

The **Concerto** – a piece of music in which a soloist (or soloists) is accompanied by an orchestra

The Concerto in the *Baroque* Period 1600-1750 – Bach

The Concerto in the *Classical* Period 1750-1820 - Mozart

The Concerto in the *Romantic* Period 1750-1820 – Brahms

INSTRUMENTATION			INSTRUMENTATION			INSTRUMENTATION		
1	Continuo	The harpsichord and cello that always accompany a Baroque Concerto	13	The Piano	A new development in the Classical Period	25	Virtuosic	The instruments (especially the soloists) have to play much <i>harder</i> music – faster, wider range, more dynamics
2	Concerto Grosso	When there is more than one soloist. <i>Concertino</i> = the soloists <i>Ripieno</i> = The Accompaniment	14	Size of Orchestra	The orchestra is generally larger in the Classical period than in the Baroque Period (but not by much)	26	The Piano	Could play much higher and lower and more dramatic dynamics
3	Typical Solo instruments	Recorder, oboe, trumpet, violin	15	More woodwind / Brass instruments	Clarinet, flute, trombone, French horn	27	New instruments	Percussion (Timpani, cymbals, triangle) – to add emotion Piccolo flute, tuba French Horn and Cello often used as solo
4	Size of Orchestra	Small. Always.	MELODY			28	Size of Orchestra	HUGE! Dramatic! – to add emotion
5	Ornamentation	Melody lines are very decorative – e.g. trills	16	Cadenza	An unaccompanied virtuosic (very difficult to play) solo passage - improvised	MELODY		
6	Balanced phrases	Melody lines are equal in length – usually 4 or 8 bars.	17	Balanced phrases	Melodies are equal in length – 4 or 8 bars.	29	Chromatic	Using notes not in the scale – all the black and white notes on the keyboard
7	Sequence	A short motif (bit of melody) repeats slightly higher or lower each time in a pattern	18	Sequence	A short melody that repeats slightly higher or lower each time in a pattern	30	Glissando	Sliding between notes – to add emotion
HARMONY			19	Scalic	Fast melodies made up of patterns that move higher and lower in scales	TEMPO		
8	Diatonic	Music is in major or minor key without any ‘clashing’ chords	20	Question and Answer	A melody that is made up of short ‘chunks’ that seem to question and answer each other	31	Rubato	The tempo gradually speeds up and slows down – to add emotion
9	Modulate / Modulation	The music changes key frequently (e.g. from major to minor to major)	HARMONY			HARMONY		
DYNAMICS			21	Diatonic	Music is in major or minor key without any ‘clashing’ chords	DYNAMICS		
10	Terraced Dynamics	Music is only ‘forte’ – because all instruments are playing or ‘piano’ because only one instrument is playing	DYNAMICS			32	Chromatic	Music sometimes includes chords outside of the scale – can sound ‘clashing’ – to add emotion
11	TEXTURE		22	Crescendo and Diminuendo	Volume gets gradually louder and softer throughout	33	Very wide range	Very wide range of emotions from <i>ppp</i> to <i>fff</i> and lots of gradual crescendo and diminuendo in between – to add emotion
12	polyphonic (or contrapuntal)	Many lines of music (melodies) are interweaving in and out of each other	23	TEXTURE		32	TEXTURE	
			24	Homophonic/Melody +Accompaniment	Clear melody with a simple accompaniment (chords/sustained notes) underneath	35	Homophonic	Clear melody with a simple accompaniment (chords/sustained notes) underneath

Question [marks] Timing	How do I structure my response?	What key things must I remember?	
Section A – READING 40 marks (50% of Language Paper 1 – 1 hour: 15 minutes reading and 45 minutes writing)			
1. List four things... [4 marks] 5 minutes	<ul style="list-style-type: none"> - One idea per line - 4 different ideas (don't repeat your yourself) 	Make sure each idea links back to what the question has asked. Check you are looking in the right part of the text (hint: highlight a box around it)	
2. How does the writer use language to... [8 marks] 10 minutes <ul style="list-style-type: none"> • Words & phrases • Language features and techniques • Sentence forms 	A sentence or two to sum up the MAIN IDEA / EFFECT about what the question is asking (remember all points will link back to this). Aim for... <ul style="list-style-type: none"> • Paragraph one: words & phrases • Paragraph two: language features & techniques • Paragraph three: sentence forms <div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> Zoom in on words Say a lot about a little Don't stop at one idea </div> <p> P – Point or statement, with technical terminology E – Evidence (try embedding into Point) E – Explain what your evidence means. What is the effect? D – Develop and Deepen your ideas and link back to the question. </p>	How does the word/phrase/feature/technique make me FEEL, IMAGINE or THINK ? Key expressions to remember: <i>The writer deliberately uses a ... to...</i> <i>The (technical terminology) could suggest/emphasise/ imply/reveal...</i> <i>This is emphasised through the (tech terminology)..</i> <i>This creates the effect of / that...</i>	Technical terminology: Words: adjectives, adverbs, verbs, 'the phrase' Features & techniques: metaphor, simile, personification, image, alliteration, allusion, repetition, Sentence forms: short, long, exclamation, command, question (interrogative), statement
3. How does the writer use structure to interest you as a reader? [8 marks] 10 minutes	A sentence or two to sum up the MAIN IDEA / EFFECT about what the question is asking (remember all points will link back to this). Aim for... <ul style="list-style-type: none"> • Paragraph one: the beginning (<i>At first, In the beginning, In the first paragraph, The extract begins</i>) • Paragraph two: the shift (<i>Next, Then, A change in...</i>) • Paragraph three: the end (<i>Finally, Then, In the end...</i>) <p> P – Point or statement, with technical terminology. E – Evidence or reference to a point in the text E – Explain what your evidence means. What is the EFFECT? D – Develop/Deepen your ideas and link back to the question. </p> <div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> What is the impact of each structural choice? How does it make the writing interesting? </div>	Remember: mood, viewpoint, chronology, tense Think: what happens, what's the tense, what's the narrative and chronology: Key expressions to remember: <i>This writer takes us on a journey from... to</i> <i>The writer shifts the focus to...</i> <i>The writer zooms in on a description of ...</i> <i>The writer zooms out to a description of...</i> <i>This interests the reader because...</i>	Technical Terminology: <ul style="list-style-type: none"> - Shifts focus/topic - Links across, links to - Introduces ... Reveals <ul style="list-style-type: none"> - Sequence of events - Narrative focus or perspective - Tense (past, etc.) - Flashback - Chronological What is the effect? <ul style="list-style-type: none"> - Mood of... , suspense, mystery, tension, intrigue, a cliffhanger
4. To what extent do you agree with... [statement] [20 marks] 20 minutes	Start with a sentence that states your shade of agreeing (all points will link back to this). <i>I completely agree/ I agree to a large extent/ I agree/ I partially agree that ... presents...</i> <ul style="list-style-type: none"> • Statement and embedded Quote: <i>I agree that the writer creates this effect because...</i> • Inference: <i>This reveals/indicates/shows/proves/conveys...</i> • Develop your critical argument (with multiple interpretations): <i>This suggests/depicts/portrays to me that... However/alternatively, another reader may think...</i> <div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> In each paragraph you are proving your interpretation through critical analysis of the writer's choices. </div>	Remember: present evidence that proves the statement to be true . (You must agree!) Evaluative sentence starters: <i>This clearly shows...</i> <i>The writer has managed to... which makes the reader...:</i> <i>This is effective because... or This works well because...</i> <i>Here, the words successfully highlight...</i> <i>The reader is bound to think that...</i> <i>One reader might argue that...</i> +1: how might other readers interpret this? (remember: layers of interpretation)	
Section B – CREATIVE WRITING 40 marks (50% of Language Paper 1 - 45 minutes)			
You are given a choice between narrative and/or descriptive. [40: 24 content & organisation, 16 SPAG]	You will be given an image. Base your writing on this image, or you might be given the question: <i>Write about a time when...</i> YOU MUST PLAN: <ul style="list-style-type: none"> • 1st person or 3rd person? Past tense or present tense (stick with one tense!) • How do you want your writing to begin? • What will be the topics of your paragraphs? Which paragraphs will zoom in, which will be wide-angle? • Is there going to be a shift or is it going to remain chronological? • How do you want your writing to end? (Cliffhanger? Circular structure?) 		

Remember
 Writer's choice
 then the effect
 on the reader

1. Bonding

Type of bonding	Occurs between ...	Movement of electrons	Bond	Structure	Example	Properties	Reason for property
Ionic	Metals and non-metals	Electrons transferred from outer shell of metal to outer shell of non-metal. Both metals ion and non-metal ion have a full outer shell	Strong electrostatic force between positive metal ion and negative non-metal ion	Giant ionic lattice	Sodium chloride Lithium bromide Calcium oxide	Solid at room temperature	They have high melting points
						High melting and boiling points	Ions are held together by strong electrostatic forces - a lot of energy is needed to overcome these forces
						Do not conduct electricity when solid	Ions (charged particles) cannot move
						Do conduct electricity when molten or in solution	Ions (charged particles) are free to move
Covalent	Non-metals	Atoms share pairs of electrons	A shared pair (or multiple pairs) of electrons between atoms	Simple covalent molecules	Chlorine Cl ₂ Oxygen O ₂ Water H ₂ O Methane CH ₄ Ammonia NH ₃ Hydrochloric acid HCl	Liquids or gases at room temperature	Low melting and boiling points
						Low melting and boiling points NB: the larger the molecules the higher the melting/boiling point (intermolecular force increases with size of molecule)	Weak intermolecular forces between the molecules
						Do not conduct electricity	No free/delocalised electrons nor are the molecules charged
				Giant covalent lattice	Diamond	Solid at room temperature High melting and boiling point	All atoms are linked to others by strong covalent bonds
						Hard	Each carbon atom formed four strong covalent bonds with other carbon atoms
						Does not conduct electricity	No free (no delocalised) electrons
					Graphite	High thermal conductivity	There are strong covalent bonds between atoms. When one carbon atoms vibrates it causes all four neighbouring atoms to vibrate
						Soft and slippery	Each carbon atom is bonded with three carbon atoms resulting in a layered structure. There are weak intermolecular forces between the layers meaning they can easily slide over each other
					Silicon dioxide	Conducts electricity	One electron from each carbon atom is delocalised
						Does not conduct electricity	No free (no delocalised) electrons
Metallic	Metals (elements) Alloys (mixtures of metals)	Metals in outer shell are delocalised and so are free to move throughout the whole structure	Electrostatic attraction between the delocalised electrons and positive metal ions	Regular arrangement (lattice) of positive ions held together by strong electrostatic attraction to delocalised electrons	All metals All alloys	High melting and boiling points	Strong metallic bonds between positive ionic lattice and delocalised electrons
						Good electrical	Delocalised electrons are charge carriers
						Good thermal conductors	Delocalised electrons can transfer thermal energy

2. Fractional Distillation

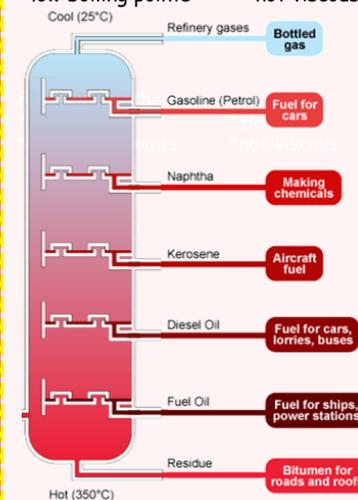
Occurs in a **fractionating column**.

Crude oil is heated so that it **evaporates** and moves up the column.

Because of different boiling points, different fractions will then **condense** at different points in the column allowing the fractions to be separated.

Fractions at the top =

- *short chain
- *flammable
- *low boiling points
- *not viscous



Fractions at the bottom =

- *long chains
- *not flammable
- *high boiling points
- *More viscous

Crude oil is a fossil fuel extracted from the Earth's crust.

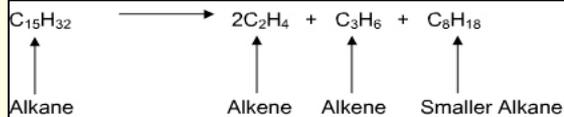
It is:
Finite: it will run out and isn't easily replaced

A **Mixture** of different **hydrocarbons** (alkanes and alkenes)

Separated using **Fractional Distillation**

4. Cracking

- Cracking= Hydrocarbons can be broken down (cracked) to produce smaller, more useful molecules.
- Methods: catalytic cracking and steam cracking. Conditions: High temperature and pressure (and a catalyst if using the catalytic method)
- The products of cracking include alkanes and another type of hydrocarbon called alkenes.



- There is a high demand for fuels with small molecules and so some of the products of cracking are useful as fuels.
- Alkenes are used to produce polymers and as starting materials for the production of many other chemicals.

3. Alkanes & Alkenes

- Unsaturated** = The hydrocarbon chain contains at least one double bond
- Saturated** = The hydrocarbon chain contains only single bonds
- Alkene general formula** = C_nH_{2n}
- Alkane general formula** = $\text{C}_n\text{H}_{2n+2}$
- Test for Alkene (unsaturated hydrocarbon):** Add bromine water, if the bromine water changes from Orange to Colourless then an alkene is present.

alkene	molecular formula	structural formula
ethene	C_2H_4	
propene	C_3H_6	
butene	C_4H_8	

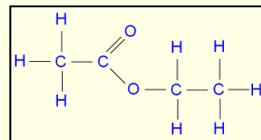
Name	Formula	Structure
Methane	CH_4	
Ethane	C_2H_6	
Propane	C_3H_8	
Butane	C_4H_{10}	

5. Organic compounds (triple only)

Functional groups:

Chemical Class	Group	Formula	Structural Formula	Naming
Alcohol	Hydroxyl	R-OH		-ol
Carboxylic Acid	Carboxyl	R-COOH		-oic acid
Haloalkane	Halogen	R-X	R-X	-alkyl halide

Esters: used to give distinct smells in perfumes or flavourings



Ethyl ethanoate

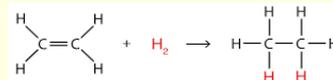
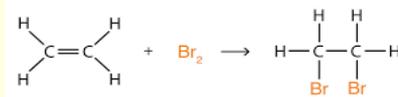
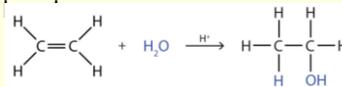
6. Organic compounds (triple only)

Alkene Reactions:

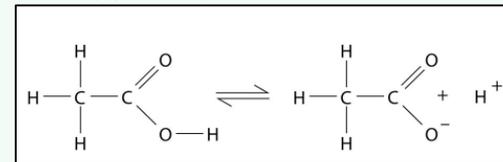
- They react with oxygen in combustion reactions in the same way as other hydrocarbons, but they tend to burn in air with smoky flames because of incomplete combustion



- Alkenes react with hydrogen, water and the halogens, by the addition of atoms across the carbon-carbon double bond so that the double bond becomes a single carbon-carbon



- Carboxylic acids are weak acids when dissolved in water as they only partially ionise/dissociate.



7. Alcohols (triple only)

Alcohols: Methanol, ethanol, propanol, butanol

Reactions:

- With Oxygen:** Undergo combustion to produce carbon dioxide and water
- With Sodium:** react and produce hydrogen gas and a salt

Ethanol + sodium → Sodium ethoxide + hydrogen

- With Water:** dissolve in water to form neutral solutions
- With an oxidising agents:** and an acid they will oxidise to form aldehydes

Uses:

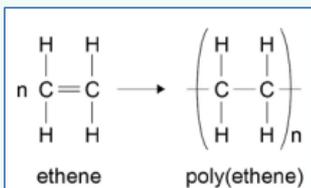
- For fuel
- In alcoholic drinks
- Aqueous solutions of ethanol are produced when sugar solutions are fermented using yeast in anaerobic conditions

8. Polymerisation (triple only)

Alkenes can be used to make polymers such as poly(ethene) and poly(propene) by addition polymerisation.

Addition polymerisation reactions= many small molecules (monomers) join together to form very large molecules (polymers).

In addition polymers the repeating unit has the same atoms as the monomer because no other molecule is formed in the reaction.



9. Polymerisation (triple only)

- ✓ Condensation polymerisation involves monomers with two functional groups.
- ✓ When these types of monomers react they join together, usually losing small molecules such as water, and so the reactions are called condensation reactions.
- ✓ The simplest polymers are produced from two different monomers with two of the same functional groups on each monomer

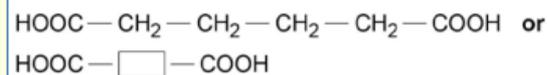
For example:

ethane diol

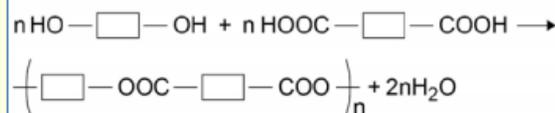


and

hexanedioic acid



polymerise to produce a polyester:



10. Making Materials (triple only)

Plastics

Ethene can be polymerised to make low density or high density polyethene.



Low Density polyethene:

The polymer chains have side branches that prevent the molecules from lining up regularly forming a crystalline structure

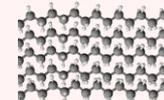
- > Low density
- > Weaker forces of attraction between molecules
- > Less strong
- > Lower melting point



High Density Polyethene

No side branches so molecules line up to give a crystalline structure.

- > High density
- > Strong forces of attraction between molecules
- > Strong
- > High melting point



By controlling the amount of branching -> control crystallinity -> change properties of the polymer.

Property	HDPE	LDPE
Branches on polymer molecules	Many	Few
Relative strength	Weak	Strong
Maximum useable temperature	85°C	120°C

Clay ceramics (e.g. pottery and bricks)

- 1) Shaping wet clay
 - 2) Bake a starting material in a hot oven/kiln/furnace
- *Hard and tough
 - *Can be glazed and then are waterproof



Glass

(most commonly **soda-lime glass**)

Made by heating sand, sodium carbonate and limestone together.

(less commonly **borosilicate glass**)

Made from sand and boron trioxide

Melts at higher temperatures than soda-lime glass. Doesn't expand/contract with changes in temperature so less likely to shatter.

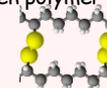
Thermosoftening polymers - soften when heated and can be shaped when hot.

NO crosslinks between polymer chains. Chains can slide over each other so **flexible!**



Thermosetting polymers - don't soften when heated so cannot be reshaped.

Crosslinks between polymer chains so **NOT flexible.**



General Dramatic Terminology

Autumn 2 Knowledge Organiser - Year 11 Drama GCSE

Performance glossary

acting area	that area within the performance space within which the performer may move in full view of the audience. Also known as the playing area .
action	the movement or development of the plot or story in a play; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters.
character	a person portrayed in a drama, novel, or other artistic piece.
climax	the point of greatest intensity in a series or progression of events in a play, often forming the turning point of the plot and leading to some kind of resolution.
comedy	a play that treats characters and situations in a humorous way. In Shakespeare's time, a comedy was any play with a happy ending that typically told the story of a likable character's rise to fortune. In ancient Greece, comedies dealt almost exclusively with contemporary figures and problems. Low comedy is physical rather than intellectual comedy; high comedy is more sophisticated, emphasizing verbal with more than physical action.
comic relief	a break in the tension of a tragedy provided by a comic character, a comic episode, or even a comic line.
conflict	the internal or external struggle between opposing forces, ideas, or interests that creates dramatic tension.
contrast	dynamic use of opposites, such as movement/stillness, sound/silence, and light/darkness.
drama	term comes from a Greek word meaning action. The enactment of drama in theatre, performed by performers on a stage before an audience, presupposes collaborative modes of production and a collective form of reception. The structure of dramatic texts is directly influenced by this collaborative production and collective reception.
dramatic and theatrical elements	focus, tension, timing, rhythm, contrast, mood, space, language, sound, symbol, conflict, climax theatrical: divided into literary elements: Characters, Plot, Theme, Dialogue, Convention, Genre, Audience technical elements: set, props, lighting, sound, costume performance elements: acting, motivation, vocal/physical expression.
dynamic	the energetic range of or variations within physical movement or the difference between levels of sound
end on	Traditional audience seating layout where the audience is looking at the stage from the same direction. This seating layout is that of a Proscenium Arch theatre. See also THRUST, IN THE ROUND, TRAVERSE.
ensemble	the dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of theatrical production.
flashback	in a non-linear plot, to go back in time to a previous event; a <i>flash forward</i> would move the action into the future.
form	formal elements and characteristics (e.g. structure and content) of a particular play e.g. a well-made play usually consists of three acts.
fourth wall	the invisible wall of a set through which the audience sees the action of the play.
genre	a category or 'type' given to plays that include a particular form, content or technique, based upon the conventions used e.g. tragedy, comedy, farce, and melodrama.
irony	an implied discrepancy between what is said and what is meant. There are several forms of irony. <i>Verbal irony</i> is when a writer or speaker says one thing and means something else (often the opposite of what is said). When the audience perceives something that a character does not know, that is <i>dramatic irony</i> . <i>Situational irony</i> can be described as a discrepancy between expected results and the actual results.

mood	the tone or feeling of the play, often engendered by the music, setting, or lighting.
naturalism	a style of drama that developed in the late 19th century as an attempt to represent real life on stage faithfully and without artifice; the actions of characters tend to be dominated by determinism (societal or environmental forces).
parody	a mocking or satirical imitation of a literary or dramatic work.
plot	the events of a play or arrangement of action, as opposed to the theme.
plot development	the organisation or building of the action in a play.
protagonist	the main character or hero in a play or other literary work.
scenography	the art of creating performance environments using one or more components including light, costume, set, space and sound.
sightlines	imaginary lines of sight that determine what areas of the stage are visible to the audience from any given seat in the house.
space	a defined area
stage furniture	elements of the production that can be used/moved but cannot be defined as personal props e.g. chair, table.
staging	another term for blocking ; deliberate choices about where the performers stand and how they move on stage to communicate character relationships and plot and to create interesting stage pictures in relation to set, properties and audience and effects created by lighting, for example.
style	the decisions made when presenting a play in performance, influenced by the social, historical and cultural context and artistic choices of the creative team. The mode of expression - the way in which characters, narrative, are expressed to an audience.
Realism	an attempt in theatre to represent everyday life and people as they are or appear to be through careful attention to detail in character motivation, costume, setting, and dialogue. Plays from this period (from 1820 to 1920) seek the truth, find beauty in the commonplace, and focus on the conditions of the working class. Henrik Ibsen is an exemplar of the movement; he influenced others such as George Bernard Shaw and Anton Chekov.
scene	a small section or portion of a play.
set	the physical surroundings, visible to the audience, in which the action of the play takes place.
Setting	when and where the action of a play takes place.
sightlines	imaginary lines of sight that determine what areas of the stage are visible to the audience from any given seat in the house.
sound	the effects an audience hears during a performance to communicate character, context, or environment.
sound elements	music, sound effects, performers' voices.
space	a defined area
story line	the plot or plan of action.
structure	The arrangement of and relationship between the constituent parts of a whole as in 'prologue, exposition, denouement' or scenes and acts within a play.
stylisation	the shaping of dramatic material, settings, or costumes in a deliberately non-realistic manner.
suspense	a feeling of uncertainty as to the outcome, used to build interest and excitement on the part of the audience.
symbolism	the use of symbolic language, imagery, or colour to evoke emotions or ideas.
tempo	relative speed or rate of movement in pace over time, e.g. the speed at which the music for a dance should be played. Can be applied to dramatic contexts such as in 'tempo rhythm'.
tension	the atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address; the state of anxiety the audience feels because of a threat to a character in a play.
text	the basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation.
theme	the basic idea of a play; the idea, point of view, or perception that binds together a work of art.
timing	includes setting cues for effects and lighting, synchronizing two or more things that must happen simultaneously, and establishing the pace at which lines will be delivered or the play performed.
turning point:	the climax or high point of a story, when events can go either way.
wings	offstage areas to the right and left of the acting/onstage area.

acting style	a particular manner of acting which reflects cultural and historical influences
articulation	the clarity or distinction of speech
blocking	the path formed by the performer's movement on stage, usually determined by the director with assistance from the performer and often written down in a script using commonly accepted theatrical symbols.
business	a piece of unscripted or improvised action, often comic in intention, used to establish a character, fill a pause in dialogue, or to establish a scene. An author may simply suggest 'business' to indicate the need for some action at that point in the play.
characterisation	how a performer uses body, voice, and thought to develop and portray a character.
gesture	any movement of the performer's head, shoulder, arm, hand, leg, or foot to convey meaning.
inflection	change in pitch or loudness of the voice.
interaction	the action or relationship among two or more characters.
language	in drama, the particular manner of verbal expression, the diction or style of writing, or the speech or phrasing that suggests a class or profession or type of character.
mannerism	a peculiarity of speech or behaviour.
mirroring	copying the movement and/or expression or look of someone else exactly.
motivation	the reason or reasons for a character's behaviour; an incentive or inducement for further action for a character.
pace	rate of movement or speed of action
performance elements	include acting (e.g., character motivation and analysis, empathy), speaking (breath control, vocal expression and inflection, projection, speaking style, diction), and nonverbal expression (gestures, body alignment, facial expression, character blocking, movement).
pitch	the particular level of a voice, instrument or tune.
posture	Physical alignment of a performer's body or a physical stance taken by a performer which conveys information about the character being played
projection	how well the voice carries to the audience.
proxemics	contemporary term for 'spatial relationships', referring to spatial signifiers of the relationship between different performers or a performer and elements of the set which convey information about character and circumstances.
rhythm	measured flow of words or phrases in verse forming patterns of sound. Regularity in time or space of an action, process or feature.
role	the character portrayed by a performer in a drama.
spatial awareness	traditional term for what is currently referred to as 'proxemics', referring to spatial signifiers of the relationship between different performers or a performer and elements of the set which convey information about character and circumstances.
timbre	The distinctive character or quality of a musical or vocal sound apart from its pitch or intensity such as in a nasal voice quality.
vocal projection	directing the voice out of the body to be heard clearly at a distance.

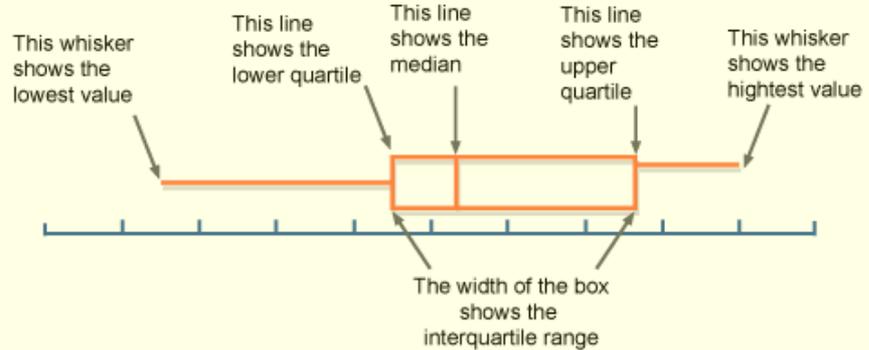
Average	How to find it	Advantage	Disadvantage
1 Mean	Add up all the numbers and divide by how many there are	Includes all values	Can be distorted by extreme values
2 Median	Order the numbers and find the middle number. If two numbers are in the middle, find the middle of those two.	Not affected by extreme values	Does not include all values
3 Mode	Most common value	Can be used for non-numerical data	Does not always exist
4 Range	Biggest value subtract smallest value	The range tells us how consistent the data is. If there is a large range to data is not as consistent as when there is a smaller range	The range only tells us how spread the data is, it can not be used on its own as an average,

5 Interpolate	To estimate a value within the given data set.
6 Extrapolate	To estimate a value outside a given data set by assuming a trend
7 Upper Quartile	The middle number between the median and highest value in a data set
8 Lower Quartile	The middle number between the lowest value and the median
9 Interquartile Range	Upper Quartile subtract lower quartile



"Mean is average, mean is average
 Mode is most, mode is most
 Median's in the middle, median's in the middle
 Range: high take low, range: high take low"

10. Box Plots

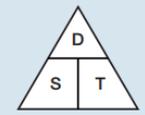


11. Need to know Formulae

Compound measures

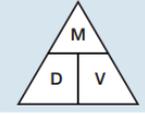
Speed

$$\text{speed} = \frac{\text{distance}}{\text{time}}$$



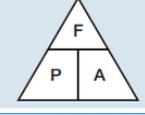
Density

$$\text{density} = \frac{\text{mass}}{\text{volume}}$$



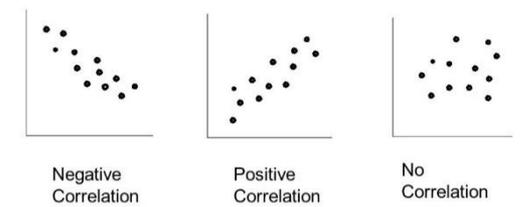
Pressure

$$\text{pressure} = \frac{\text{force}}{\text{area}}$$



12. Correlation

"The relationship between two data sets"



13. line of best fit: a straight line drawn with a ruler that goes through the data with roughly the same number of points on each side of the line

14. Mean from grouped frequency tables

Height (cm)	Number of students	Midpoint	FX
110 ≤ h < 120	10		
120 ≤ h < 130	6		
130 ≤ h < 140	5		
140 ≤ h < 150	4		
150 ≤ h < 160	3		

$$\text{Estimated Mean} = \frac{\text{total } F \times \text{midpoint}}{\text{total } F}$$

En línea

Verbos importantes

1	el ordenador	computer	27	borrar	to erase ; to delete
2	el (ordenador) portátil	laptop (computer)	28	publicar	to publish
3	el disco duro	hard drive	29	guardar	to save
4	la pantalla	screen	30	borrar	to erase ; to delete
5	el teclado	keyboard	31	el buscador	search engine
6	el ratón	mouse	32	inalámbrico	wireless
7	el videojuego	video game	33	el internauta	internet user
8	el correo electrónico	email	34	el marcador	bookmark [in a browser]
9	el correo basura	spam	35	el navegador	browser
10	el mensaje	message	36	la portada	homepage
11	el mensaje de texto	text message	37	la contraseña	password
12	el buzón	mail box	38	desactivar	to block
13	la sala de chat	chat room	39	el servidor de seguridad	firewall
14	el móvil	mobile phone	40	el/la usuario/a	user
15	la red	network; internet	41	adjuntar	to attach
16	la red social	social network	42	comunicarse	to communicate
17	el muro	wall	43	el inconveniente	drawback, disadvantage
18	punto [m]	dot; full stop	44	acosar	to bully
19	puntocom	.com	45	el acoso	bullying
20	acceder	to access	46	mandar	to send
21	el periódico digital	digital newspaper	47	la desventaja	disadvantage
22	la revista digital	digital magazine; e-magazine	48	la ventaja	advantage
23	el archivo	file	49	el riesgo	a risk
24	el riesgo	risk	50	gratuito	free of charge
25	arroba [f]	@; at	51	el/la seguidor/a	follower
26	colgar	to put [photos on social media, etc.]	52	sacar fotos	to take photos

53	poder	to be able to
54	pasar	to spend (time)
55	compartir	to share
56	cargar	to load
57	chatear	to chat (online)

¿Cómo se dice...?

-  On the one hand, social networks are great because you can share photos.

-  However on the other hand, there is bullying

-  I often share photos.

-  I send her links.

En ligne Verbes clés

1	l'ordinateur [m]	computer	26	effacer	to delete
2	l'ordinateur portable[m]	laptop	27	enregistrer	to record
3	l'ordinateur tablette [m]	tablet	28	imprimer	to print
4	le lecteur DVD	DVD player	29	remplir	to fill (in)
5	le lecteur MP3	MP3 player	30	sauvegarder	to save
6	le portable	mobile (phone)	31	le genre	type; kind
7	le texto	text	32	le blogueur	blogger
8	le forum	chat room	33	le caméscope	camcorder
9	en ligne	online	34	la console de jeux	games console
10	rester en contact	to stay in contact	35	le courrier électronique	email
11	tchater	to talk online	36	l'écran tactile [m]	touch screen
12	envoyer	to send	37	le fichier	file
13	recevoir	to receive	38	le moniteur	monitor
14	le portable	mobile (phone)	39	grâce à	thanks to
15	e site internet/web	website	40	forum de discussion	chat room/internet forum
16	le réseau social	social network	41	blogger	to blog
17	le jeu	game	42	anonym	anonymous
18	le mot de passe	password	43	le cyber intimidation	cyber bullying
19	l'avantage [m]	advantage	44	la fraude	fraud
20	le désavantage	disadvantage	45	menacer	to threaten
21	l'inconvénient [m]	disadvantage ; drawback	46	le vol d'identité	identity theft
22	surfer sur Internet	to surf the internet	47	contacter	to contact
23	télécharger	to download	48	devenir accro	to become an addict
24	mettre	to put	49	le smartphone	smartphone
25	mettre en ligne	to upload	50	passer	to spend (time)

51	pouvoir	to be able to
52	devoir	to have to
53	partager	to share
54	publier	to publish
55	se faire (des amis)	to make (friends)

Comment dit-on...?

- On the one hand, social networks are great because you can make friends.

- However on the other hand, you can become an addict.

- I often share photos.

- There is the risk of identity theft.

- I send her links.

Effects:

- Increased respiratory rate (breaths per minute)
- Increased tidal volume (air breathed in and out per breath)
- Increased minute Ventilation (air breathed in And out per min)

Lungs

Short Term Effects of Exercise (PE Knowledge Part 1)

Muscles

Effects:

- Increase in muscle temperature
- Increase in muscular contractions.
- Lactic acid produced.
- More Oxygen to working muscles.

Heart

Effects:

- Increased Heart Rate (Beat per minute).
- Increased Stroke Volume (Volume of blood pumped from left ventricle per beat).
- Increased Cardiac Output (Volume of blood pumped from left ventricle per minute).

Blood Flow

Effects:

- Blood flow increases to working Muscles (vasodilation of blood vessels).
- Decreases to digestive system (vasoconstriction of blood vessels).
- Vascular shunt mechanism.

Effects:

- Increase in strength of intercostal muscles.
- Increased tidal volume during Exercise.
- Increased minute ventilation during exercise.
- Increased aerobic capacity.
- Increased strength of diaphragm.

Lungs

**Long Term Effects of Exercise
(PE Knowledge – Part 2)**

Muscles and Bones

Effects:

- Increased bone density.
- Muscular hypertrophy (muscles get bigger).
- Increase in muscular strength.
- Increase in muscular endurance.
- Muscles fatigue more slowly (less Build up of lactic acid).

Effects:

- Capillarisation (more capillaries are made).
- Increase in number of red blood cells.
- Increase in blood volume.

Blood Vessels

Heart

Effects:

- Cardiac hypertrophy (heart gets bigger).
- Lower resting heart rate (due to stronger cardiac muscle).
- Higher stroke volume.
- Higher cardiac output.

Year 11 – Art - Term 1 + 2– Exam theme Project ‘Past, Present and/ or Future’

Band		Limited			Basic			Emerging Competent			Competent and Consistent			Confident and Assured			Exceptional			
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
Marks		0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
AOs																				
AO1 - Develop Ideas through Investigations, demonstrating critical understanding of sources	No rewardable material	<ul style="list-style-type: none"> Development of Ideas through Investigations shows limited ability The Investigation process shows limited critical understanding of the context of own Ideas and the sources that have informed them 			<ul style="list-style-type: none"> Development of Ideas through Investigations shows basic ability The Investigation process shows basic critical understanding of the context of own Ideas and the sources that have informed them 			<ul style="list-style-type: none"> Development of Ideas through Investigations shows emerging competence The Investigation process shows emerging competence in critical understanding of the context of own Ideas and the sources that have informed them 			<ul style="list-style-type: none"> Development of Ideas through Investigations shows competent and consistent ability The Investigation process shows competent and consistent critical understanding of the context of own Ideas and the sources that have informed them 			<ul style="list-style-type: none"> Development of Ideas through Investigations shows confident and assured ability The Investigation process shows confident and assured critical understanding of the context of own Ideas and the sources that have informed them 			<ul style="list-style-type: none"> Development of Ideas through Investigations shows exceptional ability The Investigation process shows exceptional critical understanding of the context of own Ideas and the sources that have informed them 			
	AO2 - Refine work by exploring Ideas, selecting and experimenting with appropriate media, materials, techniques and processes	No rewardable material	<ul style="list-style-type: none"> Limited ability to refine work, driven by insights gained through exploration of Ideas and reflection Limited ability to explore Ideas through a process of experimentation and review Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal Intentions 			<ul style="list-style-type: none"> Basic ability to refine work, driven by insights gained through exploration of Ideas and reflection Basic ability to explore Ideas through a process of experimentation and review Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal Intentions 			<ul style="list-style-type: none"> Emerging competence in ability to refine work, driven by insights gained through exploration of Ideas and reflection Emerging competence in ability to explore Ideas through a process of experimentation and review Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal Intentions 			<ul style="list-style-type: none"> Competent and consistent ability to refine work, driven by insights gained through exploration of Ideas and reflection Competent and consistent ability to explore Ideas through a process of experimentation and review Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal Intentions 			<ul style="list-style-type: none"> Confident and assured ability to refine work, driven by insights gained through exploration of Ideas and reflection Confident and assured ability to explore Ideas through a process of experimentation and review Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal Intentions 			<ul style="list-style-type: none"> Exceptional ability to refine work, informed by insights gained through exploring and reflecting on Ideas Exceptional ability to explore Ideas through a process of experimentation and review Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal Intentions 		

Year 11 – Art - Term 1 + 2– Exam theme Project ‘Past, Present and/ or Future’

Band		Limited			Basic			Emerging Competent			Competent and Consistent			Confident and Assured			Exceptional			
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
AOs	Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
AO3 - Record ideas, observations and insights relevant to intentions as work progresses	No rewardable material		<ul style="list-style-type: none"> Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Limited ability to record relevant to intentions 	<ul style="list-style-type: none"> Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Basic ability to record relevant to intentions 	<ul style="list-style-type: none"> Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Emerging competence in ability to record relevant to intentions 	<ul style="list-style-type: none"> Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Competent and consistent ability to record relevant to intentions 	<ul style="list-style-type: none"> Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Confident and assured ability to record relevant to intentions 	<ul style="list-style-type: none"> Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods Exceptional ability to record relevant to intentions 												
AO4 - Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	No rewardable material		<ul style="list-style-type: none"> Limited ability to produce a personal and meaningful response Limited ability to realise intentions Realisations demonstrate limited understanding of visual language through application of formal elements 	<ul style="list-style-type: none"> Basic ability to produce a personal and meaningful response Basic ability to realise intentions Realisations demonstrate basic understanding of visual language through application of formal elements 	<ul style="list-style-type: none"> Emerging competence in ability to produce a personal and meaningful response Emerging competence in ability to realise intentions Realisations demonstrate emerging competence in understanding of visual language through application of formal elements 	<ul style="list-style-type: none"> Competent and consistent ability to produce a personal and meaningful response Competent and consistent ability to realise intentions Realisations demonstrate competent and consistent understanding of visual language through application of formal elements 	<ul style="list-style-type: none"> Confident and assured ability to produce a personal and meaningful response Confident and assured ability to realise intentions Realisations demonstrate confident and assured understanding of visual language through application of formal elements 	<ul style="list-style-type: none"> Exceptional ability to produce a personal and meaningful response Exceptional ability to realise intentions Realisations demonstrate exceptional understanding of visual language through application of formal elements 												