Huish Episcopi Academy
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Part of United Learning

Knowledge Organisers
Year 11
Autumn Term A

Name:
Tutor Group:

Respect · Ambition · Resilience

1. Context

Playwright: John Boynton Priestley (1894-1984) **Dates:** Written in **1945** but set in **1912** **First performed:** In Moscow, Russia, in 1945 **Era:** Edwardian **Genre:** Drama **Set:** Fictional town Brumley 'an industrial city in the north Midlands' in **1912** **Structure:** Three Act Play	**Biography of Priestley** • Born in Yorkshire in 1894. • Fought in the first world war and became politicised by the suffering of it • Became concerned with the effects of social inequality in Britain in 1930s • Set up a new political party in 1942, The Commonwealth Party. It merged with the labour Party and was integral in developing the welfare state
Pre and Post War – • People were complacent and didn't expect WWI to happen • There were strong distinctions between upper and lower classes • Society was deeply patriarchal. • After WWII ended in 1945, class distinctions had been greatly reduced • Women had earned a more valued place in society • After 1945 there was a desire for more sweeping social change.	**Socialism –** • Socialism wants social ownership, democratic control and high levels of equality. • Socialism wants to ensure that inequalities in wealth and social status are erased from society. • After the two World Wars British society was far more open to socialist ideas. • In *An Inspector Calls*, the Inspector has socialist attitudes.
• **Social and Moral Responsibility –** Attitudes towards social and moral responsibility changed rapidly in the time between 1912 and 1945 • In 1912 the general attitude of the wealthy was to look after one's own • Labour party won a landslide election after WWII reflecting a wave of enthusiasm for widespread social responsibility	**The Titanic –** • RMS Titanic was a British passenger liner that sank in the North Atlantic ocean, killing around 1500. • The Titanic was designed to be luxurious and full of comfort • Due to its enormous size and quality was labeled 'unsinkable'. • It can serve as a metaphor for the hubris and arrogance of man.

FORM – The play fits into three possible forms:

Well-Made Play	**Morality Play**	**Crime Thriller**
• A popular type of drama from the 19th century • The events build to a climax • Primarily concerned with events that happened before the play • Plot is intricate and complex	• Most popular during 15th and 16th centuries • They taught the audience lessons that focused on the seven deadly sins • Characters who committed those sins were punished	• A gripping tale based around a crime • The audience receives clues and must guess what has happened before the end • All is revealed by the climax

2. Key Characters

Inspector Goole: An enigmatic (mysterious) figure who serves as Priestley's mouthpiece and advocates social justice. He serves as the Birling's conscience and exposes their sins.

Mr Arthur Birling: A capitalist and business owner who opposes social change and greater equality. He is a self-made man and lacks the refined manners of the upper classes. Made a fool by Priestley to highlight the arrogance and absurdity of his views.

Mrs Sybil Birling: Her husband's social superior, Mrs Birling is involved in charity work but contradictorily believes in personal responsibility and looking after one's-self. Fails to understand her own children.

Shelia Birling: Young and initially enthusiastic, Sheila grows and changes throughout the play, embracing the views of the Inspector and challenging the social indifference of her parents. She becomes wiser and more cautious in her relationship with Gerald.

Eric Birling: In his early twenties, he drinks too much and forces himself upon Eva Smith. Whilst she is pregnant with his child, he steals from his father to attempt to support her. Grows and changes, realises his own wrongs along with everyone else's. Critical of parents.

Gerald Croft: A businessman engaged to Sheila, Gerald a relationship with Daisy Renton (Eva Smith). Even though he sits between he two generations he is politically closest to Birling and fails to embrace the Inspector's message, instead seeking to prove he wasn't real.

Eva Smith: Doesn't appear in the play, but her suffering and abuse represents that of all the working classes. She also calls herself both Daisy Renton and Mrs Birling. The older characters begin to question whether she really is one person.

3. Central Themes

Social Responsibility	• Priestley promotes a socialist message of collective responsibility. • The Inspector conveys this ideology and the younger generation also come to embrace it. • The suffering of Eva Smith highlights the powerlessness of the working classes
Age and the Generational Divide	• Priestley presents a view that there is hope for change • Both Sheila and Eric change, maturing and becoming more empathetic • They also become vocal critics of their parents' indifference to Eva's suffering.
Class and Power	• Priestley presents business owners as arrogant and lacking in empathy. • He demonstrates Edwardian society's preoccupation with wealth and status
Gender	• Women played a pivotal role in World War 2 and were empowered by the freedom work provided them. • We see Sheila's growing independence vs her mother. • The play highlights the vulnerability of women and outdated stereotyping of them.

4. Key Vocabulary

Capitalist	Believing in private wealth and business aimed at making profit for business owners. Independent and self-reliant.
Socialist	Believing in shared ownership, collective responsibility for one another and social equality for all.
Ideology	A political viewpoint or set of beliefs, for example socialism.
Responsibility	Being accountable or to blame for something, or having a duty to deal with something.
Hierarchy	A ranking of status or power e.g. the strict class hierarchy of Edwardian England.
Patriarchy	A society in which power lies with men.
Prejudice	An opposition to or opinion about something/someone based upon what they are e.g. working class, female etc.
Morality	The belief that some behaviour is right and some is wrong.
Proletariat	The working class.
Bourgeoisie	The capitalist class in possession of the means of acquiring wealth.
Aristocracy	The highest class in society and often holding titles passed from father to son, for example Lord and Lady Croft.
Façade	A false front or surface-level illusion, for example the façade of family happiness in the opening scene of the play.
Catalyst	Someone or something that speeds up or triggers an event.
Antithesis	When something is the opposite of something else.

5. Key Terminology, Symbols and Devices

Dramatic Irony	When the audience is aware of something that a character is not aware of, for example Birling believing war won't happen.
Plot Twist	When a story suddenly departs from its expected path and something very unexpected happens. The final phone call.
Cliffhanger	Each act ends on a particularly dramatic, revealing moment that creates a sense of tension and anticipation.
Stage Directions	When the playwright instructs actors/director to perform in a particular way. Priestley's are unusually detailed.
Entrances/Exits	Characters frequently leave or enter the stage at dramatic moments. Some characters miss important events.
Lighting	Priestley uses stage directions to indicate how the stage should be lit. Changes to 'brighter and harder' for Inspector.
Props	Physical objects used in the play. The photograph plays a key role in identifying Eva. The doorbell interrupts Birling.
Contrast and Juxtaposition	Deliberately placing two very different things along side one another to draw comparisons e.g. Birling and the Inspector.

Huish Episcopi Academy Year 11 BIOLOGY Knowledge Organiser Unit B7 ECOLOGY

Unit 1. Ecosystems

1	Habitat	The area in which an organism lives
2	Individual	Single organism
3	Population	All the organisms of the same species in a habitat
4	Community	All the populations of different organisms in the same habitat
5	Ecosystem	The interaction of a community of living organisms (biotic) with the non-living (abiotic) parts of the environment
6	Biotic factors	Living factors such as: availability of food, new predators, new pathogens, other species outcompeting each other
7	Abiotic factors	Non living factors such as: Light intensity, temperature, moisture levels, oxygen levels, wind intensity, carbon dioxide levels, soil pH
8	Interdependence	Within a community each species depends on other species for food, shelter, pollination etc
9	Competition	Organisms competing for resources. Plants compete for light, space, water and mineral ions. Animals compete for food, mates and territory
10	Adaptations	A feature an organism has that allows it to survive in its ecosystem
11	Species	Organisms that reproduce and create fertile offspring

Unit 2. Biodiversity

1	Biodiversity	The variety of all the different species of organisms on earth or within an ecosystem
2	Factors that reduce biodiversity	Destruction of peat bogs, destroying habitats, releasing carbon dioxide into atmosphere (global warming), pollution, deforestation
3	Maintaining biodiversity	Breeding programmes, protection and regeneration of habitats, keeping hedgerows in farmers' fields, reduction of deforestation and carbon dioxide emissions, recycling rather than using landfill

Unit 3. Sampling technique

	Random quadrat sampling	Transect line
Use	• Used to count total number of organisms in an area	• Used to see pattern of organisms e.g. through a forest/across a river
Method	• Divide the area into coordinates • Randomly place quadrat (to avoid bias), using a random number generator • Count number of organisms in each quadrat • Repeat 10 times and calculate a mean. • Calculate area of field and area of quadrat. • Calculate total organisms by multiplying mean by number of quadrats that could fit in field	• Place a transect line using a 30m tape measure (e.g. away from a tree line) • Place the quadrat at 0m and count organisms. Record distance and organism number in table • Move quadrat to 5m and repeat at 5 metre intervals • Repeat at different locations along the tree line and calculate a mean at each distance.

Unit 4. Carbon cycle

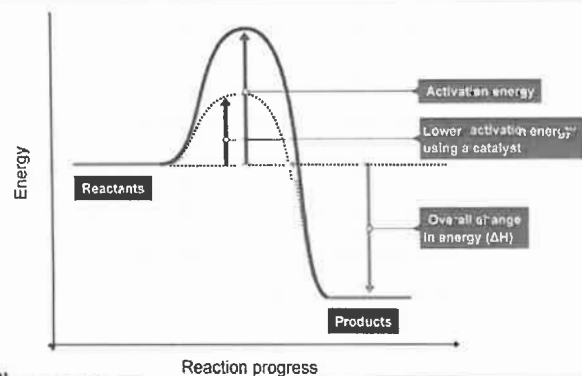| Carbon cycle	
How carbon is removed from the atmosphere	• Plants do photosynthesis, carbon dioxide diffuses into the stomata. • Carbon dioxide dissolves in oceans.
How carbon moves through the environment	• Animals eat plants transferring carbon stores (e.g. glucose) to the animal from the plant. • Animals and plants die (containing carbon). Forming fossil fuels over millions of years.
How carbon is added to the atmosphere	• Plants and animals do respiration, releasing carbon dioxide (diffuse out of stomata in plants, animals breathe out carbon dioxide). • Microorganisms do respiration when breaking down dead organism releasing carbon dioxide. • Fossil fuels are burnt (combustion) releasing carbon dioxide.

Unit 5. Water cycle

Water moves into the atmosphere into two ways:

• By evaporating from lakes, rivers and oceans.
• Via transpiration from plants

Water then cools and condenses forming clouds.

Precipitation (rain, hail, snow and sleet) form and fall from the sky.

Water returns to lakes rivers and oceans by drainage, two examples include:

• Surface run off – water runs along the surface of the ground.
• Infiltration – Water absorbed into the ground and stored in underground rocks.

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Huish Episcopi Academy Year 11 SCIENCE Knowledge Organiser Unit C6 Rates of Reaction

Unit 1.

1	Rate of reaction	mass/volume of product formed or used up per unit time.
2	The rate of reaction depends on (particle model)	1. frequency of collisions between reacting particles 2. energy transferred during collisions 3. activation energy – the minimum energy that particles must have to successfully collide and form bonds
3	Mean rate of reaction	Quantity of reactant used/time taken OR Quantity of product formed/time taken
4	Factors affecting rate of reaction	1) concentrations of reactants in solution 2) pressure of reacting gases 3) surface area of solid reactants 4) temperature of the reactants 5) presence of catalysts

Unit 2.

1	Catalysts	Increase the rate of reaction by providing an easier pathway for the reaction that has a lower activation energy
2	Activation energy	Minimum amount of energy needed to start a reaction
3	Dynamic equilibrium	When the forward and backward reactions of a reversible reaction are occurring at the same rate

Unit 3. Methods

| 1	Measure the volume of gas produced. e.g. magnesium metal & dilute hydrochloric acid produces hydrogen gas	
2	Timing the formation of product, e.g. sodium thiosulfate & hydrochloric acid makes a cloudy yellow solution	
3	Measure the change in mass e.g. calcium carbonate in dilute acid will release CO_2 into air	

Effect of catalysts on rate of reaction

Huish Episcopi Academy Year 11 PHYSICS Knowledge Organiser P5 FORCES

FORCES and MOTION

1	Scalar	A scalar quantity has a magnitude (size) only
2	Vector	A vector quantity has both a magnitude (size) and a direction
3	Contact force	A force caused by objects physically touching each other
4	Non-contact force	Forces where the objects are separated, they do not need to be physically touching.
5	Resultant force	Result of forces interacting (by summing the forces)
6	Weight	The force acting on an object due to gravity (caused by Earth's gravitational field)
7	Centre of mass	Point at which an object's weight is considered to act from
8	Newton meter	Device to measure force in Newtons (N)
9	Free fall	When falling freely with no air resistance or drag. Acceleration when free falling = 9.8 ms/^{2}
10	Terminal velocity	When air resistance and weight are equal, no resultant force acts so object reaches a constant velocity
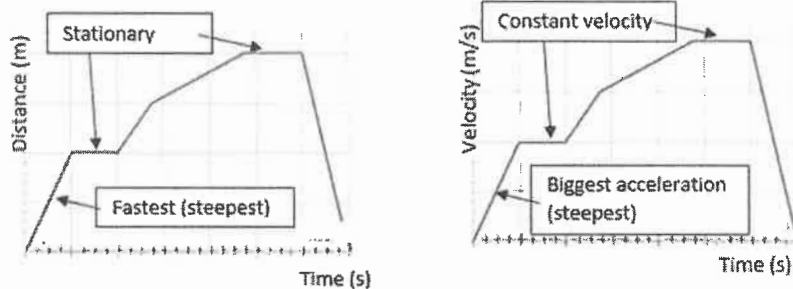
NEWTONS LAWS OF MOTION

1	First Law	If no resultant force is acting on an object, it will continue to move at same speed in same direction.
2	HT ONLY – Inertia	The tendency of objects to continue in their state of rest or of uniform motion
3	Second law	Force = mass x acceleration
4	HT ONLY – Inertial mass	A measure of how difficult it is to change the velocity of an object
5	Third law	For a pair of interacting objects, the forces they exert on each other are equal but opposite
6	~	Approximately equal symbol

STOPPING DISTANCE

1	Stopping distance	The sum of the distance travelled during the reaction time plus the distance travelled under the braking force (Thinking distance + braking distance)
2	Thinking distance	The distance travelled whilst thinking about reacting to a danger
3	Factors that affect thinking distance	Speed, tiredness, drugs and alcohol. Distractions may also affect a driver's ability to react
4	Factors that affect braking distance	Speed, adverse road and weather conditions (wet/icy) and poor condition of the vehicle (worn brakes/tyres)
5	Dangers	Rapid deceleration can lead to overheating of brakes and/or loss of vehicle control
6	Reaction time	Typically 0.2 to 0.9s

MOTION GRAPHS

Key Terms		
1	Balance of Power	The struggle between the US and SU to match each other's strength
2	Batista	Right-wing capitalist dictator of Cuba
3	Brain-drain	The loss of skilled workers from a country
4	Brezhnev Doctrine	The announcement that the SU would intervene in any satellite state where communism was threatened
5	Brinkmanship	Pushing disagreements to the point of war
6	Defect	Leave and join the enemy's side
7	Free City	A city with its own independent government
8	Geopolitics	A country's influence around the world
9	Geostrategy	Using location to create a military plan
10	H-bomb	Hydrogen bomb, 1,000 times more powerful than the A-bomb
11	ICBM	Intercontinental ballistic missile
12	La Brigada	CIA-trained group of Cuban exiles
13	Ultimatum	A final demand which is backed up with a threat

Key Dates		
14	1949-1958	3 million East Germans defected to the FDR
15	1958	Khrushchev's Ultimatum
16	1959, Jan	Cuban Revolution
17	1959, May	Geneva Summit Castro nationalised US-owned industry in Cuba
18	1959, Sep	Camp David Summit
19	1960, Feb	SU agreed to buy Cuban sugar
20	1960, May	Paris Summit
21	1961, April	Bay of Pigs invasion
22	1961, June	Vienna Summit
23	1961, Aug	Berlin Wall constructed
24	1961, Sep	Khrushchev offers weapons to Cuba
25	1962, Oct	Cuban Missile Crisis
26	1963, June	JFK's Berlin visit Telephone 'hotline' set up
27	1963, Aug	Test Ban Treaty
28	1967	Outer Space Treaty
29	1968	Nuclear Non-Proliferation Treaty Soviet invasion of Czechoslovakia

Key Terms		
1	Axis Powers	The wartime alliance between Germany, Italy and Japan
2	Buffer Zone	Friendly countries on the border of the SU
3	Comecon	Economic organisation of Eastern Bloc countries
4	Cominform	Political organization of Eastern Bloc countries
5	Containment	To stop the spread of communism
6	Cold War	A war of rivalry and threats that does not include physical fighting
7	Grand Alliance	The wartime alliance between the USA, SU and GB
8	Imperialism	Empire-building
9	Isolationism	Not engaging in foreign affairs
10	NATO	Military alliance of Western countries
11	Satellite State	Eastern European country under the control of the SU
12	Soviet Union	Communist Russia also known as USSR and SU
13	Superpower	A very powerful country
14	Truman Doctrine	The US declaration of the policy of containment
15	Warsaw Pact	Military alliance of Eastern Bloc countries
16	Eastern Bloc	SU and its allies

Key Terms		
17	1943	Tehran Conference
18	1944	Operation Overlord and Bagration
19	1945, Feb	Yalta Conference
20	1945, July	Creation of A-bomb and Potsdam Conference
21	1945, August	Hiroshima and Nagasaki bombed
22	1945-1949	Creation of the satellite states
23	1946	Churchill's Iron Curtain speech
24	1947	Truman Doctrine and Cominform announced
25	1948	Marshall Plan began
26	1948-1949	Berlin Blockade and Airlift
27	1949	Comecon, NATO, FRG and GDR announced
28	1952	US develop H-bomb
29	1953	Death of Stalin and SU develop H-bomb
30	1955	Warsaw Pact
31	1956	Hungarian Uprising

Huish Episcopi Academy Year 11 Geography Knowledge Organiser Section A: Urban issues and challenges

1. HICs

1.	Urbanisation	When an increasing percentage of a country's population comes to live in towns and cities.
2.	Regeneration	Strategies to improve an area e.g. the construction of infrastructure.
3.	Integrated transport system (ITS)	When different transport methods connect, making journeys smoother and public transport more appealing.
4.	Urban greening	The process of increasing and preserving open spaces in urban areas e.g. public parks and gardens.
5.	Deprivation	The extent to which an individual or community is lacking or deprived of services
6.	Dereliction	Abandoned buildings and wasteland.
7.	Brownfield site	Land that has been used, abandoned and now awaits reuse—often in urban areas.
8.	Greenfield site	A plot of land, often in a rural area that has not been built on before.
9.	Urban sprawl	Unplanned growth of urban areas into surrounding rural areas.
10.	Rural-urban fringe	A zone of transition between a built-up area and the countryside, where there is often competition for land use.
11.	Commuter settlements	A place where people live and travel elsewhere for work.
12.	Urban sustainability	Involves creating an environment that meets the social, economic and environmental needs of existing residents
13.	Water conservation	Conserving and recycling water rather than constantly using it up
14	Energy conservation	Reducing energy consumption by using less energy and existing sources more sustainably.

2. NEES / LICs

1.	Megacity	An urban area with a total population of more than 10 million people.
2.	Rural-urban migration	The movement of people from the countryside to the city due to 'push' and 'pull' factors.
3.	'Push' factors	Reasons why people want to leave a region e.g. war, natural hazards or lack of job opportunities.
4.	'Pull' factors	Reasons why people want to move into a certain area e.g. good access to healthcare and education opportunities.
5.	Natural increase	The birth rate minus the death rate of a population.
6.	Squatter settlements	An area of (often illegal) poor-quality housing, lacking in services like water supply, sewerage and electricity. Known as favelas in Rio de Janeiro.
7.	Informal economy	Unskilled work e.g. street seller which requires little money to set up. Workers don't pay taxes.
8.	Infant mortality rate	The number of babies that die under one year of age, per 1000 live births.
9.	Life expectancy	The average number of years a person is excepted to live.
10.	Inequalities	The difference between poverty and wealth, as well as wellbeing and access to jobs, housing, education etc.
11.	NGOs	Non-governmental Organisation e.g. Oxfam – focused on helping to solve social problems.
12.	Quality of life	Refers to the wellbeing of individuals or groups of people.
13.	Traffic congestion	When there is too great a volume of traffic for roads to cope with, and traffic slows to a crawl.

Huish Episcopi Academy Year 11 Knowledge Organiser Module 6 : De Costumbre

En la tienda

1	Ir de compras	To go shopping
2	Quisiera / me gustaría comprar	I would like to buy
3	Estoy buscando	I am looking for
4	Un recuerdo para	A souvenir for
5	Un regalo para	A present for
6	¿Cuánto vale /cuesta?	How much is it?
7	Me lo /la /los /las llevo	I will take it / them
8	¿Tiene otro más /menos ...?	Do you have another one which is more / .less..?
9	Caro	expensive
10	Barato	cheap

De Compras

1	Estar de rebaja	To be on sale
2	Unas gangas	Bargains
3	Un descuento	A discount
4	¿Dónde están los probadores?	Where are the changing rooms?
5	¿De qué talla?	What size?
6	¿Puedo probarlo /la /los /las?	Can I try it / them on?

Mi Rutina Diaria

1	Suelo despertarme	I usually wake up
2	Tengo costumbre de levantarme	I am in the habit of getting up
3	Voy a acostarme	I am going to go to bed
4	Pienso ducharme	I am thinking about having a shower
5	Temprano	Early
6	Tarde	Late
7	De prisa	In a hurry
8	Con cuidado	Carefully
9	A las seis de la mañana	At 6.00 am
10	A las siete de la tarde	At 7.00 pm
11	Paso mi tiempo + gerund	I spend my time doing
12	Paso mi tiempo libre escuchando música	I spend my free time listening to music
13	Salgo de casa	I leave the house
14	Vuelvo a casa	I return home
15	Me preparo para..	I get ready to...
16	Estoy listo /a	I am ready
17	Estoy dispuesto /a ...	I am willing to..

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Huish Episcopi Academy Year 11 Knowledge Organiser : De Costumbre

Las Fiestas- Festivals

1	Se celebra (n)	Is/ are celebrated
2	Se caracteriza por	It is characterised by
3	Se decora (n)	Is / are decorated
4	Se come (n) /se bebe (n)	Is / are eaten / drunk
5	La gente se disfraza de	The people dress up as…
6	Un desfile	A parade
7	Se lanza (n)	Is / are thrown
8	Los fuegos artificiales	Fireworks
9	Se quema (n)	Is /are burned
10	Celebré	I celebrated
11	La boda	wedding
12	El bautizo	The baptism
13	Tuve una fiesta de cumpleaños	I had a birthday party
14	Me pasé bomba	I had a great time

1	Fue una experiencia	It was a ….experience
2	Inolvidable	Unforgettable
3	Fantástico	Fantastic
4	Guay	Cool
5	Desastroso	Disastrous
6	Espeluznante	Terrifying
7	Siempre he querido ver	I have always wanted to see
8	Nunca había visitado …antes	I had never visited…before
9	Es mi sueño + inf	It is my dream to
10	Ojalá pudiera + inf.	If only I were able to…
11	Me encantaría volver allí	I would love to go back there
12	El día de Los Muertos	The day of the dead
13	La feria	The fair / festival
14	Nochebuena	Christmas Eve
15	Nochevieja	New Year's eve
16	Pascuas	Easter
17	Semana Santa	Holy Week (Easter)

School subjects and places in school – les matières et l'école

1	allemand (m.)	German
2	chimie (f.)	chemistry
3	dessin (m.)	art
4	devoirs (m.pl.)	homework
5	E.M.T. (f.)	technology
6	E.P.S. (f.)	PE
7	langue (f.)	language
8	matière (f.)	subject
9	sciences naturelles (f.pl.)	natural science
10	bâtiment (m.)	building
11	bureau (m.)	office
12	terrain de sport (m.)	sports pitch

L'école (1) - School

1	apprentissage (m.)	apprenticeship
2	baccalauréat (m.)	exam equivalent of a'levels
3	collège (m.)	school (11-15 yrs)
4	cours (m.)	lesson
5	déjeuner (m.)	lunch
6	diplôme (m.)	diploma, certificate, degree
7	école maternelle (f.)	nursery school
8	école primaire (f.)	primary school
9	élève (m., f.)	pupil

L'école (2) - School

1	emploi du temps (m.)	timetable
2	enseignement (m.)	teaching
3	étudiant (m.)	student
4	faute (f.)	mistake, error
5	formation (f.)	training, education
6	licence (f.)	degree
7	lycée (m.)	college
8	programme (m.)	syllabus
9	récréation (f.)	break
10	rentrée (f.)	return to school in september
11	retenue (m.)	detention
12	scolaire	educational, school
13	terminale	final year of secondary school (17-18 yrs)
14	trimestre (m.)	term

Times of the year – le temps dans l'année

1	avenir (m.)	future
2	grandes vacances (f.pl.)	summer holiday(s)
3	heure (f.)	hour
4	journée (f.)	day
5	Le matin (m.)	In the morning
6	L'apres-midi (m.)	In the afternoon

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Huish Episcopi Academy Year 11 French Knowledge Organiser – Education et travail – Education and Work

Les métiers – jobs (1)

1	agent de police (m.)	police officer
2	animateur (m.)	co-ordinator, organiser
3	animatrice (f.)	co-ordinator, organiser
4	apprenti (m.)	apprentice
5	caissier (m.)	cashier
6	caissière (f.)	cashier
7	coiffeur (m.)	hairdresser
8	comptable (m.)	accountant
9	conseiller d'orientation (m.)	careers advisor
10	employé (m.)	employee
11	employeur (m.)	employer
12	facteur (m.)	postman
13	gendarme (m.)	policeman
14	homme d'affaires (m.)	businessman
15	informaticien (m.)	computer scientist

Work in general – Le travail en général

1	carrière (f.)	career
2	chômage (m.)	unemployment
3	emploi (m.) / métier (m.)/boulot (m.)/travail (m.)	job
4	réunion (f.)	meeting

Verbs (1)

1	aider	to help
2	apprendre	to learn
3	bavarder	to chat
4	chercher	to look for, search
5	discuter	to discuss, argue
6	durer	to last
7	envoyer	to send

Verbs (2)

1	étudier	to study
2	expliquer	to explain
3	faire un stage	to do work experience
4	gagner	to earn, win

Verbs (3)

1	imprimer	to print
2	oublier	to forget
3	perdre	to lose, miss
4	permettre	to allow
5	poser sa candidature	to apply
6	sauver	to save
7	travailler	to work
8	voyager	to travel

Huish Episcopi Academy Year 11 German Knowledge Organiser: meine Ecke (my corner – where I live)

Wo wohnst du? - Where do you live?

1	Ich wohne...	I live
2	in einem Dorf	In a village
3	in einer Kleinstadt	in a small town
4	In einer Großstadt	In a city
5	in der Stadtmitte / am Stadtrand	In the town centre / on the outskirts
6	in den Bergen / an der Küste	In the mountains / on the coast
7	auf dem Land / an einem See	In the countryside / by a lake
8	das liegt im Norden/Süden/Osten/Westen von...	That is situated in the North/South/East/West of...
9	der Ort ist hübsch/beliebt	The place is pretty/popular
10	die Gegend/der Bereich ist sicher	The area is safe
11	schmutzig/sauber	dirty/clean
12	die Umgebung ist besonders schön	The surroundings are especially beautiful
13	es gibt...	There is..
14	...malerische Landschaft	..picturesque landscape
15	(k)einen Flughafen	(not) an airport
16	(k)eine Bibliothek/Bank	(not) a library/ bank
17	(k)eine Post/ Schule	(not) a post office / school
18	(k)eine Universität	(not) a university
19	(k)ein Fitnesszentrum / Kino	(not) a gym / cinema
20	(k)ein Geschäft	(not) a shop
21	(k)ein Schwimmbad/ Museum	(not) a swimming pool / museum
22	(k)ein Krankenhaus / Theater	(not) a hospital / theatre
23	(k)ein Stadion / Schloss	(not) a stadium / castle
24	viel Verkehr	Lots of traffic

Wie fährst du? - How do you travel? [a]

1	Man kann/muss/soll...	You can/must/should...
2	fahren / reisen / fliegen	drive or go/travel/fly
3	mit dem Schiff/Boot	By ship/boat
4	mit dem Auto/Wagen	By car
5	mit dem Zug/mit der Bahn	by train/ by rail
6	mit dem Flugzeug	By aeroplane
7	mit der Straßenbahn	by tram
8	auf dem Land	In the countryside
9	ich wohne um die Ecke	I live around the corner
10	Ich wohne weit weg (von der Schule)	I live fair away (from school)
11	die Schule ist ganz nah	By ship/boat
12	es ist eine lange/kurze Fahrt	It is a long/short journey
13	die Fahrt dauert nur zehn Minuten	The journey only takes 10 minutes
14	es geht um schnellsten	It is the quickest way

Ich komme zu Besuch – I am coming to visit

1	Ich möchte eine Fahrkarte nach...bitte	I would like a ticket to... please
2	Einfach oder hin und zurück?	Single or return?
3	eine Rückfahrkarte	A return ticket
4	Was kostet das?	How much does that cost?
5	Wann fährt der Zug ab?	When does the train leave?
6	Wann kommt der Zug an?	When does the train arrive?
7	Gibt es (…) in der Nähe?	Is there (…) nearby?
8	Gehen Sie geradeaus	Go straight on
9	Nehmen Sie die erste Straße links / rechts	Take the first street on the left/right
10	(…) liegt auf der rechten/linken Seite	(…) is situated on the right/left -hand side

Huish Episcopi Academy Year 11 German Knowledge Organiser: meine Ecke (my corner – where I live)

Einkaufen: Kleidungen – Shopping: Clothes

1	Ich brauche	I need
2	einen warmen Pullover	A warm jumper
3	eine schwarze Hose	Black trousers
4	ein blaues Hemd	A blue shirt
5	ein tolles Kleid	a great dress
6	klein / groß	Small / big
7	billig / teuer	Cheap / expensive
8	kurz/lang	short/long
9	eng / weit	tight OR narrow / wide
10	Wo kann ich ihn/sie/es anprobieren?	Where can I try it (m/n/f) on?
11	Wo kann ich ihn/sie/es zurückbringen?	Where can I bring it back/return it?
12	Was kosten sie?	How much do they cost?
13	Ich nehme ihn/sie/es.	I'll take it (m/f/n).

Wo gehst du gern einkaufen? - Where do you like going shopping?

1	Ich kaufe (nicht) gern (…) ein	I (dis)like shopping (…)
2	...im Einkaufszentrum	...In the shopping centre
3	...online / mit einer App	...online/ on an app
4	weil das einfacher/billiger ist	Because it is easier/cheaper
5	man kann Zeit sparen	You can save time
6	Man kann schöne Sachen finden	You can find beautiful things
7	man kann Waren **sofort** zurückschicken	You can send goods back **immediately**
8	Man bekommt bessere Rabatte	You get better discounts
9	Man bekommt bessere Preise	You get better prices
10	Die Waren kommen direkt nach Hause	The goods come straight to your house

Die Geschäfte - Shops

1	die Apotheke	The pharmacy
2	die Bäckerei	The bakery
3	das Kleidungsgeschäft	Clothes shop
4	das Schreibwarengeschäft	Stationery shop
5	das Uhrengeschäft	Watch shop

Mein Idealer Wohnort – My Ideal place to live

1	Wo würdest du am liebsten wohnen?	I would like a ticket to... please
2	Wenn ich viel Geld hätte,	If I had lots of money...
3	...würde ich (…) wohnen	I would live (…)
4	grün / alt / hell	Green / old / light
5	es gibt viele Bäumer	There are lots of trees
6	Es wäre...	It would be...

Bei mir zu Hause – At (my) home

1	Im Badezimmer wasche ich mir die Haare	I wash my hair in the bathroom
2	Im Büro arbeite ich	I work in the office
3	Im Esszimmer/Essecke esse ich	I eat in the dining room/ diing area
4	In der Küche frühstucke ich	I eat breakfast in the kitchen
5	In der Garage parken wir das Auto	We park the car in the garage
6	Im Wohnzimmer sehe ich fern	I watch TV in the living room
7	Im Schlafzimmer schlafe ich	I sleep in the bedroom

Huish Episcopi Academy Year 11 BTEC Music Knowledge Organiser - Component 2 Key Terms

Key terms for use in Component 2		
Performance terms		
1	Intonation	Playing / singing in tune
2	Timing	Playing / singing in time
3	Phrasing	The shaping of the music
4	Expression	Performing with the appropriate dynamics, articulation and emotion
5	Stage Presence	The ability to command / engage an audience
6	Technical Exercises	Exercises designed to improve technique and dexterity (skill) such as scales and arpeggios.
7	Intonation	Playing / singing in tune
8	Timing	Playing / singing in time
9	Scale	A series of ascending and descending notes
10	Arpeggio	Broken chord, played ascending or descending
11	Ornament	Embellishment of the melody, with added notes or rhythmic modifications
12	Ostinato / Riff	A repeating musical pattern
13	Register	Whether the notes are high or low in pitch
14	Range	The distance from the lowest to highest note that the instrument / voice is capable of performing.
15	Improvisation	Creating music in the moment

Huish Episcopi Academy Year 11 BTEC Music Knowledge Organiser - Component 2 Key Terms

Key terms for use in Component 2			
Composing terms			
16	Melody	Conjunct	The melody moves by step
17		Disjunct	The melody moves with leaps/intervals
18		Scalic	The melody follows the notes of the scale
19		Sequence	A musical phrase is repeated at a higher / lower pitch
20		Syllabic	Setting of lyrics, one word or syllable per note
21		Melismatic	Setting of lyrics, a word or syllable is set over many notes
22	Harmony / Tonality	Major	Bright / Happy sounding
23		Minor	Sad / Serious sounding
24		Cadence	A two-chord progression that signals the end of the musical phrase.
25		Dissonance	Clashing notes
26		Atonal	No sense of tonality
28	Structure	Binary	Two sections. AB
29		Ternary	Three sections. ABA
30		Rondo	A piece with a main theme which alternates with contrasting themes. ABACA
31		Theme & Variation	A piece with a main theme which is repeated with changes
32		Pop Song	Intro, Verse, Chorus, Bridge, Outro

Huish Episcopi Academy Year 10 Drama Knowledge Organiser Term 1

UNIT 1: Introduction to Drama – Section A

Section A	Lighting Design Terminology	
1	Wash	A broad spread of light covering a large area of the stage
2	Floodlight	The light that provides a wide, even spread of light
3	Blackout	A sudden or gradual complete extinguishing of all stage lights
4	Cue	A signal for a lighting change, often timed with specific moments in the performance
5	Gobo	A stencil placed in front of a light source to control the shape of the emitted light
6	Gel	A coloured plastic film placed in front of a light to change the colour of the beam
7	Crossfade	A transition where one set of lights gradually dims while another set simultaneously brightens
8	Fade	A gradual increase or decrease in the intensity of light
9	Profile Spot	A type of spotlight that produces a sharp, focused beam of light
10	Follow Spot	A powerful, movable spotlight that "follows" an actor as they move around the stage
Section B	Performance Skills	
1	Projection	How loud or quiet your voice is
2	Pitch	How high or low your voice is
3	Pace	The speed at which an actor delivers their lines or performs their actions
4	Emphasis	The stress or importance placed on certain words or phrases in dialogue
5	Tone	The emotion shown in your voice
6	Gesture	Movements of the hands, arms, or body that express ideas or emotions
7	Eye Contact	Looking directly into another character's eyes, or avoiding this
8	Facial Expression	Movements of the facial muscles to convey emotions and reactions
9	Posture	The way an actor holds and positions their body
10	Body Language	The non-verbal communication conveyed through an actor's movements

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Huish Episcopi Academy Year 11 GCSE Physical Education Knowledge Organiser 2.1 Ethics and Sport

Key Terms

1	Sportsmanship	Ethical, appropriate, polite and fair behaviour whilst participating in a game or athletic event
2	Gamesmanship	Where the laws of the game are interpreted in ways, which whilst not illegal, are not in the spirit of the game.
3	Etiquette	The customs we observe surrounding the rules and regulations of physical activity
4	Violence	Physical acts committed in sport that go beyond the accepted rules of play or accepted levels of contact within a contact sport
5	Deviance	Behaviour that is either immoral or seriously breaks the norms of the sport

Performance enhancing Drugs (PEDs) Examples

		What is it?	Used for?
1	Anabolic Steroids	Synthetic hormones that enhance physical performance	Allow athletes to train harder and longer. Increasing strength and aggression
2	Beta Blockers	A drug used to control heart rhythm and lower blood pressure	Keeps the athlete calm and steady
3	Stimulants	Drugs used to raise physiological arousal in the body	Work as a brain stimulant, which increases alertness

Use of drugs or banned substance can lead to:

1	**Addiction**
2	**Anxiety**
3	**Depression**
4	**Lowering of self esteem**

Reasons for violence

1	We can't help it – an instinctive response
2	We get frustrated
3	We copy others
4	We simply get angry

Huish Episcopi Academy Year 11 BTEC PE Knowledge Organiser: C1 Planning drills and conditioned practices to develop participants' sporting skills

UNIT NUMBER.1	Drills that can be used to improve specific techniques in different sports	
1	Stationary Drill	Practising a skill without movement or opposition. Example: Passing a football while standing still.
2	Travel Drill	Performing a skill while moving. Example: Dribbling a basketball across the court.
3	Passive Opposition	Opposition that does not actively try to win the ball. Example: Shadow defending in netball.
4	Active Opposition	Opposition that tries to win the ball or disrupt the skill. Example: 1v1 tackling in rugby.
5	Conditioned Practice	Modified rules to focus on a specific skill. Example: Only 2-touch allowed in football.
6	Unopposed Drill	Skill performed without any defender or pressure. Example: Shooting drills with no goalkeeper.
7	Adapted Game	A game modified to develop a specific technique. Example: Mini tennis to improve volleying.

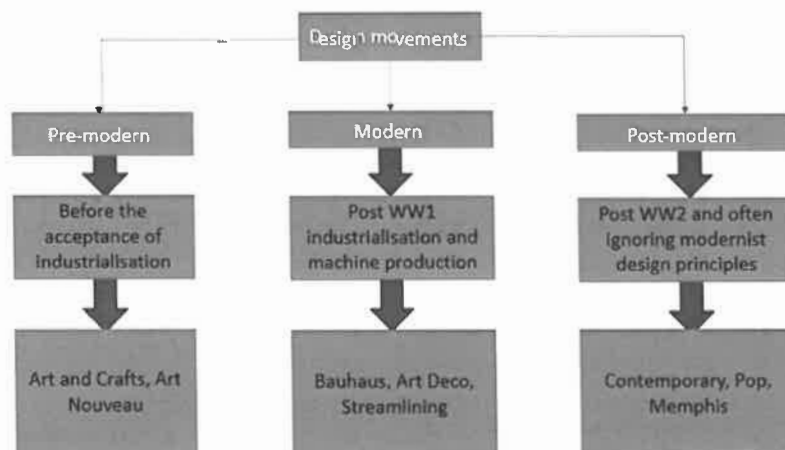| UNIT NUMBER. 2 Organisation and demonstration of drills and conditioned practices to participants		
1	Space	Area used for the drill or practice. Example: Half a basketball court.
2	Equipment	Items needed to perform the drill. Example: Cones, balls, bibs.
3	Grouping	How participants are organised (e.g. pairs, small groups). Example: Pairs for passing drills.
4	Timing	Duration of the drill or activity. Example: 5-minute rotations.
5	Demonstration	Showing the correct technique. Example: Coach shows how to tackle safely.
6	Positioning	Ensuring all participants can see the demonstration. Example: Semi-circle around coach.
7	Peer Demonstration	A participant shows the skill to others. Example: Student demonstrates chest pass.
8	Self Demonstration	The coach or leader shows the skill. Example: Teacher shows correct sprint start.
9	Teaching Points	Key instructions to perform the skill correctly and safely. Example: Keep knees bent when landing.

UNIT NUMBER. 3 Supporting participants taking part in practical drills and conditioned practices		
1	Observation	Watching participants perform the drill. Example: Teacher watches for correct technique.
2	Instruction	Giving clear directions to participants. Example: Explaining how to set up the drill.
3	Feedback	Telling participants how to improve. Example: 'Try to keep your head up when dribbling'.
4	Key Points	Short, focused tips to improve technique. Example: 'Follow through on your shot'.
5	Safety	Ensuring drills are performed without risk of injury. Example: Check area for hazards.
6	Progression	Making drills harder as skills improve. Example: Add defenders to passing drill.
7	Regression	Making drills easier if participants struggle. Example: Use larger target for shooting.
8	Inclusion	Adapting drills for all abilities. Example: Use lighter balls for younger players.

Space

Task

Equipment

People
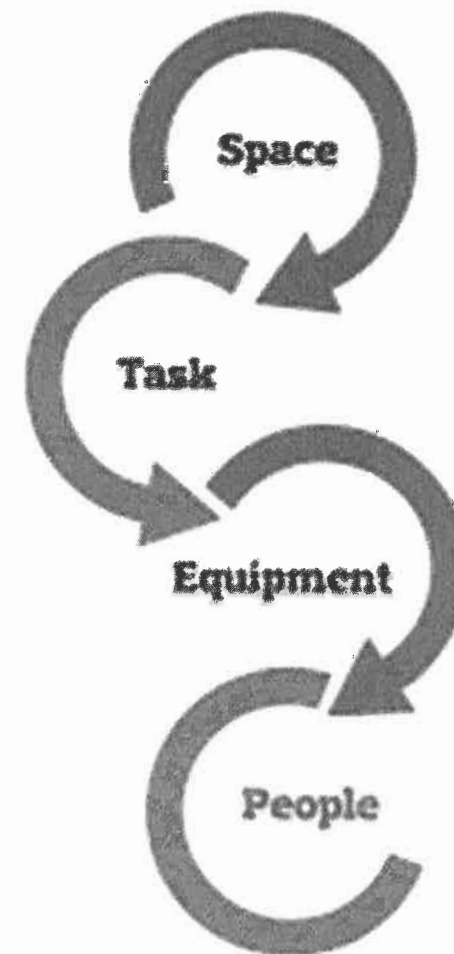
Huish Episcopi Academy GCSE – Product Design – KO - Core Knowledge – Past & Present Designers

The work of past and present designers including:
- **Charles Rennie Mackintosh**
- **Eileen Gray**
- **Ettore Sottsass**
- **Gerrit Rietveld**
- **Harry Beck**
- **Marcel Breuer**
- **Mary Quant**
- **Norman Foster**
- **Phillipe Starck**
- **William Morris**

Design movements

Pre-modern
Before the acceptance of industrialisation
↓
Art and Crafts, Art Nouveau

Modern
Post WW1 industrialisation and machine production
↓
Bauhaus, Art Deco, Streamlining

Post-modern
Post WW2 and often ignoring modernist design principles
↓
Contemporary, Pop, Memphis

The world has changed radically since the 1700's and the Industrial Revolution but there is no doubt that it set in motion a chain of events that has shaped our modern day lives.

Pre-modernists such as Arts and Crafts and Art Nouveau were not against machinery but believed that they could not make products as skilfully as a craftsman by mechanised means. As a result, they were heavily influenced by nature and this was reflected in the designs.

Modernists such as Bauhaus embraced the use of machinery and modern materials and designed for machines. Subsequently the designs from this time are still considered 'modern' and classic to this day.

Post Modernists believed that objects can be functional but also fun and playful in their appearance. Rather than following the mantra 'less is more' they thought 'less is a bore'.

Early post modernism could be considered to have started after WWII. Even though this was still a period of rebuilding after the war, technological development would eventually lead to new materials and attitudes which were experimented with in design styles such as Pop and Memphis

Neo Modernism is a phrase that has been used to describe the ongoing period of advanced technology but, until historians can look back on it with hindsight, it will simply be known to us as 'our time'. Blobism could be considered an element of this period.

Break your revision of these time periods into three categories: Pre-modernist, Modernist and Post- modern. It may help to remember these as being separated by each World War.

Modernism is basically an acceptance of industrialization, which developed from the industrial revolution. Many design movements, such as Bauhaus, embraced and explored the use of technology.

It helps to know Arts and Crafts, Bauhaus, Art Deco, Contemporary and Memphis as these cover a range of design periods from each category.

Memphis was probably the last recognised design style which you will study.

Ensure you know at least TWO designers and a well-known product of this section. If a past designer, make sure you know what design period they are associate with and why they are important.

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When choosing materials or components for a design, manufacturers must consider the *mechanical and physical properties* required to ensure that the materials will perform the tasks.

Mechanical properties

Elements of a material that resist deformation from external forces or loads

Mechanical properties	
Strength	Ability to withstand force. Eg: by resisting squashing or stretching.
Elasticity	Ability to return to original shape once deforming is removed
Plasticity	Ability to permanently deform without breaking when subjected to force.
Malleability	Ability to be permanently deformed in all directions without fracture.
Ductility	Ability to be deformed by bending, twisting or stretching, drawn out into lengths.
Hardness	Ability to resist deformation, indentation or penetration.
Toughness	Ability to withstand sudden stress or shocks.
Brittleness	Inability to withstand sudden stress or shocks.
Durability	Ability to withstand deterioration over time.
Stability	Ability to resist changes and shape over time.
Stiffness	Ability to resist bending.

Physical properties

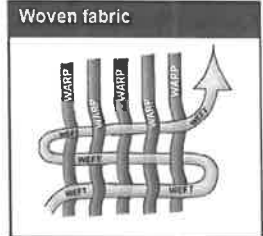Elements of a material that can be defined and measured, such as colour, size or weight

Physical properties	
Density	Compactness of a material, defined as mass per unit volume.
Electrical conductivity	Ability to conduct electricity.
Thermal conductivity	Ability to conduct heat.
Size	Dimensions of a material.
Corrosion	Metal is eaten away as it reacts with oxygen and water in the air. Rust is formed through the corrosion of iron and steel.
Aesthetics	Appearance of a material.
Optical	Ability to absorb or reflect light.
Joining	Ability for a material to be joined to other materials.
Magnetism	Attraction to magnetic materials.

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Huish Episcopi Academy GCSE Textiles Knowledge Organiser Core knowledge topic 1

1.Fibres and fabrics

1	Fibres and fabrics	Textiles are also called **fabrics** and can be **natural or synthetic** There are three main ways of turning fibres into fabrics
2	Weaving	Fabric made of **warp & weft yarns** going under & over each other to create a non-stretchy fabric
3	Knitted	Fabric made of **yarn looped together** to create a stretchy fabric
4	Non-Woven	**Non-woven fabrics** are made from **webs of fibres** held together e.g. by heat, glue or by tangling the fibres under pressure
5	Blended Fabrics	**Blended fabrics** are made by spinning different fibres together to make a new yarn which can give you better properties. **Cotton and polyester** is one of the most common blended fibre, it has the advantages of cotton e.g. strong, durable, soft & comfortable and the polyester means it has the added properties of drying more quickly and be more resistant to creases.

Woven fabric

Knitted fabric

Non woven fabric

2. Natural fibres

1	Natural fibres		Natural fibres come from plants and animals and are renewable and biodegradable		
	Fibre	**Appearance**	**Properties**	**Used in these fabrics**	**Uses**
2	Cotton	Smooth	Strong, durable, absorbent, cool to wear, creases, shrinks easily, flammable, withstands high temperatures	Denim, corduroy , calico	T.shirts, underwear, pyjamas, shirts, socks, towels, jeans
3	Wool	Soft or coarse	Warm, absorbent, crease resistant, low flammability, can shrink when washed, slow drying	Knitted fabrics, Tweed, felt	Jumpers, carpets, blankets, coats, suits, upholstery
4	Silk	Very smooth and glossy	Smooth, lightweight, lustrous surface, weak when wet, creases easily	Organza, chiffon, satin	Dresses, ties, underwear, upholstery, furnishings

3. Synthetic Fibres

1	Synthetic Fibres		Synthetic fibres are made from fossil fuels and chemicals and aren't biodegradable or from sustainable sources		
	Fibre	**Appearance**	**Properties**	**Used in these fabrics**	**Uses**
2	Elastane	Soft	Smooth, strong, very stretchy, springs back into shape, crease resistant, flammable	Lycra	Blended with other fibres for use in swimwear, sportswear, leggings, underwear
3	Polyester	Smooth	Strong, durable, crease resistant, low flammability, not absorbent	Fleece	Sportswear, clothing, bedding, raincoats, medical textiles
4	Polyamide	Can have many different finishes	Strong, hard wearing, crease resistant, not absorbent, easily damaged by sun	Nylon	Clothing, rope, swimwear, sportswear, tights

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4. Textiles- tools and equipment

1	Fabric shears	Have long sharp blades to cut fabric more easily and neatly
2	Pinking shears	To cut fabric with a zig zag edge, help to prevent fabric fraying
3	Pins	Used to hold fabric together before stitching
4	Needles	Used for hand stitching, available in many different sizes for different types of fabrics and thread.
5	Measuring and marking	Pattern masters and flexible tape measures help to measure. Tailors chalk is used to mark fabric
6	Irons	Heat, pressure, and steam are used to press out creases in fabric and seams
7	Sewing machine	Speeds up sewing and produces neat, even stiches for a high-quality finish
8	Overlocker	Use to finish the edges of fabric to stop them from fraying, by trimming and closing the edge of the fabric with a casing
9	CAM – Computer aided manufacture	CAM has lots of different uses in the textiles industry, from embroidery, knitting, cutting and automated machines
10	Stock form	Stock form – Fabric is sold in standard widths e.g. 90cm/ 115cm and 150cm

5. Components and fastenings

1	Zips	Zips can be plastic or metal; some zips are fixed, and some are open-ended e.g. on jackets
2	Velcro	Comes in two half's, one with loops and on with hooks, Its hardwearing and safe on children's products
3	Toggles and buttons	Can be made from plastic, metal or wood. They are sewn on and require a buttonhole or loop to fasten
4	Press studs / poppers	Used to fasten an item that can needs to be opened and closed quickly. e.g. baby grow

6. Seams

|	
1	Seams are held together with stitches they need to hold fabric securely and be strong enough to stand up to the strains of the product. The common seams are Plain seam, French seam and a Flat fell seam.

7. Joining and shaping fabric

|		
1	Piping	Piping can be used on seams to add decoration or to strengthen a product, it stands out from the seam adding definition
2	Quilting	Quilting uses wadding between two layers of fabric which is then stitched in a pattern. Quilting adds warmth to a product e.g. bodywarmer.
3	Gathering and pleating	Gathering and pleating use excess material to create detail, a better fit or shape to a product

Plain (flat) seam
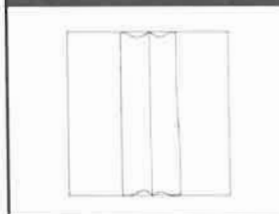
French seam
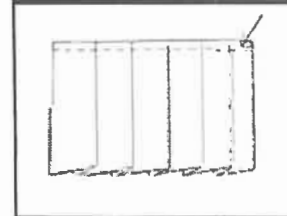
Flat fell seam
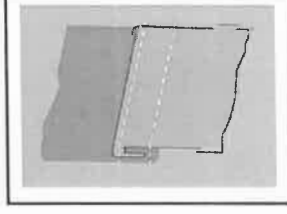
Piping
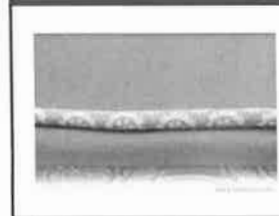
Quilting
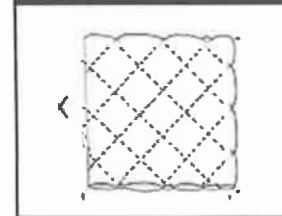
Gathering and Pleating

Huish Episcopi Academy Year 11 - Food Preparation and Nutrition – NEA 1

1. NEA Overview

1	NEA 1 - Overview	In year 11 students in Food preparation and nutrition undertake two coursework tasks set by the exam board which are worth 50% of the final grade awarded.
2	NEA 1 - Overview	NEA 1 – 15% of grade. NEA 2 – 35% of grade.
3	NEA 1 - Overview	Each student is issued either a digital or hard copy (or both) of the coursework guide.
4	NEA 1 - Overview	All the homework's set will link to the coursework – a schedule of where students should be can also be found on the google classroom.

2. NEA 1 Breakdown

1	NEA 1 - Breakdown	Candidates are required to **investigate** and **evaluate** the **working characteristics, functional and chemical properties of ingredients** identified in the set tasks.
2	NEA 1 - Breakdown	Candidates are required to produce a **written report of 1500–2000 words.**
3	NEA 1 - Breakdown	**Photographs and/or visual recordings** must be provided that support a candidate's investigation.
4	NEA 1 - Breakdown	The **total number** of marks available for this task is **30 (15% of entire GCSE grade)**

3. Research (6 marks)

1	NEA 1 – Research	Relevant, detailed and concise research into how ingredients work and the reasons why.
2	NEA 1 – Research	Detailed explanation shows a high level of understanding of how the research has been used to inform the practical investigation.
3	NEA 1 – Research	Planned and justified a detailed investigation, related to the research with a clear and focused hypothesis or prediction.

4. Investigation (15 marks)

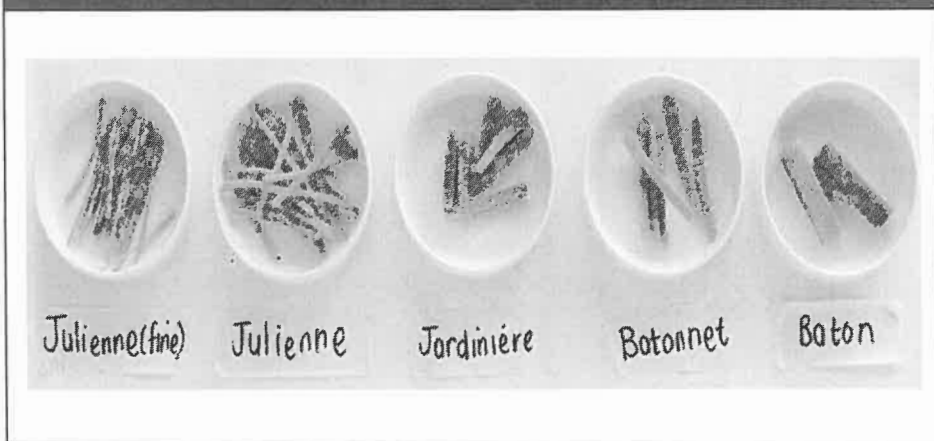|		
1	NEA 1 – Investigation	Practical investigations show detailed and high level knowledge and understanding of how ingredients work and why with a clear link to the hypothesis or prediction.
2	NEA 1 – Investigation	A wide range of testing has been carried out to formulate the results.
3	NEA 1 – Investigation	Practical investigations are recorded and meticulously explained using methods such as: graphs, tables, charts, sensory analysis methods, labelled diagrams, annotated photographic evidence.

5. Analysis & Evaluation (9 marks)

1	NEA 1 – Analysis & Evaluation	Detailed, accurate interpretation and analysis of the results with justified conclusions for all aspects of the hypothesis/investigation.
2	NEA 1 – Analysis & Evaluation	The report demonstrates an in-depth and specialist understanding of how ingredients work and why.
3	NEA 1 – Analysis & Evaluation	Detailed explanation/reflection of how the results can be applied when preparing and cooking food.
4	NEA 1 – Analysis & Evaluation	The report is communicated in a structured and coherent manner with accurate use of technical language.

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1.	Food Preparation Skills	
1	Knife Skills	Bridge hold and claw grip are two techniques for holding and cutting fruit and vegetables when chopping and slicing.
2	Vegetables cuts	Julienne, Brunoise, Macedoine, Jardimiere – other examples see image below.
3	Aesthetics	The art of making food look good or attractive, for example by using garnishes on savoury dishes or decorations on sweet dishes.
4	Chopping Boards	Different coloured chopping boards are used for different preparation task

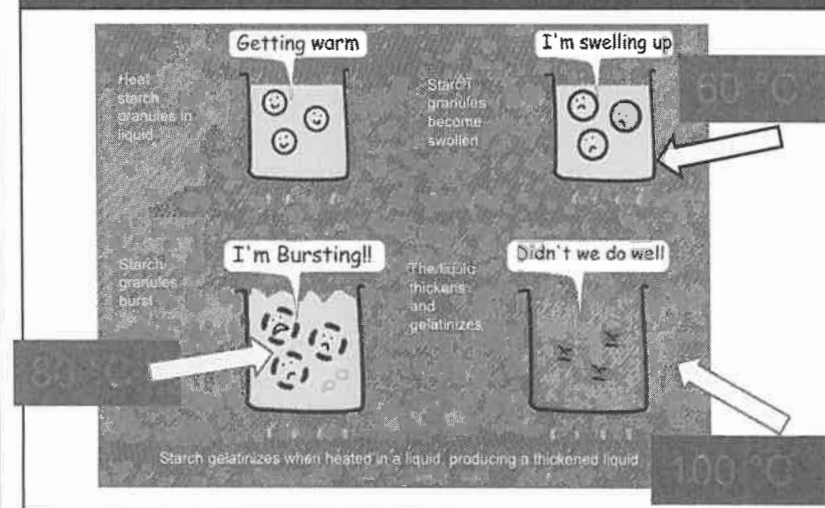| 1.	Food and Preparation Skills	
1	Food Spoilage	Is when food loses quality and becomes inedible.
2	Water Based methods using the hob	Boiling, steaming, poaching, simmering, blanching.
3	Dry heat and fat based methods using the hob	Dry-frying, shallow frying, stir frying,
4	Using the oven	Baking, Roasting, Casseroles and tagines, Braising,
5	Using the grill	Grilling under heat, grilling over heat, barbecuing
6	Skewer	Is a long metal or wooden pin used to secure food on during cooking. It is used to hold together pieces of food.
7	Starch based sauce stages.	Take note of what happens at each temperature. Diagram C.

Diagram A - Vegetable Cuts

Julienne(fine)   Julienne   Jardinière   Botonnet   Baton

Diagram B – Prevent Cross Contamination

Prevent Cross Contamination

Use correct colour coded chopping boards and knives at all times

RAW MEAT
RAW FISH
COOKED MEATS
SALADS & FRUITS
VEGETABLES
DAIRY PRODUCTS
ALLERGENS

Diagram C - Vegetable Cuts

Getting warm   I'm swelling up
I'm Bursting!!   Didn't we do well

Starch gelatinizes when heated in a liquid, producing a thickened liquid

Film Studies
Key Elements Knowledge Organiser

Shots:

Establishing shot - a shot usually involving a distant framing that shows the spatial relations among the important figures, objects and setting in a scene.

Close-up (& variations) - a framing in which the scale of the object shown is relatively large; most commonly a person's head seen from the neck up, or an object of a comparable size that fills most of the screen.

Medium shot - a framing in which the scale of the object shown is between a close up and a long shot. On a person this would usually be from the waist up.

Long shot - a framing in which the scale of the object shown is small, a standing figure would appear nearly the height of the screen.

Aerial shot - a moving shot from above looking down.

Point of view - a shot taken with the camera placed approximately where the character's eyes would be, showing what the character would see; usually cut in before or after a shot of the character looking.

Two-shot - two figures within the frame.

Angles:

High angle - shot from above making the subject look powerless.

Low angle - shot from below making the subject look powerful.

Eye level - shot from a neutral angle

Canted angle / Dutch angle - off centre and unbalanced.

What is cinematography?

Cinematography is the art of photography and camerawork in film-making. A cinematographer is the man/woman responsible for the lighting / camera choices in a film. They are accountable to the DOP—Director of Photography—who is in charge of all the cinematographers working on the project.

How to describe the cinematography in a film:

You should be able to discuss the angle, shot, framing and movements of all camera choices made as well as the lighting choices. Below is a correct example:

Identified Techniques:

Eye level **angle**

mid **shot**

Static (no **movement**)

Centrally/tightly **framed**

Natural soft **lighting**

How to turn your observations into a sentence:

'The cinematographer has used a static, eye level, mid shot that is tightly framed with natural, soft lighting. This shot suggests / connotes / is significant because...'

Lighting:

"Hard" light - creates sharp shadows (Chiaroscuro/Low Key)

"Soft" light - creates less of a contrast between light and dark. (High Key)

Frontal lighting - eliminates shadows

Side lighting - shadow from the side

Back lighting - silhouettes (or eliminates shadows when used with other lights)

Under lighting - shadow from below

Top lighting - shadow from above

Three point lighting - key light, fill light and back light used to illuminate the subject to create depth.

Movements:

Pan - a camera movement with the camera body turning to the right or left. On screen it produces horizontal movements.

Practical extension - a camera movement in which the camera is kept at an equal distance to the subject.

Crane - a change in framing accomplished by having the camera above the ground & moving through the air in any direction.

Tilt- a camera movement with the camera body swivelling upward or downward on a stationary support. It produces a mobile framing that scans the space vertically.

Tracking - a mobile framing that travels through space forward, backward, or laterally.

Dolly - a camera support with wheels, used in making tracking shots.

Zoom/reverse zoom - a close up rapidly from a long shot to a close up, and vice versa. The mobile frame doe not alter the aspects or positions of the objects filmed.

Steadicam - a gyroscopically balanced body rig patented by Steadicam which a camera can be attached to generate smooth hand-held shots.

Hand-held - the use of the camera operator's body as a camera support, either holding it by hand or using a harness.

Framing:

Rule of Thirds - a photography technique used to help with framing / composition of shots.

Framing - the use of the edges of the film frame to select and to compose what will be visible onscreen.

Centrally framed - the object is in the centre of the screen.

Tightly framed - there is no/little room around the object. It fills the screen.

Film Studies
Key Elements Knowledge Organiser

Transitions:

Straight Cut - In film making, the joining of two strips of film together with a splice. 2. In the finished film, an instantaneous change from one framing to another.

Fade-in - a dark screen that gradually brightens as a shot appears. **Fade-out -** a shot gradually darkens as the screen goes black. Occasionally fade-outs brighten to pure white or to a colour.

Wipe - a transition between shots in which a line passes across the screen, eliminating the first shot as it goes and replaces it with the next one.

Dissolve - a transition between two shots during which the first image gradually disappears while the second image gradually appears

Match cut - creates a cut between two shots that show graphically similar images.

Cutaway / Motivated Cut - a specific cut that creates dramatic irony by drawing the audience's attention to something particular within the scene.

Crosscutting - where the editor alternates between two different narratives.

Jump Cut - an abrupt transition from one scene to another.

What is editing?

Film editing is technical part of the post-production process of filmmaking. The **film editor** works with the raw footage, selecting shots and combining them into sequences which create a finished motion picture. Film editing is often referred to as the "invisible art" because when it is well-practiced, the viewer can become so engaged that he or she is not aware of the editor's work.

How to describe the editing in a film:

You should be able to discuss the pace, transitions, visual effects and montage / continuity features (as appropriate) . Below is a correct example:

### Identified Techniques:

Straight cuts

Slow pace

Eyeline match

Shot / reverse shot

The Kuleshov Effect

How to turn your observations into a sentence:

'The editor has used a series of slow paced straight cuts in this tension sequence. There are continuity editing techniques, like an eyeline match and reverse shots, to create realism alongside the Kuleshov effect to help convey the character's fear of the policeman...'

Montage Editing:

The Kuleshov Effect - The Kuleshov effect is a film editing (montage) effect demonstrated by Soviet filmmaker Lev Kuleshov in the 1910s and 1920s. It is a mental phenomenon by which viewers derive more meaning from the interaction of two sequential shots than from a single shot in isolation.
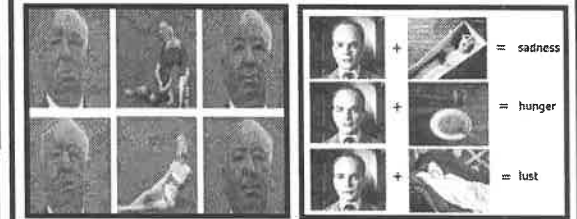
Montage Editing - is a technique in film editing in which a series of short shots are edited into a sequence to condense space, time, and information.

Thinking Point:
To what extent does the editor have a role in the construction of the film's narrative?

Editing Pace:

Fast pace - if there are frequent cuts - with each shot lasting for a minimal amount of time - then the editing pace is fast.

Slow pace - if there are infrequent cuts - with each shot lasting between 3-10 seconds - then the editing pace is slow.

Top tip: count how many transitions take place in ten seconds to gauge the editing pace.

Continuity Editing:

This is a style of editing that requires the director to try to make the film as realistic as possible. This means the film is trying to recreate what the world around us is and trying to make it easier on the audience to comprehend and understand the action happening on screen. If continuity editing is done well, then the audience forget the editor's role as the film's narrative flows smoothly. Below are some features of continuity editing to create realism:

Eyeline Match / 180 Degree Rule / Match on Action / Establishing Shots / POV Shots / Diegetic Sound / Shot and Reverse Shots.

Visual Effects:

Superimposition - the exposure of more than one image on the same film strip.

CGI (computer generated imagery) - is the application of computer graphics to create or contribute to images in film.

Post-Production - work done on a film or recording after filming or recording has taken place.

Sound Techniques:

Synchronous sound - sound that is matched temporally with the movements occurring in the images, as when dialogue corresponds to lip movements.

Asynchronous sound - sound that is not matched temporally with the movements occurring in the image.

Ambient sound - natural sounds that occur in the scene's setting.

Dialogue - speech.

Voiceover - narration in a film not accompanied by a synchronised image of the speaker forming the words.

Direct address - when characters speak directly to the camera i.e. the audience.

Sound bridges - any sound/s that continue from one shot to another. Sound bridges help create a smooth transition from one shot to another, to reduce the disruptive tendencies of editing. In this way the sound is said to be enhancing the continuity of the film.

Motif - a 'theme' or associated sound with a place or character.

Hyper real / Pleonastic - exaggerated sounds.

ADR (automated dialogue replacement) - dubbing dialogue in post-production.

Foley - sound created by a Foley artist in post-production.

Vococentrism - The privilege of the voice over all other sonic elements.

What is film sound?

Sound is a vital film making component. The sound editor is in charge of choosing the right sound effects, dialogue, ADR, Foley effects, and music — as well as assembling all the pieces into the film's final cut. Once all the elements are in place, the next step is mixing and blending levels.

How to describe sound in a film:

You should be able to discuss the music, sound techniques and diegetic / non diegetic elements from a film clip.

Identified Techniques:

Diegetic / Ambient rain drops.

Associative, up-tempo music.

Sound bridge between two scenes.

Synchronous sound.

Foley footsteps.

How to turn your observations into a sentence:

'The sound designer has used a sound bridge to blend two scenes together. There are layers of diegetic sounds—ambient rain fall, singing etc.—alongside non-diegetic, associative music played in parallel to the characters' movements...'

Boom Operator

A **boom operator** is an assistant of the production sound mixer. The principal responsibility of the boom operator is microphone placement, usually using a boom pole with a microphone attached to the end (called a boom mic). Their aim being to hold the microphone as close to the actors or action as possible without allowing the microphone or boom pole to enter the camera's frame

Thinking Point:

Watch a key scene from a film you are studying twice: once with the sound off and once with the sound on. What difference does the sound make?

ADR

Diegetic or Non Diegetic?

Diegetic - any sound that has an onscreen source belonging to the action.

Non-diegetic - any sound that does not have an onscreen source & characters do NOT hear it e.g. some voiceovers, music.

Music:

Associative - is a style of music that evokes emotional and physical reactions using melody and rhythm.

Parallel - sound that complements the image track. Sound & image seem to reflect each other.

Contrapuntal - sound that does not complement or fit with the image track.

Recording Foley Sounds

Mise-en-scène:

Setting - anywhere the film's action takes place.

Props - anything movable or portable on a stage or a set, distinct from the actors, scenery, costumes, and electrical equipment.

Hair / Make up – the way a character is presented physically.

Costume - a set of clothes in a style typical of a particular country or historical period.

What is mise-en-scène?

is an expression used to describe the design aspects of a theatre or film production, which essentially means "visual theme" or "telling a story"—both in visually artful ways through storyboarding, cinematography and stage design, and in poetically artful ways through direction. It is also commonly used to refer to multiple single scenes within the film to represent the film. *Mise-en-scène* has been called film criticism's "grand undefined term".

How to describe the mise-en-scène of a film:

You should describe the overall style of mise-en-scene (using adjectives) and then identify the settings / props / hair & make up / costumes used and the effect these have on character and story.

Identified Techniques:

The mise-en-scene is expressive.

Setting: car garage.

Props: car.

Hair / make up: stylised and retro.

Costume: vibrant jump suits

How to turn your observations into a sentence:

'The mise-en-scene in the dream sequence is expressive. The expressive mise-en-scene helps to show how far Danny's ideal vision is from his reality. His costume—the only T-Bird dressed in black—connotes his superiority as it juxtaposes with the simplistic white setting...'

Thinking Point:

In a film you are studying, how many mise-en-scène changes are made?

Mise-en-scène is pronounced mee-zon-sen.

What you should ask about the mise-en-scène:

How far does mise-en-scène try to convey realism?
How do settings contribute to the themes and issues a film raises?
How do props contribute to character and/or narrative development in the films you've studied?
How can costume and make-up convey character?
How do the aspects of mise-en-scène help to generate spectator responses?

Describing mise-en-scène:

Before breaking down the mise-en-scène into its four categories, you should describe the overall *style* of the mise-en-scene using adjectives. Below are some ways you could describe a film's mise-en-scène:

Naturalistic - if described as naturalistic, the film's mise-en-scène would be realistic and relatable.

Expressive - if described as expressive, the film's mise-en-scène would be theatrical and unrealistic.

Simplistic - if described as simplistic, the film's mise-en-scène would be simple and ordinary.

Cluttered - if described as cluttered, the film's mise-en-scène would be very busy with a lot to take in.

Who is responsible for the mise-en-scène?

In essence, everybody who works on a film is, in part, responsible for the look of the film. Below are a list of people who have a more explicit visual role in film making:

Key make-up artist - The key makeup artist is the department head that answers directly to the director and production designer. They are responsible for planning makeup designs for all leading and supporting cast. Their department includes all cosmetic makeup, body makeup and if special effects are involved, the key make-up artist will consult with a special effects makeup team to create all prosthetics and SFX makeup in a production.

Location Scout - Does much of the actual research, footwork and photography to document location possibilities. Often the location manager will do some scouting himself, as well as the assistant location manager.

Costume Designer - the costume designer is responsible for all the clothing and costumes worn by all the actors that appear on screen. They are also responsible for designing, planning, and organizing the construction of the garments down to the fabric, colours, and sizes. The costume designer works closely with the director to understand and interpret "character", and counsels with the production designer to achieve an overall tone of the film. In large productions, the costume designer will usually have one or more assistant costume designers.

Propmaker - the propmaker, as the name implies, builds the props that are used for the film. In US jurisdictions, propmakers are carpenters who build props and sets, and are often technicians skilled in wood and metalwork.

Three Act Structure:

Act 1 - the beginning of the screenplay. In Act 1 the screenwriter setups the themes and settings whilst introducing the protagonist (good guy). Act 1 should create a problem for the protagonist and establish the antagonist (bad guy).

Plot Point 1: The Inciting Incident - this turns the story in a new direction. It is the cause of drama and changes the protagonist's world, leaving him/her with a journey to take. The inciting incident sets up raises the stakes for the protagonist and propels the film into Act 2.

Act 2 - is at least ½ the entire story. This is where the protagonist struggle to achieve the solution to the problem created by the inciting incident. There are further complications shown through cycles of struggles and complications called reversals

Plot Point 2 - the "climactic turning point". The protagonist's quest reaches critical mass and a possible solution is presented. This should feature the biggest cliff-hanger: will the protagonist win or lose?

Act 3 - Where the protagonist achieves his mission. The conflict or problem is resolved. The final crisis (or "rising action") plays out to climax; then to resolution resulting in narrative closure.

What is narrative?

A narrative is a retelling of something that happened (a story). The narrative is not the story itself, but rather the *telling* of the story. While a story just is a sequence of events, a narrative recounts those events, perhaps leaving some occurrences out because they are from some perspective insignificant, and perhaps emphasizing others. In a series of events, a car crash takes a split second. A narrative account, however, might be almost entirely about the crash itself and the few seconds leading up to it.

How to describe the narrative of a film:

You should be able to identify the narrative structure(s) used in a film, narrative devices and how far it follows the three act structure. You should then analyse why these choices have been made / the effect they have on the audience and the representation of themes / issues.

Identified Techniques:

Chronological / linear narrative.

Metafictive voice over narration.

Enigma code: what is David's job?

Binary oppositions: Jenny and Helen.

Inciting incident: Jenny meets David

How to turn your observations into a sentence:

"An Education conforms to a three act structure. During Act 1 the audience are introduced to Jenny's problem: she has overbearing parents who have exceptionally high expectations of her academic achievements yet she yearns for a more creative, expressive lifestyle. The inciting Incident that breaks into Act 2 is due to her chance meeting with David…'

Narrative Devices:

Cause and Effect - use to create realism in films. The belief that all actions have consequences and these consequences should be shown in order for a film to be believable / the narrative to make sense.

Ellipsis - purposefully missing out information / skipping over information in a film script.

Withholding and Releasing - a balancing act of keeping an audience intrigued enough to carry on watching and not giving too much away.

Enigma Codes - questions the audience have due to the correct us of withholding information.

Binary Oppositions - contrasts—physical or emotional—that create drama in a film.

Narrative Structures:

Chronological / Linear - this is where the film's action happens in the order that it took place.

Dual Narrative - this is where the film's action is split between two different narrative perspectives.

Multi Narrative - this is where the film's action is split between more than two different narrative perspectives.

Meta-Fictive Narrative - this is where the film's action is framed by a narrator or other framing devices - 'a story within a story'.

Fragmented Narrative - this is where the film's action is purposefully non-linear. The audience here have to work out the correct order of events as the film play outs.

Narrative, story or plot?

Story - a story is a series of events,

Plot -when plotting a story, a screenwriter decides how to arrange the story in the most effective way in order to get his/her desired reaction from the audience. This could mean leaving things out (ellipsis), changing the order of events, expanding events, shortening events etc.

Narrative - this is the word we use to describe the combination of story and plot as delivered by the screenwriter.

Thinking Point:

A film can combine more than one of the narrative structures above. For example, a film can be both chronological and dual or fragmented and multi.

Out of the films you're studying, which uses more than one narrative structure?
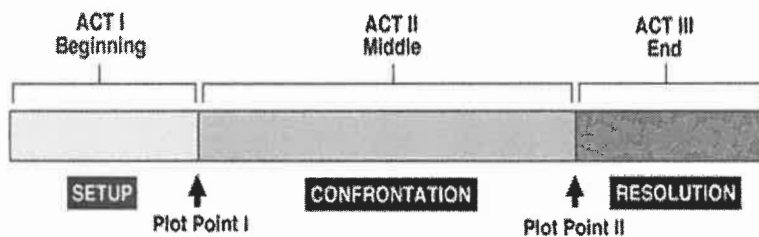

ACT I Beginning | ACT II Middle | ACT III End

SETUP   CONFRONTATION   RESOLUTION

Plot Point I   Plot Point II

3 Act Structure

Huish Episcopi Academy Year 11 Business GCSE Knowledge Organiser – Unit 5

Key Term	Definition
Advertising	Communicating with the customer to inform them about / convince them to buy a product
Boston Matrix	A tool that allows a business to analyse the value / prospects of each product in their portfolio.
Brand Image	How the brand is seen by the customer, their perception of its strengths, weaknesses, personality. It changes over time and all of the customers' interactions with the brand will inform it.
Competitive Pricing	Setting a price to be in line with a competitors' price for the same or similar products.
Complementary Product	A product that is sold alongside another that may be of use or interest to a customer. For example, extended warranties alongside the checkouts at Currys PCWorld.
Cost-Plus Pricing	Adding a percentage to the cost of producing a product so that a profit is made.
Customer Engagement	How the business tries to build a relationship with the customer in order to build loyalty.
Direct Marketing	Manufacturers speaking to customers without intermediaries. Often with leaflets or door-to-door salespeople.
Distribution Channels	How the product gets from manufacturer to the customer. Whose ownership does it pass through? Manufacturer > Wholesaler / Distributor / Agent > Retailer, etc.
EPOS	Electronic Point of Sale. A till / checkout that will automatically update stock / print coupons and vouchers etc.
Extension Strategies	Methods that extend the lifecycle of a product. Such as, updated packaging, adding new or different features, changing target market, special offers, advertising, and price reduction.
Focus Group	A group of people chosen from the target market to discuss a product. Provides the business with qualitative data relating to their opinions.
Intermediary	The businesses in the middle of the distribution channel between manufacturer and the customer.
Loss Leader	A product sold for less than it costs in order to encourage more customers. For example, fuel at supermarkets.
Market Research	Collecting information about customers, competitors, and the market that a company operates in.
Marketing	The activities within a business that combine to ensure the customer gets what they want, in the quantities they want, at a price they are willing to pay.
Marketing Mix	The four areas of marketing, and how a company uses them in combination to meet the needs and wants of customer while maximising sales, revenue and profit.

Key Term	Definition
Penetration Pricing	Setting a low price in order to establish a new product in a market, or to quickly gain market share.
Point of Sale	The place in a store, or webshop that the customer buys the product. Often an opportunity to attempt to sell complementary products.
PR – Public Relations	The act of managing the relationships between the business and wider groups. For example, environmental groups, pressure groups or investors. All with the aim of improving brand image.
Primary Research	Designing your own research, then collecting the information first-hand.
Product Differentiation	Developing features within a product that set it apart from other products in the same market. Using these differences to help promote the product and convince customers.
Product Lifecycle	The stages a product goes through from initial idea to removal. Research and Development > Introduction > Growth > Maturity > Decline (> Rejuvenation / Extension).
Product Portfolio	The range of products offered by a company.
Promotion	Communicating with customers in order to inform / remind them about a product or persuade them to buy.
Qualitative Market Research	Collecting information about customers' thoughts/opinions about a product – customers are able to explain in detail.
Quantitative Market Research	Collecting information in a numerical manner – less detail is possible, but statistical analysis is easier.
Retail	A business that sells goods.
Sales Value	The revenue generated from sales.
Sales Volume	The number of items sold.
Secondary Research	Using sources of information that have already been collected / published. Also called 'desk research.'
Segmentation	Dividing a market into groups that can be more easily targeted with specific products / adverts / prices. It enables the business to meet the needs of a specific group more easily.
Skimming	Setting a higher than usual price when a product is first released to capitalise on early adopters being willing to pay more. For example, Xbox 'Day One Edition.'
Telesales	Attempting to sell products by phone.
Unique Selling Point (USP)	The main benefit / key feature of a product that differentiates it from the other products in the same market.
Wholesaler	A business that sells in large quantities, usually buying them from manufacturers, then selling to retailers.

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Huish Episcopi Academy Year 11 Psychology Knowledge Organiser – Social Influence

Social Influence – Key terms

1	Agency	The ability to choose, carry out and control our own actions.
2	Agentic State (Milgram's theory)	When we act not for ourselves but for someone else (usually someone who we think is in authority)
3	Anonymity	Being unknown to most people; not able to be identified.
4	Antisocial behaviour	Acting in ways that are socially unacceptable, differs from social norms and fails to respect other people's rights.
5	Authoritarian personality (Adorno's Theory)	A type of person who has a strong belief that authority figures should be obeyed, has a need for strong leadership, traditional views about right and wrong, and looks down on people they view as of lower status than themselves.
6	Authority figure	Someone we perceive to have the right to give orders and be obeyed
7	Bystander effect	Theory that people's willingness to help decreases when there are more people around.
8	Conformity (Asch's theory)	When perceived group pressure leads to someone changing their opinions, attitudes or behaviours in order to fit in with the norms of other people.

Social Influence – Key Terms

9	Deindividuation	The state of losing our sense of individuality and self-awareness when part of a group. Results in our feeling less responsibility for our actions and behaving differently to our norm.
10	Dispositional factors	Personal characteristics which may affect a person's behaviour and choices (E.g. being an expert at something, moral views etc.)
11	Majority influence	When the opinions or behaviours of a large number of people influence the opinions or behaviours of a smaller number of people. This usually results in conformity.
12	Obedience	Following the direct orders given by someone who is seen as being in authority.
13	Peer influence	The effect that those who are similar to us can have on our opinions, behaviours and choices.
14	Prosocial behaviour	Actions that are intended to help and benefit others.
15	Proximity	How near or far away something is.
16	Reductionist	The belief that something (such as human behaviour) is only fully able to be understood by simplifying it to its most fundamental and basic parts.
17	Social loafing	The tendency of individuals to make less of an effort when they are working collectively with others than when they are on their own.

2.3 Producing robust programs: Defensive design considerations

1	Anticipating Misuse	Designing software to handle unexpected or incorrect use.
2	Authentication	Verifying the identity of a user before granting access.
3	Input Validation	Ensuring that the data entered by users is correct and safe.

2.3 Producing robust programs: Maintainability

1	Use of Sub Programs	Breaking down a program into smaller, manageable pieces (functions or procedures).
2	Naming Conventions	Using clear and consistent names for variables, functions, and other identifiers.
3	Indentation	Using spaces or tabs to structure code visually.
4	Commenting	Adding notes to the code to explain what it does.

2.3 Producing robust programs: Testing

1	The Purpose of Testing	Ensuring that software works as intended and is free of bugs.
2	Iterative Testing	Testing during the development process, often repeatedly.
3	Final/Terminal Testing	Testing the complete product before release.
4	Syntax Errors	Mistakes in the code that prevent it from running (e.g., missing semicolons, incorrect keywords).
5	Logic Errors	Code runs but produces incorrect results (e.g., wrong calculations, incorrect conditions).
6	Normal Data	Typical data that the program is expected to handle.
7	Boundary Data	Data at the edge of acceptable input ranges.
8	Invalid/Erroneous Data	Data that should be rejected by the program.
9	Refining Algorithms	Improving algorithms to make them more efficient and effective.

A Component 2 Services and Values Coursework Preparation 1

Task 1: How healthcare services work together to meet the needs of an individual
Produce a report on how different healthcare services work together to meet the needs of a **74-year-old** who has recently been diagnosed with **arthritis.** Your report must include:
- how **primary** healthcare services could meet the specific healthcare needs of the individual
- how **secondary** healthcare services could meet the healthcare needs of the individual
- how the **primary** and **secondary** healthcare services could work together to meet the specific needs of the specified individual.

B Component 2 Services and Values Coursework Preparation 2

Task 2: How social care services meet the needs of an individual
Produce a report on how social care services can meet the needs of an **eight-year-old** who requires **24-hour care** for a long-term health issue. Your report must include:
- how **social care services** could meet the specific needs of the specified individual
- how **voluntary care** services could meet the specific needs of the specified individual
- how **informal care** options could meet the specific needs of the specified individual.

C Component 2 Services and Values Coursework Preparation 3

Task 3: Barriers an individual could face when accessing services in health or social car. Produce a report on the **barriers** an individual could face when **accessing services** in health or social care and provide suggestions of how these **could be overcome**.
Based on a **34-year-old**; they have a learning disability, a speech impairment, and are severely obese. They live in a residential care home and don't like crowds or loud noises and use taxis to travel around. They need to attend hospital to see a speech and language therapist. Your report must include:
- the barriers the specified individual may face when accessing the services
- for each barrier, make realistic suggestions for how the health or social care services could minimise or remove the barrier

D Component 2 Services and Values Coursework Preparation 4

Task 4 – How healthcare professionals demonstrate the skills, attributes and values required when delivering care to an individual. Produce a report to show how healthcare professionals might demonstrate the skills, attributes and values required when delivering care to an **elderly man** with a diagnosis of **coronary heart disease**, made worse by him smoking cigarettes. Your report should include:
- how the skills of **problem solving** and **dealing with difficult situations** can be demonstrated by the professionals supporting the individual described
- how the attributes of **trustworthiness** and **patience** can be demonstrated by the professionals supporting the individual described
- how the values of **communication** and **courage** can be demonstrated by the professionals supporting the individual described
- reasons why the skills, values and attributes that you have included are important when providing the specified individual with care.

E Component 2 Services and Values Coursework Preparation 5

Task 5 – How the skills, attributes and values of care professionals can help an individual to overcome potential obstacles
Use the case study on **Jack**, GOOGLE CLASSROOM, to produce a report on how the skills, attributes and values required of care professionals can help him to overcome potential obstacles. Your report must include:
- the potential obstacles that Jack may face during his care
- how these obstacles impact on Jack's recovery
- how care professionals who show the following could help Jack to overcome each potential obstacle: skills of **problem solving** and **dealing with difficult situations**, attributes of **trustworthiness** and **patience,** values of **communication** and **courage,** provide justification to support the reasons given.

F Component 1 Human Lifespan Development

1	Positive	a desirable or constructive quality or attribute.
2	Negative	a word or statement that expresses denial or disagreement.
3	Holistic	characterized by the treatment of the whole person.
4	Health indicators	a way of measuring specified health characteristics.
5	Observed	To notice something and register it as being significant.

G Component 1 Human Lifespan Development

1	Inherited conditions	A condition caused by a genetic variant that has been passed down from parent to child.
2	Cystic fibrosis	An inherited condition that causes sticky mucus to build up in the lungs and digestive system.
3	Haemophilia	A rare disorder in which the blood doesn't clot in the typical way because it doesn't have enough blood-clotting proteins.
4	Pulse rate	The number of times your heart beats per minute.
5	Recovery	A return to a normal state of health, mind, or strength.