred approach to care.

2.3 Effects on service users' health and wellbeing if person-centred values are not applied		
1	Physical effects	<ul style="list-style-type: none"> • Pain if medication or treatment is not given • Illness may get worse • Malnutrition/illness due to lack of food for special dietary needs • Dehydration due to lack of regular fluids • Injury
2	Intellectual effects	<ul style="list-style-type: none"> • Lack of progress or skills development • Failure to achieve potential • Loss of concentration • Lack of mental stimulation
3	Emotional effects	<ul style="list-style-type: none"> • Depression • Feeling upset • Low self-esteem/feeling inadequate • Anger/frustration • Stress
4	Social effects	<ul style="list-style-type: none"> • Feeling excluded • Feeling lonely • Lack of social interaction/poor social skills • Become withdrawn

2.3 Links to a H&SC setting:	
	If a service user in a nursing home is not given a choice of food to suit their dietary needs, they could become malnourished.
	A service user in a care home may require specific activities to keep their mind active. If these needs are not met, this could lead to a lack of mental stimulation.
	If a service user in a hospital feels that their privacy has not been maintained, they could feel upset, angry and embarrassed.
	If a service user's independence is not encouraged, they may become withdrawn or feel excluded.

2.2 Benefits of applying the person centred values.

Benefits for service providers of applying person centred values

1	What are the benefits of providing clear guidelines of the standards of care?	
2	How will it improve job satisfaction?	
3	How will it improve the quality of life?	
4	How will it support rights to choice and consolation?	
5	How will it support service practitioners to develop their skills?	
6	How will it enable the sharing of good practice?	

Benefits for service users of applying person centred values

1	How will it ensure standardisation of care is being given?	
2	How will it improve the quality of care being given to the service user?	
3	How will it maintains or improve the quality of life for the service user?	
4	How will it support service users to develop their strengths?	

Qualities of a service practitioner

There are 6 qualities that every service provider should have. These are referred to as the 6 Cs.

What is care?	
What is compassion?	
What is competence?	
What is communication?	
What is courage?	
What is commitment?	

Key words:

Person centered values	
Rights	
Dignity	
Quality of care	
Quality of life	
The 6 Cs	

2.3 Effects on service users' health and wellbeing if person-centred values are not applied

1	Physical effects	
2	Intellectual effects	
3	Emotional effects	
4	Social effects	

2.3 Links to a H&SC setting:

If a service user
A service user
If a service user
If a service user's

PRACTICAL WORK - increasing the nutritional value of desserts

1	Fatless sponge	Swiss rolls are a type of fatless sponge that use whisked egg whites and sugar to create a stable foam – low fat dessert
2	Custard	A thickened milk based sauce using egg yolk or corn flour to thicken – high in calcium
3	Gelatine /mousse	Mousse can be set with gelatine or egg whites/ aquafaba. – high in protein, low in fat
4	Vegetable cakes	One way of increasing the nutritional value of a dessert is introducing vegetables into the sponge e.g beetroot brownies
5	Decorative techniques	Fruit coulis and carved fruits are a way of increasing micronutrients in a dish. Chocolate work can increase iron / calcium content
6	Meringue	A fatless dessert using whisked egg whites / aquafaba and sugar
7	Coulis	Fruit coulis is a fruit based sauce and carved fruits are a way of increasing micronutrients in a dish.

Theory AC 2.1

Factors to consider when planning suitable dishes		
1	Target group	Different people will require / desire things from a menu e.g. family – children's menus, tourists – local specialities
2	Type of establishment	A local country pub will require a different type of menu 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/ guardian 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	Fatless sponge	A sponge made without using fat e.g. swiss roll
5	Gelatinisation	The process of thickening a liquid using starch e.g. custard
6	Dish proposal	A list of dishes that you are suggesting could go on a menu (your ideas)
7	Decorative techniques	Technical/skilled ways in which to decorate a product or a plate e.g. piping, garnishes.
8	Upskilling	How to increase the skills in making a dish

How can you upskill a dish?

How can you increase the nutritional value of desserts?



PRACTICAL WORK - increasing the nutritional value of desserts		
1	Fatless sponge	
2	Custard	
3	Gelatine /mousse	
4	Vegetable cakes	
5	Decorative techniques	
6	Meringue	
7	Coulis	

Theory AC 2.1		
Factors to consider when planning suitable dishes		
1	Target group	
2	Type of establishment	
3	Time of year	
4	Equipment available	
5	Skills of staff	
6	Price	
7	Type of service	

Key Vocabulary		
1	Nutritional needs	
2	Comparison	
3	Target groups	
4	Fatless sponge	
5	Gelatinisation	
6	Dish proposal	
7	Decorative techniques	
8	Upskilling	

How can you upskill a dish?

How can you increase the nutritional value of desserts?

1. Context and structure

1	Afro-Celt sound system	A collective of musicians formed in 1995 by guitarist Simon Emmerson.
2	Strophic form	A vocal form where the same music is used for each verse. No chorus.
3	Introduction	Opening of a piece of music – Spoken vocals in Maninka 0.00-1.38
4	Verse 1	Female vocal in English. 1.38-2.55
5	Verse 2	Male vocal in Irish. 2.55-3.51
4	Solos	Uilleann Pipe, high and low whistle, hurdy gurdy. 3.51-4.55
5	Verse 3	Male and female vocal lead. 4.55-5.51
6	Build	Texture comes together to build tension. 5.51-6.59
7	Outro	Repeat of verse 3. Added loops. 6.59-7.28

2. Melody

1	Repetitive	Hearing the same piece of music over and over again.
2	Stepwise	Melody moving from one note to the next in the scale.
3	Idiomatic	Solos that suit the instruments they are written for.
4	Disjunct	Melody containing leaps. E.g. the Uilleann pipe solo.
3	Conjunct	Melody that mainly moves by step. E.g. The low whistle solo.
4	Glissando	Slide over a series of notes, commonly found in piano, harp and string music. Used in solos.
5	Ornamentation	General term for various types of musical decoration, including trills, turns, mordents, acciaccaturas and appoggiaturas.
6	Acciaccatura	A crushed in note, used in the instrumental solos.

3. Sonority – How the instruments are used

1	African forces	Kora, talking drum.
2	Celtic forces	Hurdy-gurdy, Uilleann pipe, bodhrain, fiddle, whistle and accordion.
3	Western dance forces	Synths, breath samples, drum machine, electric piano, shaker and tambourine.
4	Reverb	An electronically produced echo effect. Used on all tracks.
5	Double stopping	A string technique used to play two notes at once. Used in the fiddle.

4. Key vocabulary

1	Musical collective	A constantly evolving group of musicians who come together to create music.
2	Fusion	Music that combines two or more styles.
3	Celtic	Term generally used to describe the distinctive sound of Irish and Scottish music. It makes extensive use of modes and the pentatonic scale.
4	Electronic dance music	Term for music produced for clubs and raves – often combined with other styles to create fusions.
5	African music	Term for music that features the musical tradition of Africa. Often involves percussion and voices.
6	Motif	Short repetitive phrases. Ours is two bars long and mainly moves by step, with a range of a 6 th .
7	Improvisation	Making the music up as you go along. All instrumental solos do this.
8	Syllabic	Singing only one note per syllable
9	Samples	Digitally recorded clips of sound used in pieces of music.
10	Nonsense lyrics	Using made up sounds as lyrics. E.g. Oohs and Aahs.

1. Context and structure			2. Melody			4. Key vocabulary		
1	Afro-Celt sound system		1	Repetitive		1	Musical collective	
			2	Stepwise		2	Fusion	
			3	Idiomatic				
			4	Disjunct		3	Celtic	
2	Strophic form		3	Conjunct		4	Electronic dance music	
			4	Glissando		5	African music	
3	Introduction		5	Ornamentation		6	Motif	
4	Verse 1		6	Acciaccatura		7	Improvisation	
5	Verse 2		3. Sonority – How the instruments are used			8	Syllabic	
4	Solos		1	African forces		9	Samples	
			2	Celtic forces		10	Nonsense lyrics	
5	Verse 3		3	Western dance forces				
6	Build		4	Reverb				
7	Outro		5	Double stopping				

5. Texture			7 Harmony and tonality			8. Key vocabulary		
1	Layered texture	Loops are continually added/taken away throughout the piece, layering the loops on top of each other.	1	C minor	A sad sounding chord with three flats – The main key of the piece.	1	Loops	A small section of music that continually repeats. The whole piece uses them.
2	Homophonic	Musical texture where there is a melody supported by harmony. Almost the whole piece uses this.	2	Aeolian Mode	A scale system going from A-A using the white notes, popular in fusion. The main mode used in this piece.	2	Octave	8 notes apart, for example a low C and the next C higher on the keyboard.
3	Heterophonic	Musical texture where two or more voices or instruments play simultaneous variations of the same theme. Texture used in the outro.	3	Dorian mode	Scale system from D-D using the white notes, popular in fusion. The secondary mode in the piece.	3	Drone	Similar to a pedal, harmonic device held under a changing melody/harmony. E.g. synth – loop 21.
4	Polyphonic	Musical texture containing two or more independent melodic lines, also described as contrapuntal. E.g. Verse three.	4	Chord sequence	A pattern of chords. Release uses very repetitive chord sequences.	4	Ostinato	A repeated musical pattern. Seen in the Bodhran part as a rhythmic ostinato.
6. Tempo, metre and rhythm			5	Chromatic	Where the music moves up or down using all notes of the scale, including sharps and flats. End of each verse used it.	5	Diatonic	Where the notes all belong to one key.
1	Free time	No set tempo – used in the opening.	6	Extended chords	A chord that has more notes added than just the root, third and fifth. In this case the 7 th /9 th . E.G. Loop 22 on synth.	6	Riff	A repeated musical pattern used in Rock, Pop and Jazz – A lot of the loops are riffs.
2	4/4	4 crotchet beats per bar.	7	Static harmony	Harmony that stays the same for a long time.	7	Mode	A group of notes that combine to create a scale. Used in Medieval, Jazz and Fusion music.
3	Triplets	3 notes in the space of 2. E.g. Figure 6 in low whistle.				8	Sample	A digitally recorded clip of music. The piece uses them throughout and alters them with technology.
4	Swung rhythm	A relaxed rhythm used in jazz where the beat has a triplet feel. Used through most of the piece.				9	Panning	Placing the sounds throughout the whole stereo field – using both speakers.
5	Syncopation	Rhythmic device where a note is stressed on a weak beat or between beats. E.g. Figure 3 – male vox.						
6	Triplets	A rhythmic figure, indicated by a '3' where three equal notes are played in the time of two of the same note value. Figure six low whistle.						
7	Scotch snap	A note played quickly on the beat, followed by a longer note 3 times its length. E.g. semiquaver to dotted quaver used in instrumental melodies.						
8	Accents	Force on the note. E.g. Bodhran loop one.						

5. Texture

1	Layered texture	
2	Homophonic	
3	Heterophonic	
4	Polyphonic	

6. Tempo, metre and rhythm

1	Free time	
2	4/4	
3	Triplets	
4	Swung rhythm	
5	Syncopation	
6	Triplets	
7	Scotch snap	
8	Accents	

7 Harmony and tonality

1	C minor	
2	Aeolian Mode	
3	Dorian mode	
4	Chord sequence	
5	Chromatic	
6	Extended chords	
7	Static harmony	

8. Key vocabulary

1	Loops	
2	Octave	
3	Drone	
4	Ostinato	
5	Diatonic	
6	Riff	
7	Mode	
8	Sample	
9	Panning	

Music Technology		
1	Demos / Mixtapes	A short collection of 2 – 3 songs. Often released prior to an album
2	Rough cut / initial mix	The first mix of a song after the recording stage
1	Audio Manipulation	Editing sound samples through Cutting, looping, reversing
2	Remote Collaboration	Working on a project with another person online. Possibly through a collaboration feature on a DAW platform

Musical terms		
1	Timing	Ability to play or record an instrument in time with another musician or click track
2	Phrasing	The way a musician expresses a sequence of notes. Putting emphasis on certain notes.
3	Tuning	Playing or using the correct notes / pitches
4	Stage Presence	The ability to engage an audience with how you perform a piece
5	Jam Session	A group of musicians rehearsing and improvising together

Industry Roles / Disciplines		
1	Composer / Creator	Someone who creates original music using
2	Performer	A musician who plays their instrument live to audiences
3	Producer	A person who makes music through sequencing and the use of a DAW

Key Skills		
1	Skills Audit	An analysis / evaluation of key musical skills
2	Development Plan	How you will seek to improve your skills, when will you do it by, how will you know you have done it
3	Skills Diary	A record of the development of your skills. Linked to your development plan.
4	Time management	Sticking to deadlines and using time effectively
5	Self discipline	The ability to control how you work independently to overcome weaknesses
6	Identifying resources	Identifying equipment needed to rehearse, record and perform music

Key terms for analysing music		
1	Dynamics	How loud or quiet the music is. Does it change in certain sections and why?
2	Rhythm	The pattern of notes used. Does the instrument play a repetitive rhythm or a complex one?
3	Structure	The sections of the music. Into, Verse, Chorus, Bridge, Outro. How the music is put together
4	Melody	The main tune. Think about if it moves in steps or leaps.
5	Instrumentation	The instruments used
6	Texture	The layers of instruments / Sound
7	Timbre	Describes the characteristics of the sound. Eg. Bright or Gritty.
8	Harmony	The Key the music is written in. Major or Minor.
9	Syncopation	A rhythm the used the off beat (beats 2 and 4)
10	BPM	Beats per minute, used to measure the tempo (speed)

Music Technology		
1	Demos / Mixtapes	
2	Rough cut / initial mix	
1	Audio Manipulation	
2	Remote Collaboration	

Industry Roles / Disciplines		
1	Composer / Creator	
2	Performer	
3	Producer	

Key Skills		
1	Skills Audit	
2	Development Plan	
3	Skills Diary	
4	Time management	
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Key terms for analysing music		
1	Dynamics	
2	Rhythm	
3	Structure	
4	Melody	
5	Instrumentation	
6	Texture	
7	Timbre	
8	Harmony	
9	Syncopation	
10	BPM	

Musical terms		
1	Timing	
2	Phrasing	
3	Tuning	
4	Stage Presence	
5	Jam Session	

LEARNING AIMS IN COMPONENT 2

KEY INFORMATION

1	Learning Aim A	Taking part in workshops and rehearsals to develop your skills and techniques for performance.	1	KEY LEARNING AND EVIDENCE	You will develop your skills and techniques for performance through taking part in workshops in a particular style. You will rehearse a scene in this style and perform to an audience. You will keep a log of your strengths and areas for improvement.
2	Learning Aim B	Using the skills and techniques you develop in learning aim A to perform in a rehearsal and final performance to an audience in response to the stimulus.	3	EXPECTATIONS	It is vital that you keep an ongoing record, using your rehearsal logs, of everything we do in lessons, writing analytically (PEEL) rather than just recounting the events of the lesson. You need to become critics as well as participants, showing an understanding of the skills and techniques you need for your piece. You will have a number of assignments to submit, both practical and online/ written. You MUST keep on top of these assignments, as they all count towards your final grade.
3	Learning Aim C	Reviewing what you have done well and what you need to improve in workshops, rehearsals and performances	4	ASSIGNMENT BRIEF	This document explains exactly what you are expected to do, and how you will evidence it. The brief will also contain all your deadlines for submitting work. It details all the success criteria, so you should look at it often to ensure you are on track.

KEY WORDS/PHRASES IN COMPONENT 2

1	Technical skills	Your key performance (physical and vocal) and stagecraft skills to be able to perform your scene and play a character.
2	Interpretive skills	Deciding your character's features and personality traits and communicating this to the audience using performance skills. Creating a chosen mood and atmosphere through your performance skills.
3	Stylistic skills	Your ability to communicate the style of the play (e.g. realism/physical theatre/comedy/melodrama).
4	Techniques	Specific methods you use to enhance your performance (e.g. Stanislavski's Circles of Attention/Brecht's Gestus/Blyth's Recorded Delivery)
5	Skills audit	A document highlighting skills that you are good at and skills you need to improve.
6	Repertoire	The play that you are performing.
7	Long term targets	Targets you set yourself which are designed to be met gradually throughout the rehearsal process. You will need to set smaller short-term targets during rehearsals to be able to meet your long-term target

Remember to use your English writing skills – think about your Analytical Paragraphs (PEEL).

LEARNING AIMS IN COMPONENT 2

KEY INFORMATION

1	Learning Aim A	
2	Learning Aim B	
3	Learning Aim C	

1	KEY LEARNING AND EVIDENCE	
3	EXPECTATIONS	
4	ASSIGNMENT BRIEF	

KEY WORDS/PHRASES IN COMPONENT 2

1	Technical skills	
2	Interpretive skills	
3	Stylistic skills	
4	Techniques	
5	Skills audit	
6	Repertoire	
7	Long term targets	

Remember to use your English writing skills – think about your Analytical Paragraphs (PEEL).

**WHAT WE ARE LOOKING FOR IN LEARNING AIM A
(WORKSHOPS AND REHEARSALS)**

**WHAT WE ARE LOOKING FOR IN LEARNING AIM B
(MOCK PERFORMANCES, FINAL REHEARSALS AND PERFORMANCE)**

1	LIMITED / BASIC development of skills 1-3 MARKS	<ul style="list-style-type: none"> • Demonstrate some development of performance skills in a chosen style. • Sometimes respond to direction and feedback. • Participate in elements of the process • Demonstrate some commitment to workshops and rehearsals,.
2	ADEQUATE development of skills 4-6 MARKS	<ul style="list-style-type: none"> • Participate in workshops and rehearsals, trying my best to develop my performance skills in a chosen style. • Respond to direction positively and apply most feedback effectively • Work to a schedule most of the time. • Demonstrate commitment to workshops and rehearsals, showing some teamwork skills.
3	COMPETENT application and development of skills 7-9 MARKS	<ul style="list-style-type: none"> • Participate in workshops and rehearsals with confidence, trying my best to develop performance skills effectively in a chosen style. • Respond to direction positively and apply feedback effectively. • Work to a schedule, working logically through the process. • Demonstrate commitment and enthusiasm to workshops and rehearsals, showing teamwork and leadership skills.
4	DISCIPLINED, EFFECTIVE AND CONFIDENT development of skills 10-12 MARKS	<ul style="list-style-type: none"> • Participate in workshops, demonstrating high standards of self-discipline, organisation and development of skills in a chosen style. • Respond to direction positively, seeking additional information and striving to achieve the highest standards through absorbing feedback. • Adhere to rehearsal schedules, working in an organised way. • Demonstrate a consistently mature and professional approach in workshops and rehearsals, showing initiative, teamwork and leadership skills.

1	LIMITED / BASIC demonstration of skills 1-3 MARKS	<ul style="list-style-type: none"> • Limited demonstration of technical performance skills during performance (pitch, tone, posture, etc) • Limited use of performance skills to express the stylistic qualities of repertoire (STYLE) • Basic application of interpretive skills during performance
2	ADEQUATE demonstration of skills 4-6 MARKS	<ul style="list-style-type: none"> • Adequate demonstration of technical performance skills during performance • Adequate use of performance skills to express the stylistic qualities of repertoire (STYLE) • Adequate application of interpretive skills during performance
3	COMPETENT demonstration of skills 7-9 MARKS	<ul style="list-style-type: none"> • Competent demonstration of technical performance skills during performance • Competent use of performance skills to express the stylistic qualities of repertoire (STYLE) • Competent application of interpretive skills during performance
4	EFFECTIVE, INSIGHTFUL and CONFIDENT demonstration of skills 10-12 MARKS	<ul style="list-style-type: none"> • Effective demonstration of technical performance skills during performance • Effective use of performance skills to express the stylistic qualities of repertoire (STYLE) • Insightful and confident application of interpretive skills during performance

**WHAT WE ARE LOOKING FOR IN LEARNING AIM A
(WORKSHOPS AND REHEARSALS)**

**WHAT WE ARE LOOKING FOR IN LEARNING AIM B
(MOCK PERFORMANCES, FINAL REHEARSALS AND PERFORMANCE)**

1	LIMITED / BASIC development of skills 1-3 MARKS	
2	ADEQUATE development of skills 4-6 MARKS	
3	COMPETENT application and development of skills 7-9 MARKS	
4	DISCIPLINED, EFFECTIVE AND CONFIDENT development of skills 10-12 MARKS	

1	LIMITED / BASIC demonstration of skills 1-3 MARKS	
2	ADEQUATE demonstration of skills 4-6 MARKS	
3	COMPETENT demonstration of skills 7-9 MARKS	
4	EFFECTIVE, INSIGHTFUL and CONFIDENT demonstration of skills 10-12 MARKS	

**What we are looking for in LEARNING AIM C.
Review own development and application of skills and techniques**

HIGH LEVEL PERFORMANCE SKILLS FOR DETAILED CHARACTERISATION - QUIT

1. Q	QUALITY	How the voice sounds – the colour of the voice. For example: nasal, breathy, hoarse, squeaky.
2. U	UNIQUE TRAIT	Characters often have a 'trait' , something that they do which is unique to them. This could be vocal or physical. For example: often tapping their foot / biting their nails / rubbing their hands together / blinking a lot / clearing their throat / sighing / humming
3. I	INTONATION AND INFLECTION	The words are often interchangeable. Intonation – The change of tone in person's voice when sounding out particular words or phrases. For example, "I think it would be a good idea if we left now" would sound more dramatic if the intonation changed from a calm tone to an panicked tone throughout, as it would show that the reason for leaving was getting closer. Inflection – The change of pitch and/or volume of the voice throughout a sentence. For example, "You're going away" changes into a question if there is a rise in pitch throughout the sentence.
4. T	TENSION	How tense the body or voice is. This relates to the muscles in our body. When our muscles are 'tense' they are contracted. This can be useful to convey emotions, mental states and circumstances of a character, as well as mood and atmosphere. Tensing muscles in our body can affect both our physicality and voice. The movement of the body and sound of the voice becomes more restricted the more tense we are. If the tension is lower, there is less control over the body and voice making it wobbly and unpredictable.

1	LIMITED / BASIC Review of development of skills 1-3 MARKS	<ul style="list-style-type: none"> - Basic review of development of skills and techniques - Tentative use of review and target setting to enable limited development. - Basic review of applications of skills - Actions and targets are superficial and not detailed
2	ADEQUATE Review of development of skills 4-6 MARKS	<ul style="list-style-type: none"> - Adequate review of development of skills and techniques - Adequate use of review and target setting to enable limited development. - Straightforward review of application of skill - Actions and targets show some consideration but are only partially relevant.
3	COMPETENT Review of development of skills 7-9 MARKS	<ul style="list-style-type: none"> - Appropriate review of development of skills and techniques - Competent use of review and target setting to enable limited development. - Appropriate review of applications of skills - Actions and targets show clear consideration and are relevant to the requirements of the repertoire Vs skills of performer.
4	In-depth Review of development of skills 10-12 marks	<ul style="list-style-type: none"> - In-depth review of development of skills and techniques - Effective use of review and target setting to enable limited development. - In depth review of application of skills - Actions and targets are thoroughly considered and are pertinent to the requirements of the repertoire Vs skills of performer

Vocal Skills		
1	Vocal Skills – In drama we use: DEPART	D – Diction & Projection E – Emphasis & Volume P – Pitch A – Accent R – Rhythm T – Tone

Physical Skills		
1	Physical skills – In drama we use: GSPEED	G – Gesture S – Stance P – Posture & body language E – Expression E – Eye contact D – Dynamics

Stagecraft Skills		
1	Stagecraft skills – In drama we use: BEPLACE S	B – Blocking E – Entrances / exits P – Proxemics L – Levels A – Audience awareness C – Concentration E – Energy S – Set and props interaction

**What we are looking for in LEARNING AIM C.
Review own development and application of skills and techniques**

HIGH LEVEL PERFORMANCE SKILLS FOR DETAILED CHARACTERISATION - QUIT

1. Q	QUALITY	
2. U	UNIQUE TRAIT	
3. I	INTONATION AND INFLECTION	
4. T	TENSION	

1	LIMITED / BASIC Review of development of skills 1-3 MARKS	<ul style="list-style-type: none"> - Basic review of development of skills and techniques - Tentative use of review and target setting to enable limited development. - Basic review of applications of skills - Actions and targets are superficial and not detailed
2	ADEQUATE Review of development of skills 4-6 MARKS	<ul style="list-style-type: none"> - Adequate review of development of skills and techniques - Adequate use of review and target setting to enable limited development. - Straightforward review of application of skill - Actions and targets show some consideration but are only partially relevant.
3	COMPETENT Review of development of skills 7-9 MARKS	<ul style="list-style-type: none"> - Appropriate review of development of skills and techniques - Competent use of review and target setting to enable limited development. - Appropriate review of applications of skills - Actions and targets show clear consideration and are relevant to the requirements of the repertoire Vs skills of performer.
4	In-depth Review of development of skills 10-12 marks	<ul style="list-style-type: none"> - In-depth review of development of skills and techniques - Effective use of review and target setting to enable limited development. - In depth review of application of skills - Actions and targets are thoroughly considered and are pertinent to the requirements of the repertoire Vs skills of performer

Vocal Skills	
1	Vocal Skills – In drama we use: _____

Physical Skills	
1	Physical skills – In drama we use: _____

Stagecraft Skills		
1	Stagecraft skills – In drama we use: _____ –	

VOCAL SKILLS TO PERFORM A SONG IN MUSICAL THEATRE (SQUARED)

1.S	SUPPORT	Making sure you warm up correctly and use your posture, diaphragm and vocal chords correctly to ensure that you do not injure your voice and have enough breath when singing.
2. Qu	QUALITY	How your voice sounds. It could sound smooth and warm or rough and harsh. Different types of sounds can suit different characters in Musical Theatre.
3. A	ACCURACY OF PITCH	Making sure you are singing the right notes and singing in tune.
4. R	RHYTHM AND TIMING	Making sure you are singing the notes at the correct time and to the correct beats. This includes holding the notes on the right amount of time.
5.E	EXCECUTION	How well you project and pronounce the lyrics when singing. This includes using good diction.
6.D	DYNAMICS	This is how loud or quiet you are singing. The volume can change throughout a line to add emotion to the song.

PHYSICAL SKILLS TO BECOME A CHARACTER FOR REHEARSAL AND PERFORMANCE (USING YOUR BODY)

1.G	GESTURES	Using your hands to highlight meaning or convey emotion. E.g. Scratching your head if you are confused or Waving to say 'Hello'.
2. S	STANCE	The way someone stands usually to do with feet positioning. This could be with your feet really wide apart or really close together, for example.
3. P	POSTURE AND BODY LANGUAGE	Posture and body language is how you hold and position your body to show emotion or a character's personality. E.g. shoulders back and chest out to show confidence. Hanging head and shoulder may show shame or sadness
4. E	EXPRESSIO N	Also known as 'facial expressions'. Using your face to communicate emotions and reactions. Smiling to show happiness, frowning to show anger, raising one eye brow to show confusion for example.
5. E	EYE CONTACT	Looking into someone else's eyes. This could be another character or an audience member. Making eye contact makes it clear who you are speaking to. Avoiding eye contact can suggest feeling awkward or upset.
6. D	DYNAMICS AND MOVEMENT	Dynamics means HOW you move. For example, sharply / smoothly. Movement is HOW your character walks. For example, with a limp or taking large steps

VOCAL SKILLS TO PERFORM A SONG IN MUSICAL THEATRE (SQUARED)

1.S	SUPPORT	
2. Qu	QUALITY	
3. A	ACCURACY OF PITCH	
4. R	RHYTHM AND TIMING	
5.E	EXCECUTION	
6.D	DYNAMICS	

PHYSICAL SKILLS TO BECOME A CHARACTER FOR REHEARSAL AND PERFORMANCE (USING YOUR BODY)

1.G	GESTURES	
2. S	STANCE	
3. P	POSTURE AND BODY LANGUAGE	
4. E	EXPRESSIO N	
5. E	EYE CONTACT	
6. D	DYNAMICS AND MOVEMENT	

Subject: Performing Arts	Topic: MUSICAL THEATRE / DANCE PERFORMANCE AND STAGECRAFT SKILLS	Year Group: YEAR 10-11
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HIGH LEVEL PERFORMANCE SKILLS FOR DETAILED MT WORK - MACS

1. M	MUSICALITY	How dancers hear, interpret, and dance to music. Dancers can demonstrate dance musicality in several ways – which sounds they choose to dance to, how they highlight the sounds, how they emote the mood of the song.
2. A	ACCURACY AND PRECISION	Making sure the action, timing, dynamic, rhythmic and spatial content and the reproduction of movement exactly matched the repertoire. This must also be performance in a stylistically accurate way.
3. C	CHARACTERISATION	Communicating who you are in your performance and the circumstances you are in. This can be done through how you perform the dance, but also facial expressions and technical skills (such as breath and weight) to show emotion.
4. S	SAFETY	It is important you are performing safely, this means warming up properly beforehand, but also being sensible in the performance

STAGECRAFT SKILLS IN DANCE- BEPLACES

1. B	BLOCKING	Working out the movement and positioning of all the actors on stage. WHERE you will STAND and WHEN you will move
2. E	EXTRANCES AND EXITS	Where and when you come on and off stage.
3. P	PROXEMICS AND USE OF SPACE	Proxemics is how close or near you are to others on stage. This can help to communicate meaning e.g. if your character is scared of another character you might stand far away. Use of space is where you position yourself on the stage so the audience can see you and others clearly.
4. L	LEVELS	How high or low you are positioned on the stage. This could be to communicate how important you are or to show you are in a different place to other characters.
5. A	AUDIENCE AWARENESS	Being mindful of what the audience will be able to see and hear and adapting your positions and voice to make sure they can understand everything clearly.
6. C	CONCENTRATION AND FOCUS	Being organised and sensible in your performance and staying in role at all times.
7. E	ENERGY	Putting effort into your performance and making sure you are lively and enthusiastic when you perform.
8. S	SET AND PROPS INTERACTIONS	Using the objects on stage confidently to show something about your character or the situation. E.g. snatching a bag of sweets to show your character is greedy.



Subject: Performing Arts	Topic: MUSICAL THEATRE / DANCE PERFORMANCE AND STAGECRAFT SKILLS	Year Group: YEAR 10-11
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HIGH LEVEL PERFORMANCE SKILLS FOR DETAILED MT WORK - MACS

1. M	MUSICALITY	
2. A	ACCURACY AND PRECISION	
3. C	CHARACTERISATION	
4. S	SAFETY	

STAGECRAFT SKILLS IN DANCE- BEPLACES

1. B	BLOCKING	
2. E	EXTRANCES AND EXITS	
3. P	PROXEMICS AND USE OF SPACE	
4. L	LEVELS	
5. A	AUDIENCE AWARENESS	
6. C	CONCENTRATION AND FOCUS	
7. E	ENERGY	
8. S	SET AND PROPS INTERACTIONS	

TECHNICAL DANCE SKILLS – BECFAB		
1.	BALANCE	Equal distribution of body weight to remain stable. Being balanced means that you are steady and do not fall when performance dance movements.
2.	EXTENSION	Stretching a body part. Extension often refers to “going beyond the body”, e.g. dancing beyond the fingertips.
3.	COORDINATION	The ability to move two or more body parts under control, smoothly and efficiently.
4.	FLEXIBILITY	The ability to stretch body parts, in particular joints, to create shapes that are beyond the natural body position.
5.	ALIGNMENT AND POSTURE	A dancer uses alignment to ensure their body is straight OR in the correct position e.g. knees over toes in a plié. The use of posture is the position in which you stand as a dancer. “Good posture” requires, straight back, engaged core, shoulders down in neutral position.
6.	BREATH AND WEIGHT	Using your breath and weight in dance helps you to accentuate and enhance moments in your dance (making them stand out). You can do this by inhaling and exhaling your breath or transferring weight around different body parts.

DANCE PERFORMANCE SKILLS - DREAMS			
1.	D	DYNAMICS	How the movement is performed e.g. sharp, soft, heavy and having a variation to suit the dance.
2.	R	RHYTHM AND TIMING	Picking out beats in music / Performing movements at the correct time as beat suggests or as other dancers are moving. “Being in time”
3.	E	EXECUTION AND COMMITMENT	Making sure you finish off all your movements fully and fully immerse yourself into the mood and your character when performing.
4.	A	AWARENESS OF SPACE	Having an awareness (knowing) of where other dancers are in relation to you , maintain formation and knowing the correct pathways to transition from one formation to another. Having An awareness (knowing) of set and props on stage. Important to prevent collisions.
5.	M	MOVEMENT MEMORY	Being able to remember the movements choreographed without thinking or stalling.
6.	S	STAMINA	Ability to keep going with high energy throughout rehearsal / performance without sowing fatigue.

TECHNICAL DANCE SKILLS – BECFAB

1.	BALANCE	
2.	EXTENSION	
3.	COORDINATION	
4.	FLEXIBILITY	
5.	ALIGNMENT AND POSTURE	
6.	BREATH AND WEIGHT	

DANCE PERFORMANCE SKILLS - DREAMS

1.	D	DYNAMICS	
2.	R	RHYTHM AND TIMING	
3.	E	EXECUTION AND COMMITMENT	
4.	A	AWARENESS OF SPACE	
5.	M	MOVEMENT MEMORY	
6.	S	STAMINA	

VOCAL SKILLS TO BECOME A CHARACTER FOR REHEARSAL AND PERFORMANCE (USING YOUR VOICE)		
1. D	DICTION AND PROJECTION	Diction means pronouncing your speech clearly. Projection is making sure your voice can be heard (this doesn't mean shouting).
2. E	EMPHASIS AND VOLUME	Emphasis is when you make a word stand out "I never said you stole my hat" is different from "I never said you stole my hat". Volume is how loud or quiet the voice is. Don't forget words such as whisper and shout.
3. P	PITCH	Pitch means how high or low your voice is. Low pitch may convey sadness, whilst high pitch could convey joy.
4. A	ACCENT	Accent is the way you pronounce your words. It is used to indicate where a character is from, specifically which country or region. It can help distinguish class and status.
5. R	RHYTHM AND TEMPO	Rhythm is where we pause and leave gaps in speech. This could show a character is thinking or distressed. Tempo is how fast or slow the speech is. E.g. a fast tempo could show someone is excited, a slow tempo could show someone is sleepy or confused.
6. T	TONE	Tone describes the emotion behind the line. It can convey meaning. For example: an angry tone.

PHYSICAL SKILLS TO BECOME A CHARACTER FOR REHEARSAL AND PERFORMANCE (USING YOUR BODY)		
1. G	GESTURES	Using your hands to highlight meaning or convey emotion. E.g. Scratching your head if you are confused or Waving to say 'Hello'.
2. S	STANCE	The way someone stands usually to do with feet positioning. This could be with your feet really wide apart or really close together, for example.
3. P	POSTURE AND BODY LANGUAGE	Posture and body language is how you hold and position your body to show emotion or a character's personality. E.g. shoulders back and chest out to show confidence. Hanging head and shoulder may show shame or sadness
4. E	EXPRESSION	Also known as 'facial expressions'. Using your face to communicate emotions and reactions. Smiling to show happiness, frowning to show anger, raising one eye brow to show confusion for example.
5. E	EYE CONTACT	Looking into someone else's eyes. This could be another character or an audience member. Making eye contact makes it clear who you are speaking to. Avoiding eye contact can suggest feeling awkward or upset.
6. D	DYNAMICS AND MOVEMENT	Dynamics means HOW you move. For example, sharply / smoothly. Movement is HOW your character walks. For example, with a limp or taking large steps

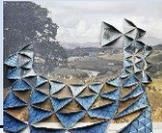
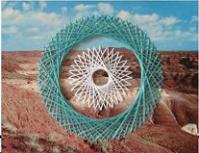
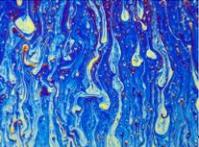
VOCAL SKILLS TO BECOME A CHARACTER FOR REHEARSAL AND PERFORMANCE (USING YOUR VOICE)

1. D	D ICTION AND P <small>R</small> OJECTION	
2. E	E MPHASIS AND V <small>O</small> LUME	
3. P	P ITCH	
4. A	A CCENT	
5. R	R HYTHM AND T <small>E</small> MPO	
6. T	T ONE	

PHYSICAL SKILLS TO BECOME A CHARACTER FOR REHEARSAL AND PERFORMANCE (USING YOUR BODY)

1. G	G ESTURES	
2. S	S TANCE	
3. P	P OSTURE AND B <small>O</small> DY L <small>A</small> NGUAGE	
4. E	E XPRESSIO N	
5. E	E YE C <small>O</small> N <small>T</small> A <small>C</small> T	
6. D	D YNAMICS AND M <small>O</small> VE <small>M</small> ENT	

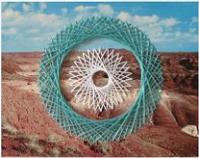
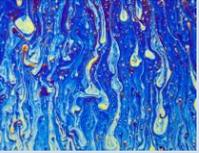
Knowledge Group 1 – Experimentation		
1	Development	Taking something seen in life and translating it into a series of shapes, patterns, colours and tones, in an attempt to convey its essence or true meaning.
2	Simplification	Removing excess detail from an image while keeping the most important characteristics or elements. For example, in an image of an architectural form taking only the main structures, shapes or patterns.
3	Aesthetically pleasing	An arrangement of shapes, forms, lines, tones, and colours that is visually interesting or successful. A piece of visual work that is enjoyable to look at and investigate.

Knowledge Group 2 – Key Techniques		
1	Collage 	A technique and the resulting work of art in which pieces of paper, are arranged and stuck down onto a supporting surface.
2	Embroidery 	The craft of decorating fabric or other materials using a needle to apply thread or yarn.
3	Marbling 	Colouring or marking that resembles marble, especially as a decorative finish.
4	Mixed Media 	A term used to describe artworks composed from a combination of different media or materials.

Key Vocabulary		
1	Abstract	Something that does not show directly the visual representation of a given object. Instead, it represents the idea of it through shape line, tone and colour.
2	Form	The visible shape of an object or thing.
3	Geometric	Characterized by or decorated with regular lines and shapes.
4	Layout	The way in which visual elements are arranged in a picture. From strikingly simple to highly complex, these are important choices each photographer must make while taking pictures.
5	Focus	The act of focusing the camera involves ensuring the image or part of the image can be seen clearly including detail and texture.
6	Contrast	The way in which different elements in a picture interact and look, for example: light & dark, sharp & soft, focused & blurry, crowded & empty.
7	Leading lines	Lines found in the picture that help direct the attention of the viewer around the image. These are an important compositional tool.
8	Architectural	Relating to buildings and the built environment, including all man-made structures.

Knowledge Group 3 Reflection and analysis		
1	Lighting	The style or method used to illuminate a sculpture. For example, directional light from a torch that gives strong shadows and additional interest to a sculpture, or diffuse lighting from a window that gives softer tonal values and allows detail to be seen more clearly.
2	Depth of field	The amount to which a photograph is focused on an image. For example, shallow depth of field where only a small part of an object is in sharp focus where the rest is blurred, versus large depth of field where most, or all, of the image is focused. Depth of field can be used to highlight a certain feature or aspect within an image, it can also be used to emphasise depth in an image.
3	Background	The object or scene behind the main focus of the picture. Your choice of black or white background will affect significantly the tonality of the end photograph. Ensure that you experiment with both types of background for the best outcomes.

Knowledge Group 1 – Experimentation		
1	Development	
2	Simplification	
3	Aesthetically pleasing	

Knowledge Group 2 – Key Techniques		
1	Collage 	
2	Embroidery 	
3	Marbling 	
4	Mixed Media 	

Key Vocabulary		
1	Abstract	
2	Form	
3	Geometric	
4	Layout	
5	Focus	
6	Contrast	
7	Leading lines	
8	Architectural	

Knowledge Group 3 Reflection and analysis		
1	Lighting	
2	Depth of field	
3	Background	

Worship and Prayer		
1	What is Church?	<ul style="list-style-type: none"> •The People of God/Body of Christ, among whom Christ is present and active. •Members of a particular Christian denomination/tradition •A building in which Christians worship.
2	Types of worship?	Liturgical, non-liturgical and informal. Worship can also be done in private.
3	Purpose of Prayer?	To communicate with God, seek revelation, reflect on life, follow biblical teaching.
4	What is the Lord's Prayer?	The prayer taught to the disciples by Jesus; also known as the 'Our Father' and widely said by Christians in both church services and privately.
5	What are set prayers?	These are prayers written throughout the centuries which many Christians worldwide use (eg The Lord's Prayer).

Sacraments		
1	What is a sacrament?	The RCC recognises 7 sacraments and the CofE recognise 2. Baptism and Holy Communion are key sacraments.
2	What is believer's baptism?	Initiation into the Church, by immersion in water, of people old enough to understand the ceremony/rite and who have made the decision to live a Christian life.
3	What is infant baptism?	Sacrament of initiation of babies and young children into the Church
4	RCC Eucharist?	RCCs believe that the bread and wine become Jesus' body and blood. This is transubstantiation.
5	Non-conformist Eucharist?	They have an 'open table' where anyone may take holy communion. The wine is often non-alcoholic

Pilgrimage and Celebrations		
1	Why go on pilgrimage?	Healing, miracles, education, reflection
2	Why do Christians go to Lourdes?	Place of pilgrimage where the Virgin Mary appeared to St Bernadette in a series of visions and it is claimed that miraculous healings have taken place.
3	Why do Christians go to Iona?	Place of pilgrimage founded by St Columba in the fourth century.
4	Importance of Christmas?	Remembers Jesus' incarnation and God's gift to humanity of his son.
5	Importance of Easter?	Remembers Jesus' crucifixion and resurrection to atone for sin

Role of the Church		
1	What does the Church do in local communities?	They run food banks to tackle poverty and offer street pastors at night time
2	What is the aim of mission?	Jesus told his disciples to 'make disciples of nations. The Gospel is 'good news' to be shared with others. This will increase church membership and increase the Christian community. The Alpha Course is an online course for young people to explore faith.
3	What does the worldwide Church do?	<ul style="list-style-type: none"> • Works for reconciliation between war-torn countries. E.g. CAFOD work in disaster zones to bring food and shelter to victims • Tackle persecution, including religious persecution. E.g. Open Doors tries to save Christians from persecution in their countries.

Key Word	Definition
Baptism	The sacrament through which people become members of the Church. It involves the use of water as a symbol of the washing away of sin.
Catholic	The tradition within the Christian Church which is led by the Pope; also called the Roman Catholic Church. (Note: The term 'catholic' refers to the communion of all Christians, the universal Church, although it is not a term included on this specification).
CAFOD	A Christian charity that provides emergency and long-term aid to the developing world.
Christian Aid	A Christian charity that provides emergency and long-term aid to the developing world.
Christmas	The festival/celebration to remember the birth of Jesus.
Easter	Festival/celebration of the resurrection of Jesus; the Easter season ends with Pentecost (50 days after Easter Sunday) which remembers the coming of the Holy Spirit to earth following the ascension.
Eucharist/holy communion	Literally 'thanksgiving'; a sacrament in which the death and resurrection of Jesus are celebrated, using bread and wine.
Food banks	Places in local communities where people in need can go to collect food; often run/supported by local churches and religious charities.
Informal prayer	Spontaneous prayers spoken from the heart which are personal and unique to the person/people at the time
Liturgical worship	A church service which follows a set structure or ritual.
Law	Rules or commands which must be followed; the law of God is revealed in the Bible.
Mission	Literally 'sent out'; the duty of Christians to spread the gospel (the good news about Jesus).
Non-liturgical worship/informal worship	A service which does not follow a set text or ritual; sometimes spontaneous or charismatic.
Orthodox	A denomination/tradition of the Church popular in some parts of Eastern Europe. There are two main Orthodox Churches – Greek and Russian.
Persecution	Facing hostility and ill-treatment; some Christians face punishment and death for practising their faith.
Pilgrimage	A religious journey to a holy site/sacred place, it is an act of worship and devotion.
Prayer	Communicating with God through words of praise, thanksgiving or confession, or requests for his help or guidance; listening to and speaking to God.
Private Worship	A believer giving God praise and worship on their own.
Protestant	Christian denominations in which authority is generally based on the Bible, rather than Church tradition/teaching. (eg Anglican, Methodist, Baptist).
Sacrament	The outward and visible sign of an invisible and spiritual grace.
Street Pastors	A Christian organisation involving people working, mainly at night, on city streets giving care to those who need it.
Tearfund	A Christian charity that provides emergency and long-term aid to the developing world.
Worship	Showing adoration and reverence; offering praise to God.



A students should be aware that the religious traditions of Great Britain are, in the main, Christian, and that religious traditions in Great Britain are diverse. They include Christianity, Buddhism, Hinduism, Islam, Judaism and Sikhism, and non-religious beliefs such as atheism and humanism.



Worship and Prayer			Pilgrimage and Celebrations			Key Word	Definition
1	What is Church?		1	Why go on pilgrimage?		Baptism	
2	Types of worship?		2	Why do Christians go to Lourdes?		Catholic	
3	Purpose of Prayer?		3	Why do Christians go to Iona?		CAFOD	
4	What is the Lord's Prayer?		4	Importance of Christmas?		Christian Aid	
5	What are set prayers?		5	Importance of Easter?		Christmas	
						Easter	
						Eucharist/holy communion	
						Food banks	
						Informal prayer	
						Liturgical worship	
						Law	
						Mission	
						Non-liturgical worship/informal worship	
						Orthodox	
						Persecution	
						Pilgrimage	
						Prayer	
						Private Worship	
						Protestant	
						Sacrament	
						Street Pastors	
						Tearfund	
						Worship	
Sacraments			Role of the Church				
1	What is a sacrament?		1	What does the Church do in local communities?			
2	What is believer's baptism?		2	What is the aim of mission?			
3	What is infant baptism?		3	What does the world wide Church do?			
4	RCC Eucharist?						
5	Non-conformist Eucharist?						

Revise Like a Beckfooter

Summary: How to flash cards

<p>1 </p> <p>Identify knowledge</p> <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>	<p>2 </p> <p>Colour coding</p> <p>Use different coloured flash cards for different topics. This helps with organization NOT recall</p>	<p>3 </p> <p>Designing</p> <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>	<p>4 </p> <p>Using</p> <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>	<p>5 </p> <p>Feedback</p> <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

<p>1 </p> <p>Identify knowledge</p> <p>Select a topic you wish to revise. Have your class notes/knowledge organisers ready.</p>	<p>2 </p> <p>Identify sub topics</p> <p>Place the main topic in the centre of your page and identify sub topics that will branch off.</p>	<p>3 </p> <p>Branch off</p> <p>Branch of your sub topics with further detail.</p> <p>Try not to fill the page with too much writing.</p>	<p>4 </p> <p>Use images & colour</p> <p>Use images and colour to help topics stick into your memory.</p>	<p>5 </p> <p>Put it somewhere visible</p> <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

<p>1 </p> <p>Identify knowledge</p> <p>Identify knowledge/content you wish to cover.</p>	<p>2 </p> <p>Review and create</p> <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>	<p>3 </p> <p>Cover and answer</p> <p>Cover up your knowledge and answer the questions from memory.</p> <p>Take your time and where possible answer in full sentences.</p>	<p>4 </p> <p>Self mark & reflect</p> <p>Go back to the content and self mark your answers in green pen.</p>	<p>5 </p> <p>Next time</p> <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

<p>1 </p> <p>Identify knowledge</p> <p>Identify the knowledge/topic area you want to cover.</p>	<p>2 </p> <p>Write it down</p> <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>	<p>3 </p> <p>Organise information</p> <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>	<p>4 </p> <p>Check understanding</p> <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>	<p>5 </p> <p>Store and compare</p> <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. 43

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