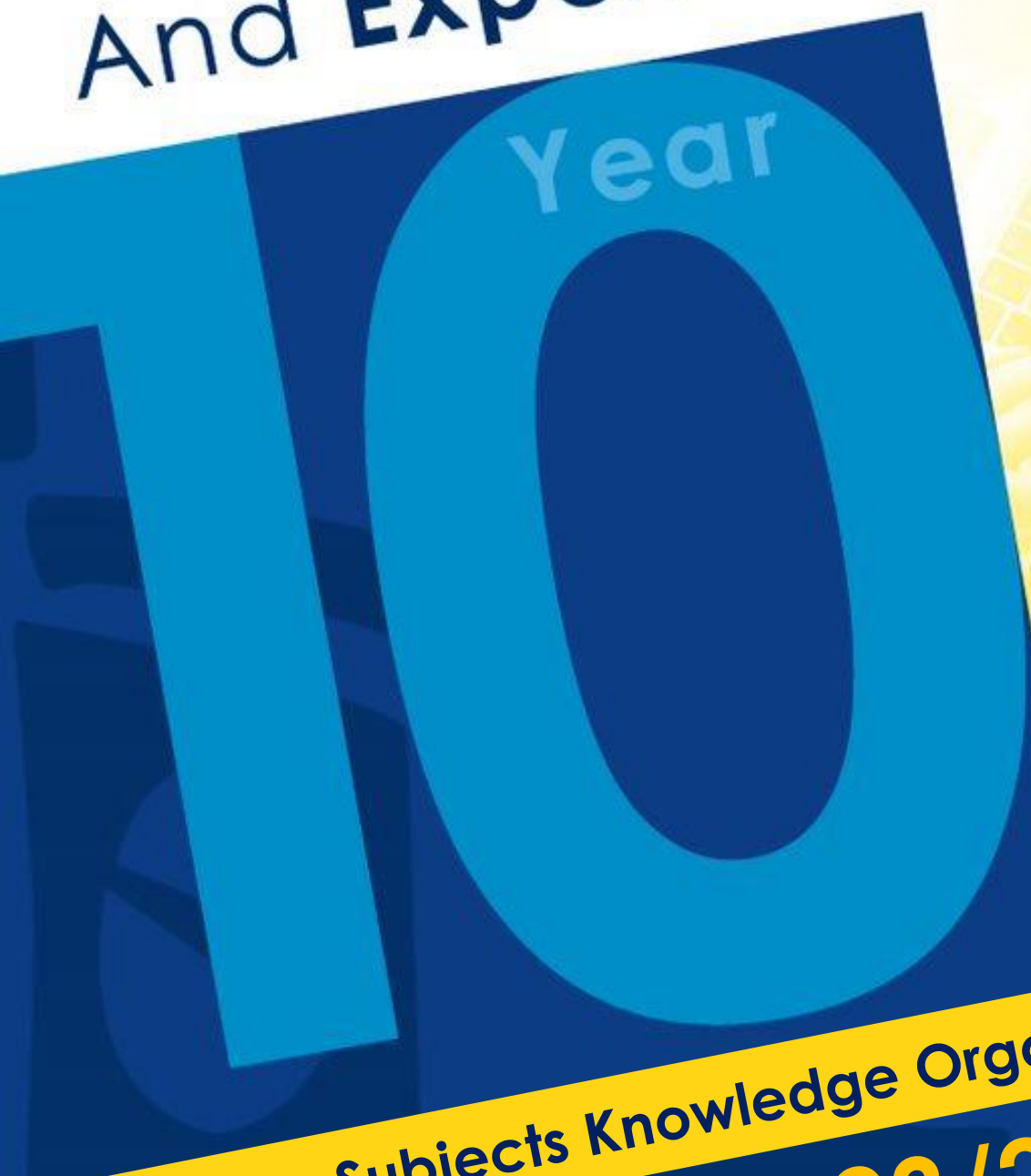
Beckfoot School

# Knowledgeable And Expert Learners




## Options Subjects Knowledge Organisers

## 2023/24

## Feb-Easter

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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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| Beckfoot | Business | The External Environment (1) | 1.5 | enjoy learn succeed |
|---|---|---|---|---|

## Stakeholders

| | | |
|---|---|---|
| 1 | **Key Idea** | A stakeholder is any person, group of people or other organisation that has an interest in the activities of a business.<br>Businesses need to be aware of their stakeholders, as many of them will be affected by its activities. Stakeholders can also influence the decisions that a business makes. |
| 2 | **Key Idea** | Internal stakeholders work within a business, either making decisions or carrying them out.<br>External stakeholders do not work within a business but are affected by its activities. |
| 3 | **Key Idea** | Businesses need to be aware of their stakeholders. The activities of a business will affect many of their stakeholders. The stakeholders can also influence the decisions that a business makes. All **stakeholder** groups have an impact on a business, but some will have more impact than others, giving them more power and influence on the activities of the business. |
| 4 | **Key Idea** | Stakeholder Conflict. Different **stakeholders** will expect different things from a business. Given their different interests in the business, sometimes their expectations can |

| Advantages of e-commerce | Disadvantages of e-commerce |
|---|---|
| Attract customers across the globe | More competitors from across the globe, making it harder for the business to get noticed |
| Sell at any time of the day or night | Employees may need new skills, eg website maintenance |
| Receive payments immediately | Procedures required for how products and services will be delivered and processing returns |
| Reduced overhead costs compared to running a physical shop | A need to maintain and update technologies, including security software, which may be expensive |

## Technology & Business

| | | |
|---|---|---|
| 1 | **Key Idea** | The speed at which technology advances is getting faster. Businesses need to be aware of the technology that is available to them, and how it might influence their sales, costs and marketing. |
| 2 | **E-commerce** | **E-commerce**, or electronic commerce, refers to the buying and selling of products and services using devices connected to an electronic **network**, such as the internet.<br>Three things are required for e-commerce to take place:<br>• a seller who has products and services that are displayed electronically<br>• a buyer who has the equipment required to view the seller's products and services, and a means of paying for them<br>• a network that enables information and payment to be exchanged by the buyer and seller |
| 3 | **Social Media** | **Social media** has grown to become an important part of business, particularly in relation to marketing activities.<br>Any form of electronic communication that enables users to share ideas, content, information and messages can be described as social media.<br>**How businesses use social media**<br>Most business activity on social media involves:<br>• sales and **marketing**<br>• interacting with customers<br>• communicating with **stakeholders** |
| 4 | **Digital Communication Tools** | There are a number of digital tools that are commonly used in business to communicate, both internally and externally, including:<br>**Email** – Electronic mail enables written messages to be sent instantly to others, and files can be shared as attachments.<br>**Mobile phones** – Mobile phones enable verbal conversations to be conducted anywhere. They also allow short written messages to be sent (see instant messaging).<br>**Mobile applications** – Applications (apps) are designed to run on smart phones and tablets. They can be used to create documents, capture images and enable banking transactions.<br>**Websites** – A page or group of pages containing written and visual information using various media.<br>**Social media** – A variety of web platforms that enable users to share ideas, content, information and messages.<br>**Web conferencing** – A meeting that uses communications software to stream images and/or voices over the internet between participants in different locations.<br>**Cloud services** – Software, such as online document editing and data storage, that is run from a remote location but that can be accessed from anywhere as long as a connection to the internet is maintained.<br>**Instant messaging** – Software that enables users to send instant messages, usually in the form of text, to each other. |
| | **Payment Method** | Advances in payment technology have led to the introduction of new payment methods that are designed to make it easier to complete secure payments without using cash. Examples include:<br>Chip & Pin and Contactless Payments |
| | **Sales** | Technology provides businesses with opportunities to attract new customers and increase their sales. However, with those opportunities come threats. A business may find itself struggling to maintain sales when technology means that it is competing against more businesses.<br>The easier it is to contact a business – whether by phone, by email, through a website or using a mobile app – the more likely a customer is to trust that business and make a purchase. Using digital communication effectively can therefore help a business to increase its sales. |
| | **Costs** | Investing in new technology costs money, but businesses often undertake such **investment** because of the reduced costs that implementing new technology can bring in the long term. Selling online is a lot cheaper than having to open many traditional branches, such as high-street shops. |

| Business | The External Environment (1) | 1.5 |
|---|---|---|

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| Stakeholders | | |
|---|---|---|
| 1 | **Key Idea** | |
| 2 | **Key Idea** | |
| 3 | **Key Idea** | |
| 4 | **Key Idea** | |

| Advantages of e-commerce | Disadvantages of e-commerce |
|---|---|
| Attract customers across the globe | More competitors from across the globe, making it harder for the business to get noticed |
| Sell at any time of the day or night | Employees may need new skills, eg website maintenance |
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## Technology & Business

| | | |
|---|---|---|
| 1 | **Key Idea** | |
| 2 | **E-commerce** | |
| 3 | **Social Media** | |
| 4 | **Digital Communication Tools** | |
| | **Payment Method** | |
| | **Sales** | |
| | **Costs** | |

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| Business | The External Environment (2) | 1.5 |
|---|---|---|

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## Legislation & Business

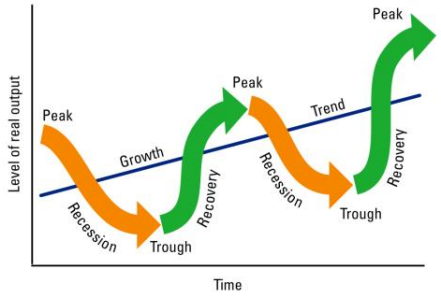
| | | |
|---|---|---|
| 1 | **Key Idea** | The government uses legislation to regulate businesses' behaviour and prevent them from exploiting people. There are laws to protect consumers who buy from businesses and worker employed by businesses |
| 2 | **Key Idea** | **Principles of consumer law – quality and consumer rights**<br>The term 'consumer law' refers to any piece of **government legislation** designed to protect consumers from poor-quality products and poor business practices. In the UK there are two pieces of legislation that form the basis of consumer rights: the Consumer Rights Act (2015) and the Consumer Protection Act (1987). |
| 3 | **The Consumer Rights Act (2015)** | It deals with **transactions** between a seller and a buyer, and is designed to protect consumers from unfair and dishonest business practices. |
| 4 | **The Consumer Protection Act (1987)** | This Act is designed to ensure that products are safe. It makes businesses that produce, rather than just sell, liable for any damage caused by poor quality or defective products. |
| 7 | **Principles of employment law** | In the UK, there are four areas of employment legislation that form the basis of employee rights in the workplace:<br>**Recruitment, pay, discrimination and health and safety** |
| 8 | **Costs** | Businesses must **comply** with **government legislation**, but this means that they incur a range of additional costs in terms of time and money. Some of these costs are incurred because of the time required to produce documents, follow procedures and make sure legal obligations are met. |
| 9 | **Consequences of not meeting legal obligations** | Businesses that choose not to comply with the law are likely to face a number of issues, such as employers could find themselves in court or an **employment tribunal.** |

| SPICED | WPIDEC |
|---|---|
| **S**trong | **W**eak |
| **P**ound | **P**ound |
| **I**mports | **I**mports |
| **C**heaper | **D**earer |
| **E**xports | **E**xports |
| **D**earer | **C**heaper |

## The Economy & Business

| | | |
|---|---|---|
| 1 | **Key Idea** | The **economy** includes all activities in a country concerned with the manufacturing, distribution, and use of goods and services. The **economic climate** has a big impact on businesses. The level of **consumer** spending affects prices, investment decisions and the number of workers that businesses employ. |
| 2 | **Key Idea** | The economic climate affects businesses in six main ways:<br>• unemployment<br>• changing levels of consumer income<br>• changes in **interest rates**<br>• **inflation**<br>• government taxation including national insurance contributions (NICs) and value added tax (VAT)<br>• changes in **exchange rates** |
| 3 | **Interest Rates** | Interest rates are the % return on money borrowed or investments made. If interest rates are high, people save not borrow. If interest rates are low, people borrow not save |
| 4 | **External Environment** | The world is an ever-changing place. While businesses may not be able to control changes in technology, laws or the economic climate, they do need to be aware that any such changes will affect them. |

## The Economic Cycle




## Key Vocabulary

| | | |
|---|---|---|
| 1 | Contactless Payment | A secure way for customers to purchase products or services using a debit, credit or smart card. |
| 2 | Network | **A** group of interconnected computers/devices |
| 3 | Social Network Sites | Internet websites that allow people to communicate, eg Facebook. |
| 4 | Social Media | an interactive computer based technology that allows the user to create and to share information and ideas through virtual communities and networks. |
| 5 | Stakeholder | Anyone who has an interest in a business or is affected by business activity. |
| 6 | Shareholder | Anyone who buys shares in the business, then owns a part of the business |
| 7 | **economic climate** | The general level of wealth, consumption and activity within a particular area or region. |
| 8 | Video Conference | live video is streamed over the internet so that people can communicate face-to-face without being in the same room. |
| 9 | Target Market | A group of consumers at which a product or service is aimed. |
| 10 | Employment Law | The term 'employment law' refers to any piece of **government legislation** designed to protect employees from **exploitation**. |
| 11 | **government legislation** | Laws made by the government. |
| 12 | **interest rate** | The price at which you can borrow money, or the return on how much money you can save. |
| 13 | **exchange rate** | The value of one currency against another. |
| 14 | **export** | Transportation and sale of goods or services to other countries. |
| 15 | **globalisation** | The way in which the world has become more interconnected. It refers to how people communicate as well as world trade, international investment and the sharing of ideas. |

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| Business | The External Environment (2) | 1.5 |
|---|---|---|

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## Legislation & Business

| | | |
|---|---|---|
| 1 | **Key Idea** | |
| 2 | **Key Idea** | |
| 3 | **The Consumer Rights Act (2015)** | |
| 4 | **The Consumer Protection Act (1987)** | |
| 7 | **Principles of employment law** | |
| 8 | **Costs** | |
| 9 | **Consequences of not meeting legal obligations** | |

| SPICED | WPIDEC |
|---|---|
| **S**trong | **W**eak |
| **P**ound | **P**ound |
| **I**mports | **I**mports |
| **C**heaper | **D**earer |
| **E**xports | **E**xports |
| **D**earer | **C**heaper |

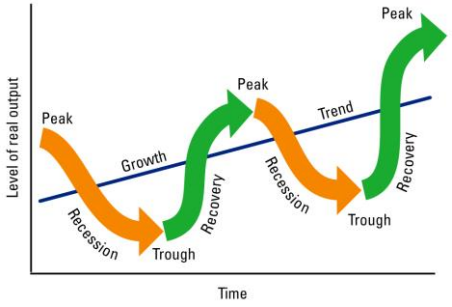
## Key Vocabulary

| | | |
|---|---|---|
| 1 | Contactless Payment | |
| 2 | Network | |
| 3 | Social Network Sites | |
| 4 | Social Media | |
| 5 | Stakeholder | |
| 6 | Shareholder | |
| 7 | **economic climate** | |
| 8 | Video Conference | |
| 9 | Target Market | |
| 10 | Employment Law | |
| 11 | **government legislation** | |
| 12 | **interest rate** | |
| 13 | **exchange rate** | |
| 14 | **export** | |
| 15 | **globalisation** | |

## The Economy & Business

| | | |
|---|---|---|
| 1 | **Key Idea** | |
| 2 | **Key Idea** | |
| 3 | **Interest Rates** | |
| 4 | **External Environment** | |

### The Economic Cycle



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| Subject: Computer Science | Topic: Data Representation | Year Group: 10 |
|---|---|---|

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## Number Bases and Binary addition

1. Decimal - Base 10
2. Binary - Base 2
3. Hexadecimal - Base 16

- Converting from binary to denary.
- Converting from denary to binary.
- Converting between hex and denary.
- Converting between hex and binary.

- Adding binary numbers.
- Overflow.

**Binary Addition**

- 0 + 0 = 0
- 1 + 0 = 1
- 0 + 1 = 1
- 1 + 1 = 10
- 1 + 1 + 1 = 11

## Units of Information

| (1000) | (1024) |
|---|---|
| - Bit | - Bit |
| - Nibble | - Nibble |
| - Byte | - Byte |
| - Kilobyte | - Kibibyte |
| - Megabyte | - Mebibyte |
| - Gigabyte | - Gibibyte |
| - Terabyte | - Tebibyte |

## Data Compression

- What is data compression?
- Need for compression
- Types of compression
  - Lossy (example: image file)
  - Lossless (example: text file)
- Huffman Tree Coding
- Run Length Encoding (RLE)

## Images and Sound

**Images**

Image files are stored in binary on a computer.

- Metadata
- Pixel
- Colour depth
- Resolution
- Bitmap images
- Vector images

**Sound**

- - Sample rate
  - Quality of sound
  - File size
- Sample resolution: is the number of bits per sample
- Calculate file sizes:
  - File size (bits) = rate x res x secs

## Key Vocabulary

| | | |
|---|---|---|
| 1 | Binary | The computers language. A counting system which uses 1s and 0s, also known as machine code. |
| 2 | Character Set | A group of characters that a computer recognizes from their binary representation. |
| 3 | Decimal | A digit represented in base ten |
| 4 | Hexadecimal | A digit represented in base 16 |

| Hex | Decimal |
|---|---|
| A | 10 |
| B | 11 |
| C | 12 |
| D | 13 |
| E | 14 |
| F | 15 |

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| Subject: Computer Science | Topic: Data Representation | Year Group: 10 |
|---|---|---|

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## Number Bases and Binary addition

## Data Compression

## Images and Sound

## Units of Information

## Key Vocabulary

| | | |
|---|---|---|
| 1 | | |
| 2 | | |
| 3 | | |
| 4 | | |

| Hex | Decimal |
|---|---|
| A | 10 |
| B | 11 |
| C | 12 |
| D | 13 |
| E | 14 |
| F | 15 |

# Unit R014: Principles of engineering manufacture

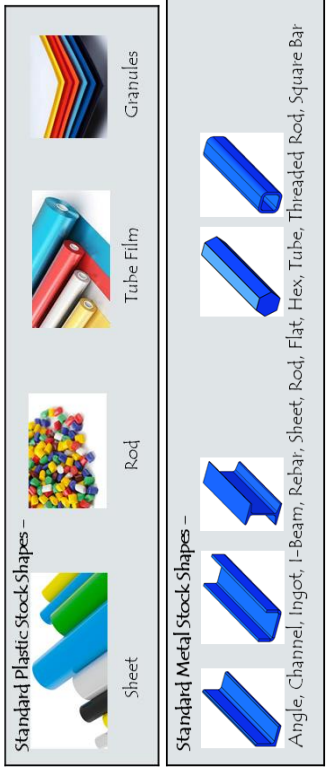
## Topic Area 2: Engineering Materials

### 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.<br><br>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.<br>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.<br>Some materials will be harder to machine and will take more time to work with which will have costs implications.<br>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.<br>**Definition;**<br>The process of **using resources** in a way that **does not** compromise the environment or deplete the materials for future generations. |




**Examination Clarification;**
**A range of question types will be used in the exam;**

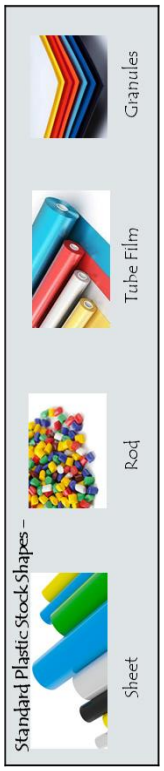
| | |
|---|---|
| 2.1 | Students will need to know the definitions of the properties |
| 2.3 | Students will need to know the materials, their relative properties, typical forms of supply, at least one common application for each material and the processes that can be used with each material. They are not expected to suggest materials for applications based on their properties |

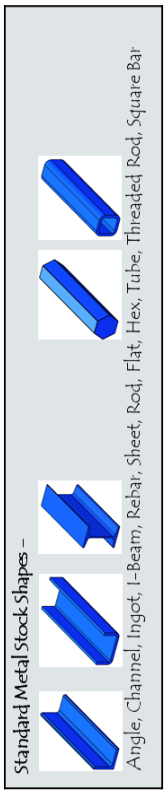
## 2.1 Mechanical Properties of Materials

| | | |
|---|---|---|
| 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 | |

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Engineering Manufacture (From 2022)

# Unit R014: Principles of engineering manufacture

## Topic Area 2: Engineering Materials

### 2.3 Types of engineering materials and how they are processed

Year 10

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## 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.

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Engineering Manufacture (From 2022)

# Unit R014: Principles of engineering manufacture

## Topic Area 2: Engineering Materials

### 2.3 Types of engineering materials and how they are processed

Year 10

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## 2.3.1 Materials; Metals

| | | |
|---|---|---|
| **Ferrous Metals** | | |
| 1 | Iron | |
| 2 | Tool Steel (Carbon Steels) | |
| 3 | Low Carbon Steel (Mild Steel) (<0.6% Carbon) | |
| 4 | High Carbon Steels (Tool Steel) (>0.6% Carbon) | |
| 5 | Stainless Steel | |
| 6 | High Speed Steel | |
| **Non-ferrous Metals** | | |
| 7 | Copper | |
| 8 | Aluminium | |
| 9 | Zinc | |
| **Alloys** | | |
| 10 | Brass | |
| 11 | Bronze | |

## 2.3.3 Materials; Ceramics

| | | |
|---|---|---|
| 1 | Tungsten Carbide | |
| 2 | Silicate Glass | |
| 3 | Silicon Glass | |

## 2.3.4 Materials; Composites

| | | |
|---|---|---|
| 1 | Glass Reinforced Plastic (GRP) | |
| 2 | Carbon Fibre | |

## 2.3.5 Materials; Smart & New Materials

| | | |
|---|---|---|
| 1 | Shape-memory Alloys | |
| 2 | Thermochromic Materials | |
| 4 | Quantum Tunnelling Composite (QTC) | |
| 5 | Photochromic Pigment | |

## 2.3.2 Materials; Polymers

| | | |
|---|---|---|
| **Thermoplastics** | | |
| 1 | Acrylonitrile-butadiene-styrene (ABS) | |
| 2 | High Impact Polystyrene (HIPS) | |
| 3 | Polycarbonate | |
| 4 | Polylactic acid (PLA | |
| **Thermoset Plastics** | | |
| 5 | Polyester Resin | |
| 6 | Urea-formaldehyde | |
| 7 | Epoxy Resin | |
| 8 | Phenol-formaldehyde | |

Smart Materials –

| Subject: Fine Art | Topic: Mechanical Objects (Grid Development) | Year 10 HT5 |
|---|---|---|

| Knowledge Group 1: Grid | | |
|---|---|---|
| 1 | **Grid** | A structure made up of a series of intersecting straight or curved lines used to structure content. |
| 2 | **Parallel (images)** | Along the edge of images side by side and having the same distance continuously between them. |
| 3 | **Complementary Colours** | Colours located opposite one another on the colour wheel. |
| 4 | **Composition** | The way in which different elements of an artwork are combined or arranged. |
| 5 | **Rule of thirds** | A guideline that places the subject in the left or right third of an image, leaving the other two thirds more open. |
| 6 | **Elongated lines** | Lines which have had their length extended. |
| 7 | **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. |

| Knowledge Group 2: Painting | | |
|---|---|---|
| 1 | **Acrylic Paint** | Acrylic paint is a fast-drying paint made of pigment suspended in acrylic polymer emulsion and plastic. |
| 2 | **Acrylic Paint Pens** | A 'no brush' painting tool where the paint comes encased in a pen with a tip as the paint outlet. |
| 3 | **Hue** | The name of a colour. |
| 4 | **Tint** | A hue produced by adding white. |
| 5 | **Shade** | A hue produced by adding black. |
| 6 | **Saturation** | The intensity or purity of a hue. |
| 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. |

| Key Vocabulary | | |
|---|---|---|
| 1 | **Development** | Development is about selecting ideas, visual elements, compositions and techniques from initial work and using them in new ways. |
| 2 | **Outline** | A drawing or sketch restricted to line without shading or form. |

| Knowledge Group 3: Artists/Periods | | |
|---|---|---|
| 1 | **Jane Fielder** | Painter and founder of the Bingley Gallery. Jane enjoys finding order out of chaos and works with acrylic paint and pens to produce layered and intricate mixed media compositions. |
| 2 | **Michael Craig Martin** | British conceptual artist, Michael Craig-Martin probes the relationship between objects and images, harnessing the human capacity to imagine absent forms through symbols and pictures. |

| Subject: Fine Art | Topic: Mechanical Objects (Grid Development) | Year 10 HT5 |
|---|---|---|

| Knowledge Group 1: Grid | | |
|---|---|---|
| 1 | Grid | |
| 2 | Parallel (images) | |
| 3 | Complementary Colours | |
| 4 | Composition | |
| 5 | Rule of thirds | |
| 6 | Elongated lines | |
| 7 | Compositional flow | |

| Knowledge Group 2: Painting | | |
|---|---|---|
| 1 | Acrylic Paint | |
| 2 | Acrylic Paint Pens | |
| 3 | Hue | |
| 4 | Tint | |
| 5 | Shade | |
| 6 | Saturation | |
| 7 | Highlights | |
| 8 | Shadows | |
| 9 | Detail | |

| Key Vocabulary | | |
|---|---|---|
| 1 | Development | |
| 2 | Outline | |

| Knowledge Group 3: Artists/Periods | | |
|---|---|---|
| 1 | Jane Fielder | |
| 2 | Michael Craig Martin | |

| Subject: Health and Social Care | Topic: RO32 Principles of care in Health and Social Care - Topic Area 2 (2.1 and 2.2) | Year Group: 10 |
|---|---|---|

## 2.1 Person centred values

| | | |
|---|---|---|
| 1 | What is individuality? | 1. Individuality recognises that a person is unique.<br>2. Each service user has their own needs, wishes, beliefs and values, so their care and support should be tailored to suit them.<br>3. Recognising a service user's individuality shows them respect. |
| 2 | What is choice? | 1. Each service user has the right to choose, and should be supported to make their own choices about treatment, care or support.<br>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? | 1. This value of care recognises that all service users have rights.<br>2. A service provider may have to make changes to treatment, care and support to tale into account a service users rights. |
| 4 | What is independence? | 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? | 1. Applying the value of privacy recognises that all service users have the right to have their privacy maintained. |
| 6 | What is dignity? | 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? | 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? | 1. Partnership involves working with the service user, their family and other professionals. |
| 9 | What is encouraging decision making of service users? | 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. |

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

| | | | |
|---|---|---|---|
| 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. |

| Subject: Health and Social Care | Topic: RO32 Principles of care in Health and Social Care - Topic Area 2 (2.1 and 2.2) | Year Group: 10 |
|---|---|---|

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| 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 | |

| Subject: Health and Social Care | Topic: RO32 Principles of care in Health and Social Care - Topic Area 2 (2.1 and 2.2) | Year Group: 10 |
|---|---|---|

## 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. |

**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. |

| Subject: Health and Social Care | Topic: RO32 Principles of care in Health and Social Care - Topic Area 2 (2.1 and 2.2) | Year Group: 10 |
|---|---|---|

## 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 | |

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| Subject: Graphics | Topic: Pop Culture<br>Logo Development | Year 10 |
|---|---|---|

## Knowledge Group 3: Key Techniques

| | | |
|---|---|---|
| 1 | **Low Poly**<br> | Low-poly is a modelling technique used to achieve stylistic, geometric recreations of real-life objects. The “poly” is short for polygon, and it refers to the number of shapes. |
| 2 | **Pen Tool**<br> | A tool used to create paths and pressure sensitive lines that can be stroked or filled with colours. Used to recreate imagery for logos and illustrations. |
| 3 | **Neon Glow**<br> | Neon lighting - consists of brightly glowing effect created in photoshop with the help of gaussian blur to create an illuminated design style. |
| 4 | **Layer Styles** | Stylistic qualities that can be added to a layer to transform its appearance. E.g Colour overlay, drop shadow, outer glow, bevel & Emboss. |
| 5 | **New Techniques** | A new skill or ability applied and learned in a particular field. |

## Knowledge Group 1: Logos

| | | |
|---|---|---|
| 1 | **Target Audience** | A particular group at which a product such as a film or advertisement is aimed.<br>For example:<br>Peppa Pig young target audience.<br>Horror films older target audience. |
| 2 | **Composition** | The term given to a complete work of art and, more specifically, to the way in which all its elements work together to produce an overall effect |
| 3 | **Aesthetics** | Aesthetics is a discipline concerned with the perception, appreciation, and production of art. |
| 4 | **Imagery** | The use of pictures to create a vivid mental picture or a persons interpretation of art. |
| 5 | **Typography Font styles & layer styles** | Related typefaces which share common design traits used to create a themed design. Layers style are added to create effects on fonts for originality and purposed theme |
| 6 | **Symbolism** | The use of symbols/images to represent ideas or qualities. |

## Knowledge Group 3: Drawing/Sketching

| | | |
|---|---|---|
| 1 | **Tone**<br> | Smooth shading which fades gradually from dark to light. |
| 2 | **Form**<br> | Curved shading around the outline of an object using tone. |
| 3 | **Pattern**<br> | A pattern is a design in which lines, shapes, forms or colours are repeated. |
| 4 | **Line**<br> | Hard and soft lines controlled using pressure. |
| 5 | **Space**<br> | The space around and between the subject of an image. |
| 6 | **Sketch**<br> | A rough or unfinished drawing or painting, often made to assist in making a more finished picture. |
| 7 | **Annotation** | A short note by way of explanation or comment added to a text or diagram. |

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| Subject: Graphics | Topic: Pop Culture<br>Logo Development | Year 10 |
|---|---|---|

| Knowledge Group 3: Key Techniques | | |
|---|---|---|
| 1 | Low Poly | |
| 2 | Pen Tool | |
| 3 | Neon Glow | |
| 4 | Layer Styles | |
| 5 | New Techniques | |

| Knowledge Group 1: Logos | | |
|---|---|---|
| 1 | Target Audience | |
| 2 | Composition | |
| 3 | Aesthetics | |
| 4 | Imagery | |
| 5 | Typography<br>Font styles & layer styles | |
| 6 | Symbolism | |

| Knowledge Group 3: Drawing/Sketching | | |
|---|---|---|
| 1 | Tone | |
| 2 | Form | |
| 3 | Pattern | |
| 4 | Line | |
| 5 | Space | |
| 6 | Sketch | |
| 7 | Annotation | |

| Beckfoot | Design & Technology; Food | Topic: Unit 2.1.2 | Year Group: 10 | enjoy learn succeed |
|---|---|---|---|---|

| Cooking methods definition | | |
|---|---|---|
| 1 | **Boiling** | Cooking in water at 100°C<br>e.g. eggs, rice, pasta potatoes, carrots and lentils. |
| 2 | **Steaming** | Steaming cooks food in a fast way will little contact to water<br>e.g. vegetables, dumplings, fish |
| 3 | **Poaching** | Cooking food in a shallow pan of water or wine, below boiling point with only the occasional bubble visible. It is kept just under 82°C<br>e.g., eggs, fish |
| 4 | **Baking** | Baking used dry heat without direct contact to a flame, typically in oven.<br>e.g. bread, cakes, pastry |
| 5 | **Grilling** | Uses dry heat applied to surface of food e.g. meat, vegetables |
| 6 | **Stir-frying** | Food cooking in a small amount of oil on a very high heat e.g. meat, vegetables |
| 7 | **Roasting** | Same as baking but a higher heat – dry heat. E.g. meat, vegetables |
| 8 | **Frying** | Food submerged in hot fat e.g. chips, meats, spring rolls |

| How they impact nutrients | | |
|---|---|---|
| 1 | **Boiling** | Vit C loss (up to 50%), B1, B2 and B3 are destroyed by prolonged heat. Some calcium and sodium will dissolve. Water soluble vitamins will dissolve into cooking water. Over cooking meat will make protein less digestible. Some starch can be released making it easier to digest. |
| 2 | **Steaming** | Vitamin C (up to 15%) and vitamin B are lost but in fewer amounts. Steaming also retains lots of antioxidants. |
| 3 | **Poaching** | Vitamins C, B and folate will leach into the cooking liquid but vitamins A, D, E and K are fat soluble and heat tolerant so will survive |
| 4 | **Baking** | The high heat can easily over cook proteins which will damage vitamins B and C. |
| 5 | **Grilling** | Little nutrient loss but if fat melts vitamins A, D, E and K as it will melt off. Grilled vegetables should retain all the nutrients. |
| 6 | **Stir-frying** | The fat used will increase the amount of vitamin A and beta carotene. Heat may cause some damage to vitamins C and B but not a lot as it is a short cooking time. |
| 7 | **Roasting** | High heat decrease vitamins C and B (up to 40%) and it may increase the fat content as it is cooked in oil. |
| 8 | **Deep fat Frying** | Increase in fat and a loss of fat-soluble vitamins (A, D, E and K). |

| Tips tp avoid nutrient loss | | |
|---|---|---|
| 1 | **Boiling, steaming, poaching** | Use as little water as possible and consume any liquid left in the pan for a sauce of gravy. |
| 2 | **Roasting** | Add the juices that drip into the pan back onto the meat. |
| 3 | **All cooking methods** | Don't peel the vegetables and if you do, do it after cooking to maximise nutrients. |
| 4 | **All cooking methods** | Cook vegetables in smaller amounts of water to reduce loss. |
| 5 | **All cooking methods** | Try to finish cooked vegetables within a day or two as the vitamin C content way continue to decline. |
| 6 | **All cooking methods** | Cut food after rather than before cooking if possible. |
| 7 | **All cooking methods** | Cook vegetables for the minimal time possible. |
| 8 | **All cooking methods** | When cooking meat, poultry and fish you should use the shortest time. |

| Plan a dish that includes 3 cooking methods. | Discuss how you can modify a recipe to make the cooking method healthier? |
|---|---|

| Design & Technology; Food | Topic: Unit 2.1.2 | Year Group: 10 |
|---|---|---|

| | Cooking methods definition | |
|---|---|---|
| 1 | **Boiling** | |
| 2 | **Steaming** | |
| 3 | **Poaching** | |
| 4 | **Baking** | |
| 5 | **Grilling** | |
| 6 | **Stir-frying** | |
| 7 | **Roasting** | |
| 8 | **Frying** | |

| | How they impact nutrients | |
|---|---|---|
| 1 | **Boiling** | |
| 2 | **Steaming** | |
| 3 | **Poaching** | |
| 4 | **Baking** | |
| 5 | **Grilling** | |
| 6 | **Stir-frying** | |
| 7 | **Roasting** | |
| 8 | **Deep fat Frying** | |

| | Tips tp avoid nutrient loss | |
|---|---|---|
| 1 | **Boiling, steaming, poaching** | |
| 2 | **Roasting** | |
| 3 | **All cooking methods** | |
| 4 | **All cooking methods** | |
| 5 | **All cooking methods** | |
| 6 | **All cooking methods** | |
| 7 | **All cooking methods** | |
| 8 | **All cooking methods** | |

| | |
|---|---|
| Plan a dish that includes 3 cooking methods. | Discuss how you can modify a recipe to make the cooking method healthier? |

| Beckfoot | Music | Topic: Unit four – Popular music | Year Group: 10/11 | enjoy learn succeed |
|---|---|---|---|---|

| 1. Popular music styles | | |
|---|---|---|
| 1 | **Pop** | Popular music that started in the 1950s in the USA and UK. |
| 2 | **Rock** | A genre of popular music that evolved from rock and roll in the 1960s. |
| 3 | **Rap / Hip hop** | A musical style that features rhythmic and rhyming speech chanted to musical accompaniment. |
| 4 | **Reggae** | A popular style of music of Jamaican origin that combines native styles with elements of rock and soul music. |
| 5 | **Fusion** | Music that combines two or more styles. |
| 6 | **Jazz fusion** | Genre that combines elements such as improvisation, syncopation and blue notes with other popular styles. |

| 2. Song structure | | |
|---|---|---|
| 1 | **Intro** | Short opening section, usually instrumental |
| 2 | **Verse** | same music but different lyrics each time |
| 3 | **Chorus** | The catchy, repeated section of a song that comes between the verses. |
| 4 | **Middle eight** | link section, often eight bars, with different musical ideas |
| 5 | **Bridge** | a link/transition between two sections |
| 5 | **Outro** | an ending to finish the song (coda) |
| 5 | **12 bar blues** | A 12 bar chord progression used in Blues, Jazz and Pop that repeats throughout the song. |
| 5 | **Strophic songs** | A song with one verse that repeats over and over, with different lyrics. |

| 3. Instrumental roles | | |
|---|---|---|
| 1 | **Lead guitar** | Plays the melody/solos/riffs |
| 2 | **Rhythm guitar** | Plays the chords/accompaniment |
| 3 | **Bass guitar** | Plays the bass line |
| 4 | **Drum kit** | Provides the beat |
| 5 | **Lead singer** | The main vocalist |
| 6 | **Backing vocals** | Singers who provide harmony |
| 7 | **Acoustic instruments** | Pop songs often feature acoustic instruments such as Saxophones, Trumpets and Trombones who play chords, hooks and solo lines. |

**Listen to Pop music from the 1950s onwards, including Elvis, The Beatles, Led Zeppelin, Guns n roses, AC/DC, Queen, Oasis and many more.**

| Beckfoot | Music | Topic: Unit four – Popular music | Year Group: 10/11 | enjoy learn succeed |
|---|---|---|---|---|

| 1. Popular music styles | | |
|---|---|---|
| 1 | Pop | |
| 2 | Rock | |
| 3 | Rap / Hip hop | |
| 4 | Reggae | |
| 5 | Fusion | |
| 6 | Jazz fusion | |

| 2. Song structure | | |
|---|---|---|
| 1 | Intro | |
| 2 | Verse | |
| 3 | Chorus | |
| 4 | Middle eight | |
| 5 | Bridge | |
| 5 | Outro | |
| 5 | 12 bar blues | |
| 5 | Strophic songs | |

| 3. Instrumental roles | | |
|---|---|---|
| 1 | Lead guitar | |
| 2 | Rhythm guitar | |
| 3 | Bass guitar | |
| 4 | Drum kit | |
| 5 | Lead singer | |
| 6 | Backing vocals | |
| 7 | Acoustic instruments | |

**Listen to Pop music from the 1950s onwards, including Elvis, The Beatles, Led Zeppelin, Guns n roses, AC/DC, Queen, Oasis and many more.**

| Beckfoot | Music | Topic: Unit four – Popular music | Year Group: 10/11 | enjoy learn succeed |
|---|---|---|---|---|

| 4. Features and techniques in popular music | | |
|---|---|---|
| 1 | **Riff** | A short, repeated pattern |
| 2 | **Hammer on** | Finger brought sharply down onto the string. |
| 3 | **Pitch bend** | Altering (bending) the pitch slightly |
| 4 | **Power chords** | A guitar chord using the root and 5th note (no 3rd). |
| 5 | **Distortion** | An effect which distorts the sound (creates a 'grungy' sound). |
| 6 | **Slap bass** | A percussive sound on the bass guitar made by bouncing the strings on the fret board. |
| 7 | **Fill** | A short, improvised drum solo. |
| 8 | **Rim shot** | Rim and head of drum hit at same time |
| 9 | **Belt** | A bright, powerful vocal sound, high in the chest voice |
| 10 | **Falsetto** | Male voice in a higher than usual range. |
| 11 | **Syllabic** | One note sung per syllable. |
| 12 | **Melismatic** | Each syllable sung to a number of different notes. |
| 13 | **A Cappella** | Voices singing without instrumental accompaniment. |

| 5. Technology | | |
|---|---|---|
| 1 | **Amplified** | Made louder (with an amplifier) |
| 2 | **Synthesized** | Sounds created electronically |
| 3 | **Panning** | Moving the sound between left and right speakers |
| 4 | **Phasing** | A delay effect |
| 5 | **Sample** | A short section of music that is reused (e.g. looped, layered) |
| 6 | **Reverb** | An electronic echo effect |

**Listen to a wide range of fusion pieces, look at how World music is combined with Western dance, pop and rock music. Artists like Afrocelt sound system and Anoushka Shankar.**

| Music | Topic: Unit four – Popular music | Year Group: 10/11 |
|---|---|---|

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| 4. Features and techniques in popular music | | |
|---|---|---|
| 1 | **Riff** | |
| 2 | **Hammer on** | |
| 3 | **Pitch bend** | |
| 4 | **Power chords** | |
| 5 | **Distortion** | |
| 6 | **Slap bass** | |
| 7 | **Fill** | |
| 8 | **Rim shot** | |
| 9 | **Belt** | |
| 10 | **Falsetto** | |
| 11 | **Syllabic** | |
| 12 | **Melismatic** | |
| 13 | **A Cappella** | |

| 5. Technology | | |
|---|---|---|
| 1 | **Amplified** | |
| 2 | **Synthesized** | |
| 3 | **Panning** | |
| 4 | **Phasing** | |
| 5 | **Sample** | |
| 6 | **Reverb** | |

**Listen to a wide range of fusion pieces, look at how World music is combined with Western dance, pop and rock music. Artists like Afrocelt sound system and Anoushka Shankar.**

Beckfoot

# GCSE Drama

# Frantic Assembly

# Component 1: Devising Theatre

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| BACKGROUND INFORMATION | |
|---|---|
| Artistic Director | Scott Graham |
| Formed | 1994 |
| AIM OF WORK | Frantic Assembly creates thrilling, energetic and unforgettable theatre. The company attracts new and young audiences with work that reflects contemporary culture. Vivid and dynamic, Frantic Assembly's unique physical style combines movement, design, music and text.<br>Fanatic's beliefs are built on the notion of collaboration. There is a great sense of ensemble work evident in all that they do. |

## FRANTIC'S STYLE

| | |
|---|---|
| **Physical Theatre** | The use of the body as the primary (but not exclusive) method for story telling. This can include dance, mime, demonstrative movement, use of sound to create atmosphere and mood, as well as dialogue. |
| **Music** | Music is very important in Frantic's work. It is used in the devising process to create music to and creates mood and atmosphere for the audience. |
| **Lighting** | The lighting is usually integrated with the choreography to help tell the story. Lighting states drive the focus of the audience and help to create the atmosphere. Projection and LED pixel mapping is often used. |

## Key Works

| | | |
|---|---|---|
| 1 | Othello | As relevant today as it ever was, Othello exposes the tension, fear and paranoia buried beneath the veneer of our relationships and how easily that can be maliciously exploited. |
| 2 | Things I Know to be True | Things I Know To Be True is about love in many of its forms. At times comforting and supportive. At others suffocating and destructive. But always love. |
| 3 | Lovesong | Lovesong focussed on an older couple who were struggling to come to terms with an illness. As they entered a crucial week in their lives their house became filled with ever vivid memories of each other. |
| 4 | Beautiful Burnout | Frantic Assembly wanted to make a show about that conflict, looking with an open mind about the attraction of boxing to those who partake and exploring their feelings about the potential for damage |
| 5 | Pool (no water) | A fascinating story of artistic frustration. Friends of a celebrated artist join her in her American home and party like the old days when they all were all struggling to get by. |
| 6 | Hymns | A physically demanding show: Four friends are reunited by the death of another friend. As they drink and reminisce it becomes clear that their relationships were not all equal and someone has a big secret. |
| 7 | The Curious Incident of the Dog in the Night-time | Breath-taking and dynamic choreography to animate Christopher's world and share his singular viewpoint with the audience as he makes his way through Swindon to London to discover the truth. |
| 8 | No Way Back | How much have you changed? Do people recognise you as the person you were? Are you still real? Will this experience hold up a mirror to the person I have become? Will I recognise the person I was? The show developed along these provocations. It combined local actors and a professional cast. The professional supported and empowered the local cast. |
| 9 | I Think we are Alone | I Think We Are Alone is a bittersweet and funny take on our ache to connect with those voices we need to hear again, those arms we need to feel around us and those faces we need to see again. It is about letting go and holding on to what we love the most. |

| GCSE Drama | Frantic Assembly | Component 1: Devising Theatre |
|---|---|---|

| BACKGROUND INFORMATION | |
|---|---|
| Artistic Director | |
| Formed | |
| AIM OF WORK | |

| FRANTIC'S STYLE | |
|---|---|
| **Physical Theatre** | |
| **Music** | |
| **Lighting** | |

| Key Works | | |
|---|---|---|
| 1 | Othello | |
| 2 | Things I Know to be True | |
| 3 | Lovesong | |
| 4 | Beautiful Burnout | |
| 5 | Pool (no water) | |
| 6 | Hymns | |
| 7 | The Curious Incident of the Dog in the Night-time | |
| 8 | No Way Back | |
| 9 | I Think we are Alone | |

| GCSE Drama | FRANTIC ASSEMBLY | Component 1: Devising Theatre |
|---|---|---|

| FRANTIC ASSEMBLY KEY TECHNIQUES | | |
|---|---|---|
| 1 | Push Hands | A movement exercise to enhance partnership and teamwork. Actors move together with joined hands Hands are placed palm to palm, the person with their hands on top is 'leader' and should explore space and levels with their partner. |
| 2 | Push / Pull | A sequence of movements/a string of material exploring the transference of control. |
| 3 | Chair Duets | Physical movement based on and around chairs – includes touches, action, reaction, embraces, rejections, etc all performed at speed. |
| 4 | Round By Through | A string of movement material with R-B-T at the centre of each movement choice.<br><br>Round = Any move that involves passing closely around the body of partner<br>By = Slotting in move that is neat and efficient. Reducing the space between the partners to as small as possible.<br>Through = Passing through the partner, usually confined to the upper body and arms. |
| 5 | Lifts – Rocks and Ledges | Learning to Fly as an example from Curious. A physical theatre technique where a performer is raised off the ground. |
| 6 | Gestural String | A sequence of movements using only hands and arms |
| 7 | Direct Address | The style of questioning or speaking to the audience and breaking the fourth wall is essential to Frantic Assembly's style. This can be spoken in character or 'in role' as a version of yourself |
| 8 | The Fives | Walking in unison, in beats of 5, in a grid sequence – Evident in Curious. |
| 9 | Body as Prop | Creating shapes and movements with your body to replicate objects. |
| | Contact Improvisation | A form of improvised dancing that involves the exploration of one's body in relationship to others by sharing weight, touch, and movement awareness. |

| FRANTIC ASSEMBLY KEY TECHNIQUES CONTINUED… | | |
|---|---|---|
| | Ensemble | An approach to acting that aims for a unified effect achieved by all members of a cast working together on behalf of the play, rather than emphasizing individual performances. |
| | Ensemble Movement | A choreographed movement sequence performed by a group that is abstract in style rather than naturalistic. |
| | Hymn Hands | A physical theatre devising technique by Frantic Assembly whereby the movement involves only your hands or someone else's hands and moving creating a movement sequence. |
| | Perspective | A particular attitude towards or way of regarding something; a point of view. |
| | Select, Delete | A physical theatre technique by Frantic Assembly that involves creating hand gesture sequence. |
| | Stream of consciousness | Stream of consciousness is a **style of** aimed at expressing in words the flow of characters' thoughts and feelings in their minds. The technique aspires to give audience the impression of being inside the minds of the characters. |
| | String of Choreography | The act of putting together a range of movement sequences together to create one piece of movement. |
| | Three Universes | *A physical theatre rehearsal technique which gets the performers to think about the relationship between the touch.*<br>*Before the touch*<br>*The touch*<br>*After the touch.* |

**Contextual Links:**

*Theatre Company Website: https://www.franticassembly.co.uk/*
*Book: 'The Frantic Assembly Book of Devising Theatre (2009)*
*Building Blocks for Devising: https://www.youtube.com/watch?v=gUq2PfGIX5U*
*Things I Know to be True (show teaser):*
*https://www.youtube.com/watch?v=9BHJ_BwceiY*

| GCSE Drama | FRANTIC ASSEMBLY | Component 1: Devising Theatre |
|---|---|---|

| FRANTIC ASSEMBLY KEY TECHNIQUES | | |
|---|---|---|
| 1 | Push Hands | |
| 2 | Push / Pull | |
| 3 | Chair Duets | |
| 4 | Round By Through | |
| 5 | Lifts – Rocks and Ledges | |
| 6 | Gestural String | |
| 7 | Direct Address | |
| 8 | The Fives | |
| 9 | Body as Prop | |
| | Contact Improvisation | |

| FRANTIC ASSEMBLY KEY TECHNIQUES CONTINUED… | | |
|---|---|---|
| | Ensemble | |
| | Ensemble Movement | |
| | Hymn Hands | |
| | Perspective | |
| | Select, Delete | |
| | Stream of consciousness | |
| | String of Choreography | |
| | Three Universes | |

**Contextual Links:**

*Theatre Company Website: https://www.franticassembly.co.uk/*

*Book: 'The Frantic Assembly Book of Devising Theatre (2009)*

*Building Blocks for Devising: https://www.youtube.com/watch?v=qUg2PfGIXGU*

*Things I Know to be True (show teaser):*

*https://www.youtube.com/watch?v=9EHJ_BwcetY*

| GCSE Drama | Topic: Devising Theatre – Paper Birds | Year Group: YEAR 10 |
|---|---|---|

| BACKGROUND INFORMATION | |
|---|---|
| **FOUNDED** | 2003 by 6 women who rained together at Bretton Hall University, Leeds |
| **ARTISTIC DIRECTORS** | Jemma McDonnell & Kylie Perry |
| **AIM OF WORK** | Explore social issues happening in the world today, often political. |
| **STYLE** | They use real **interviews** from everyday people to inform their work and place real testimonies directly into their pieces, often using **movement** and visual **imagery.** |

| KEY WORDS | | |
|---|---|---|
| **1** | **Umbrella Theme** | Used to describe the chosen topic or theme of the piece. |
| **2** | **Function** | Every scene serves a function. If the scene has no function – it doesn't make the cut. Everything placed on stage is there for a reason. Functions may include obvious things like 'introduce main character' or ' get that block to stage right in time for the next scene'. |
| **3** | **Frame** | Used to describe how all the scenes sit together. What does the material 'hang on to?' In 'Broke', the frame is fast forwarding and rewinding through research to find the crux of the story. |
| **4** | **Strand** | There are always several strands that layer together to create a complex exploration of the theme. Each performer has a different strand that relates to their individual intentions and journey throughout the piece. There can be 4 or 5 strands that all contribute to the overall theme. |
| **5** | **KEY WORKS** | A Smile Fell in the Grass (2002), In a Month of Fallen Sundays (2004), Accidentally Waiting to Happen (2005), 40 Feathered Winks (2007), In a Thousand Pieces (2008), Others (2010), Thirsty (2011), On the One Hand (2013), Broke (2014), Blind (2014), Mobile (2016), Goldfish Bowl (2017), Ask Me Anything (2020) |

| 5 KEY INGREDIENTS | | |
|---|---|---|
| **1** | **Verbatim** | A form of documentary style theatre where real peoples words form the content of the script. |
| **2** | **Exposing the Method** | This means that we try to incorporate ways of heightening the action on stage with some insight into the background of how we made the show, or the choices or editing we've conducted throughout the process. Many of these techniques hark back to Brechtian traits such as alienation effects; reminding the audience that they are here in the theatre and that the issues they see on stage are real issues currently happening in our society. |
| **3** | **Character & Narrative** | Sometimes both the characters and narratives that feature in their productions are real – they might be people they've met throughout the research phase, or they might be stories that they've collected. But they often need to fill in the gaps to create interesting and relevant characters that will feature in the story. |
| **4** | **Movement** | Movement is used to create a non-naturalistic setting for naturalistic dialogue and verbatim. They use movement as a mode of conveying parts of the story to heighten or accentuate the spoken word. For example in Thirsty, repetitious movement depicts the characters becoming more drunk; or in Broke (2014), the performers fast forward and rewind through scenes to depict the verbatim editing process. |
| **5** | **Motif** | A motif is a collection of different ways in which to show a theme or idea – not necessarily in an obvious and episodic structure. |

| GCSE Drama | Topic: Devising Theatre – Paper Birds | Year Group: YEAR 10 |
|---|---|---|

| BACKGROUND INFORMATION | |
|---|---|
| **FOUNDED** | |
| **ARTISTIC DIRECTORS** | |
| **AIM OF WORK** | |
| **STYLE** | |

| KEY WORDS | | |
|---|---|---|
| **1** | **Umbrella Theme** | |
| **2** | **Function** | |
| **3** | **Frame** | |
| **4** | **Strand** | |
| **5** | **KEY WORKS** | |

| 5 KEY INGREDIENTS | | |
|---|---|---|
| **1** | **Verbatim** | |
| **2** | **Exposing the Method** | |
| **3** | **Character & Narrative** | |
| **4** | **Movement** | |
| **5** | **Motif** | |

Beckfoot School

| Subject: Photography | Topic: Structures<br>Collage, Drawing and Experimentation | Year 10<br>HT5 |
|---|---|---|

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## Knowledge Group 1 Abstract Collage

| | | |
|---|---|---|
| 1 | **Collage** | The process of combining different elements together to form a new whole. |
| 2 | **Variety** | A wide range of things showing different forms and types. |
| 3 | **Geometric patterns** | Patterns showing regular lines and shapes. Forms and objects arranged in organised ways. |
| 4 | **Verticals** | Lines that travel up and down in a composition, for example the edge of a building. These can create a sense of height and scale in a picture. |
| 5 | **Horizontals** | Lines that follow side to side within a composition for example the ground, or flat sections on top of structures. These create width in an image. |
| 6 | **Diagonals** | Lines that lead up or down at an angle within a composition. These create a sense of depth within an image. |
| 7 | **Overlap** | Where sections of images are layered on top of each other hiding parts of the image below. This creates a layered effect and can help build complexity in an image. |
| 8 | **Negative Space** | Gaps left around the edges of objects or between objects placed apart. Often blank space, in the collage this will be the white paper of the background. Use negative space to contrast with crowded areas. |

## Knowledge Group 2 Drawing

| | | |
|---|---|---|
| 1 | **Sketch** | The process of marking out the main basic structures and outlines of a composition. Normally done lightly in pencil to allow for improvements or alterations at a later stage. |
| 2 | **Detail** | The next step after the initial sketch is to add the smaller and finer shapes and forms to the image. Done once the sketch has been checked and completed. |
| 3 | **Tone** | The amount of dark or light in a given section. This can be added when drawing through use of shading in pencil, hatching with pen, or using higher concentration of ink with ink wash. |
| 4 | **Texture** | The effect of mark-making that creates the impression of a particular surface or material. For example, smooth, rough, ridged, rusted, bumpy etc. |

## Knowledge Group 3 Experimental drawing

| | | |
|---|---|---|
| 1 | **Continuous line** | A type of line drawing where the pen/pencil does not leave the page and flows from one shao to the next without stopping. Good for creating a sense of movement and connection in an image. |
| 2 | **Colour choices** | Specific choices about the colours to pair for a more creative drawing style. These can be colours that match or contrast for extra effect. |
| 3 | **Mixed media** | A piece of drawing or artwork that makes use of a range of different materials and approaches. This technique can result in very eye-catching results. |

## Key Vocabulary

| | | |
|---|---|---|
| 1 | **Cartridge paper** | A stronger type of paper for artworks involving a wide range of materials. |
| 2 | **Complexity** | Having a high level of detail and a wide range of distinct and eye-catching elements all combined into one image together. |
| 3 | **Leading Lines** | Lines in an image that direct the eye of the viewer through the composition to the focal point. |
| 4 | **Focal Point** | The main focus, or centre of an image. The section that the photographer wants to bring to the attention of the viewer. |
| 5 | **Contrast** | Where two visual elements have striking difference or character. For example light and dark, smooth and textured, detail and plain. Often used to create impact. |
| 6 | **Scale** | The relative differences in size between objects that can give a sense of distance or perspective in images. |
| 7 | **Ink and wash** | Using a mixture of water and ink to create a range of tones and applying using a paint brush to create tonal images. |
| 8 | **Shading** | Creating a chosen tone using pencil or graphite when drawing. |
| 9 | **Hatching/ Cross Hatching** | **Hatching**: Using neat lines together to create tone and texture in drawing.<br>**Cross Hatching:** lines neatly crossed to give a darker tonal value. |
| 10 | **Abstract** | When an image no longer clearly resembles the object from which it was photographed. |
| 11 | **Architecture/ Architectural** | Relating to the design and construction of buildings and the build environment. |
| 12 | **Modern** | Relating to art and design, work that shows technological innovation and a departure from classical form. |

Beckfoot School

| Subject: Photography | Topic: Structures<br>Collage, Drawing and Experimentation | Year 10<br>HT5 |
|---|---|---|

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## Knowledge Group 1 Abstract Collage

| | | |
|---|---|---|
| 1 | Collage | |
| 2 | Variety | |
| 3 | Geometric patterns | |
| 4 | Verticals | |
| 5 | Horizontals | |
| 6 | Diagonals | |
| 7 | Overlap | |
| 8 | Negative Space | |

## Knowledge Group 2 Drawing

| | | |
|---|---|---|
| 1 | Sketch | |
| 2 | Detail | |
| 3 | Tone | |
| 4 | Texture | |

## Knowledge Group 3 Experimental drawing

| | | |
|---|---|---|
| 1 | Continuous line | |
| 2 | Colour choices | |
| 3 | Mixed media | |

## Key Vocabulary

| | | |
|---|---|---|
| 1 | Cartridge paper | |
| 2 | Complexity | |
| 3 | Leading Lines | |
| 4 | Focal Point | |
| 5 | Contrast | |
| 6 | Scale | |
| 7 | Ink and wash | |
| 8 | Shading | |
| 9 | Hatching/ Cross Hatching | |
| 10 | Abstract | |
| 11 | Architecture/ Architectural | |
| 12 | Modern | |

Beckfoot

**Subject: RE** | **Topic: Muslim Beliefs** | **Year Group: Year 10**

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## Nature of Allah (God)

| | | |
|---|---|---|
| 1 | What are the Six Articles of Faith (Sunni) | Tawhid (the Oneness of God), Angels, Holy Books, Prophethood, Akhirah, Predestination |
| 2 | What are the 5 roots of Usul ad-Din (Shia) | Tawhid (the Oneness of God), Adalat (justice), prophethood, imamate, resurrection |
| 3 | What are some of the 99 names? | omnipotence, beneficence, mercy, fairness and justice, immanence, transcendance |
| 4 | Why are there 99 names? | 99 shows the list is incomplete. Allah is beyond our knowledge |
| 5 | Does God control us? | God's will is supreme and our futures are predestined, but we have freewill. |
| 6 | Tawhid? | God is one and only. Islam is monotheistic. |

## Life after Death

| | | |
|---|---|---|
| 1 | What is Judgement? | The day when Allah will decide about individual deeds and on reward or punishment. |
| 2 | Who is Jibril? | Angel who dictated the Qur'an to Muhammad; on Judgement Day he will assist with the weighing of a person's deeds. |
| 3 | Who is Mika'il? | Angel who gives spiritual and material help to humans; on Judgement Day he will assist with the weighing of a person's deeds. |
| 4 | How will judgement happen? | The dead will be resurrected and God will judge them based on their good and bad deeds |
| 5 | What is Akirhah? | Life after Death: for some, this will be in Heaven, others, Hell. |

## Important People

| | | |
|---|---|---|
| 1 | Who was Adam? | One of the prophets of Allah. The father of humankind; built the Ka'aba. |
| 2 | Who was Ibrahim? | A Prophet. The father of Isaac and remembered at Id ul-Adha |
| 3 | Who was Muhammad? | Seal of the prophets. God revealed the Qur'an to him |
| 4 | Who is a Caliph? | A Sunni leader. The first Caliph was Abu Bakr |
| 5 | Who is an Imam? | A Shia leader. This first Imam was Ali |
| 6 | What are the Caliphate and Imamate? | Sunnis are lead by the Caliph and Shia are led by the Imam. |

## Revelation

| | | |
|---|---|---|
| 1 | What is a prophet? | A person to whom God revealed truth. They are not a god |
| 2 | What are the Hadith? | An account of Muhammad's life. Muslims read it for how to act in their own lives. |
| 3 | Which other holy books are recognised? | The Torah (Jewish, The Psalms and the Gospel (Bibles) are sources of authority in Islam. They contain partial truths. |
| 4 | What is the role of angels? | Angels communicate God's message to the prophets |

*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.*

| Key Word | Definition |
|---|---|
| Adalat/ justice | Part of the nature of God in Shi'a Islam; the belief that God is fair |
| Akhirah | Belief in a new stage of life after death. |
| Angels | They are spiritual beings created from elements of light. They gave God's messages to the prophets and watch over humans. |
| Beneficence | Literally 'doing good'. One of the 99 Names of Allah and belief about his nature, the generosity that Allah shows to humans. |
| Fairness | Belief about the nature of God; refers to Allah's justice. He treats all humans equally and as they deserve. |
| The Gospel | Holy book; literally 'good news' and it is the good news about Isa (Jesus), who was a prophet of Islam. |
| Heaven | Allah's reward after death to those who have been faithful to him and who have repented of their sins. |
| Hell | It is a place of great suffering after death for those who have rejected the Qur'an's teachings and have led a wicked life. |
| Imamate | One of the Five Roots of Usul-ad-Din, 'Leadership.' Shia belief in the twelve imams who succeeded Muhammad. |
| Jihad | 'To struggle'. The personal or collective struggle against evil. Jihad can be greater or lesser. |
| Mercy | Belief about the nature of God and one of Allah's 99 Names; God's willingness to forgive the sins of those who repent. |
| Muhammad | The last and greatest of the prophets. He received the Qur'an and his Sunnah and Hadiths are sources of authority |
| Omnipotence | All-powerful; belief about the nature of God and one of the 99 Names of Allah. |
| Predestination | An Article of Faith in Sunni Islam; the belief that everything that happens has been decided already by Allah. |
| The Psalms | Holy book; sacred prayers and poems written by King Dawud (David), a prophet of Allah. |
| The Qur'an | It was revealed to the Prophet Muhammad and is the final revelation of God to humankind. |
| Resurrection | An article of Faith and a Root of Usul ad-Din; belief that after death, all people will be raised from the dead to face judgement |
| Revelation | When God is revealed to humans |
| Risalah | An article of Faith and a Root of Usul ad-Din; belief in the prophets as messengers sent by God to communicate to people. |
| Scrolls of Abraham | Holy book/source of authority; individual revelations to Ibrahim that were written on parchment but have perished |
| Shi'a and Sunni Islam | Muslims who believe in the Imamate, successorship of Ali. / Muslims who believe in the successorship of Abu Bakr, Umar, Uthman and Ali. |
| Tawhid | One of the Six Articles of Faith and Five Roots of Usul ad-Din; the oneness and unity of Allah |

Beckfoot

**Subject: RE** | **Retrieval Quiz: Muslim Beliefs** | **Year Group: GCSE**

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## Nature of Allah (God)

| | | |
|---|---|---|
| 1 | What are the Six Articles of Faith (Sunni) | |
| 2 | What are the 5 roots of Usul ad-Din (Shia) | |
| 3 | What are some of the 99 names? | |
| 4 | Why are there 99 names? | |
| 5 | Does God control us? | |
| 6 | Tawhid? | |

## Important People

| | | |
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| 1 | Who was Adam? | |
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| 3 | Who was Muhammad? | |
| 4 | Who is a Caliph? | |
| 5 | Who is an Imam? | |
| 6 | What are the Caliphate and Imamate? | |

## Life after Death

| | | |
|---|---|---|
| 1 | What is Judgement? | |
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| 3 | Who is Mika'il? | |
| 4 | How will judgement happen? | |
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## Revelation

| | | |
|---|---|---|
| 1 | What is a prophet? | |
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| Key Word | Definition |
|---|---|
| Adalat/ justice | |
| Akhirah | |
| Angels | |
| Beneficence | |
| Fairness | |
| The Gospel | |
| Heaven | |
| Hell | |
| Imamate | |
| Jihad | |
| Mercy | |
| Muhammad | |
| Omnipotence | |
| Predestination | |
| The Psalms | |
| The Qur'an | |
| Resurrection | |
| Revelation | |
| Risalah | |
| Scrolls of Abraham | |
| Shi'a and Sunni Islam | |
| Tawhid | |

Beckfoot School

| Subject: Art Textiles | Topic: Structures<br>Research & Study 2<br>Jane Bowler & Development I – inspired by evolution of Zoe Bradley (incorporate sub print) | Year 10 |
|---|---|---|

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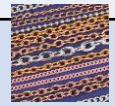
## 1. Contextual Links

| | | | |
|---|---|---|---|
| 1 | Jane Bowler | Jane Bowler is a luxury fashion designer who creates wearable art. Her collections are bespoke hand crafted pieces using a variety of materials including plastic and metal. | |

## 3. Key Vocabulary

| | | |
|---|---|---|
| 1 | **Body Adornment** | Body adornment is something that a person puts on or changes to embellish themselves. |
| 2 | **Manipulation** | A process of playing with a fabric to change its appearance. |
| 3 | **Geometric** | A pattern that involves regular lines and shapes. |
| 4 | **Repeat Pattern** | A rigid motion of repeating a motif over and over along horizontal or vertical lines. |
| 5 | **Distortion** | Something that is not clear to the eye, may trick the eye into thinking it is seeing something else. |
| 6 | **Repetition** | A process of repeating a process or motif over and over again. |
| 7 | **Symmetry** | An identical motif or product that is repeated. |
| 8 | **Sublimation Printing** | A process of transferring an image onto fabric using a heat press. |
| 9 | **Insects/insect wings** | A small arthropod animal that has six legs and generally one or two pairs of wings. The wings can be studied as part of the structures project due to the lines and geometric shapes that are formed in the veins. |

## 3. Tools and Equipment

| | | | |
|---|---|---|---|
| 1 | Tin Snips | | Used to cut and shape the aluminum. |
| 2 | Hand drill | | Used to drill holes in metal |
| 3 | Jig | | A devise use to achieve a exact product, can be used over and over again. |
| 4 | Jump Rings | | Jump rings are (usually metal) rings used to make chains, jewellery, and chainmail. |
| 5 | Chain |  | Chain made from metal that is usually made for jewellery and accessories. |
| 6 | Wearable Art | | **Wearable art**, also known as **Artwear** or **"art to wear"**, refers to individually designed pieces of (usually) handmade clothing or jewellery created as fine or expressive art. |
| 7 | Bending bars | | A tool used to bend metal in a straight line. |

| Beckfoot School | Subject: Art Textiles | Topic: Structures<br>Research & Study 2<br>Jane Bowler & Development I – inspired by evolution of Zoe Bradley (incorporate sub print) | Year 10 | enjoy learn succeed |
|---|---|---|---|---|

| 1. Contextual Links | | | |
|---|---|---|---|
| 1 | Jane Bowler | | |

| 3. Key Vocabulary | | |
|---|---|---|
| 1 | **Body Adornment** | |
| 2 | **Manipulation** | |
| 3 | **Geometric** | |
| 4 | **Repeat Pattern** | |
| 5 | **Distortion** | |
| 6 | **Repetition** | |
| 7 | **Symmetry** | |
| 8 | **Sublimation Printing** | |
| 9 | **Insects/insect wings** | |

| 3. Tools and Equipment | | |
|---|---|---|
| 1 | Tin Snips | . |
| 2 | Hand drill | |
| 3 | Jig | |
| 4 | Jump Rings | |
| 5 | Chain | |
| 6 | Wearable Art | |
| 7 | Bending bars | |

# Revise Like a Beckfooter

## Summary: How to flash cards



**1 Identify knowledge**

What are you creating flash cards on?

Do you have your knowledge organizer?

Use your book to look at previous misconceptions from whole class feedback.



**2 Colour coding**

Use different coloured flash cards for different topics. This helps with organization NOT recall



**3 Designing**

1 Question per flashcard.

Making them concise and clear.

Use a one word prompt, so that you can recall as much as you can.

No extended answer questions.



**4 Using**

Write your answers down, then check. Or say your answers out loud. This really clearly shows the gaps in your knowledge.

Do not just copy & re-read.

Shuffle the cards each time you use them.

Use the Leitner system to use flash cards everyday.



**5 Feedback**

How have you performed when you look back at your answers?

Is there anything you need to revisit in more detail?

Is your knowledge secure? If so, move onto applying knowledge in that area in specific extended exam questions.

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**

Select a topic you wish to revise. Have your class notes/knowledge organisers ready.

**2 Identify sub topics**

Place the main topic in the centre of your page and identify sub topics that will branch off.

**3 Branch off**

Branch of your sub topics with further detail.

Try not to fill the page with too much writing.

**4 Use images & colour**

Use images and colour to help topics stick into your memory.

**5 Put it somewhere visible**

Place completed mind maps in places where you can see them frequently.

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**

Identify knowledge/content you wish to cover.

**2 Review and create**

Spend around 5-10 minutes reviewing content (knowledge organisers/class notes/text book)

Create x10 questions on the content (If your teacher has not provided you with questions)

**3 Cover and answer**

Cover up your knowledge and answer the questions from memory.

Take your time and where possible answer in full sentences.

**4 Self mark & reflect**

Go back to the content and self mark your answers in **green** pen.

**5 Next time**

Revisit the areas where there were gaps in knowledge, and include these same questions next time.

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**

Identify the knowledge/topic area you want to cover.

**2 Write it down**

Take a blank piece of paper/white board and write down everything you can remember about that topic. (with no prompts)

Give yourself a timed limit (e.g. 10 minutes)

**3 Organise information**

Once complete and you cannot remember any more use different colours to highlight/underline words in groups.

This categories/links information.

**4 Check understanding**

Compare your brain dump to your K/O or book and check understanding.

Add any key information you have missed (key words) in a different colour.

**5 Store and compare**

Keep your brain dump safe and revisit it.

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.

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 |