



HOME LEARNING PLANNER TERM 2

Name:

Form:

Form Room:

Year Leader:

£3.50

HOME LEARNING

"NEVER ALLOW YOUR DAUGHTER OR SON TO TELL YOU THEY DON'T HAVE ANY HOMEWORK"!

Dear Parents / Guardians,

Trusted research by the Education Endowment Foundation (EEF) shows that the impact of doing regular homework over the course a school year is, on average, five months' worth of additional progress, compared to students who fail to do their homework.

To this end I am asking that all parents support our new home learning policy and actively supervise their child or check the completion of each home learning task.

We have undertaken a huge and expensive task this summer by printing 5 individual planners for each year group with pre-set home learning tasks in each for the Autumn Term. They are presented in a way which will help students to visualise the layout of the page which helps them to memorise the information better along with supporting a regular home learning and independent revision programme.

Why knowledge-rich homeworks?

The new curriculum has become more challenging through increased content and the number of examinations at the end of year 11. The Ebbinghaus Forgetting Curve shows us how over time if we do not revisit knowledge we lose some of what we have learned. The secret to success is to regularly revisit knowledge (known as 'spaced retrieval'). This helps transfer the knowledge from the short-term memory to the long-term memory. This not only helps to make 'learning stick' but it also frees up our short-term memory for day to day learning and experiences.

How to use at school

The planner is, more than ever, a key piece of everyday equipment and will be taken to every lesson. During the school week and for home learning, students will be set work based on the knowledge organisers, specific tasks, quizzes or research tasks.

How to use at home

Parents ask how they can help to support their child at home. Some parents worry that they don't have the subject knowledge to help and support. Knowledge organizer booklets will empower parents to know what topics are being studied but also to supervise and even join in with homework. The tasks are in planners and will also be accessible from home through the website. Every home learning has been mapped out for the entire year so that you can guarantee that every day at least one subject homework has been set. This map is in the front of the planner and available on the school website.

Suggested activities

Although some departments will need to set very specific home learning tasks at certain times, students should be spending every evening using their planners for home learning.

Here are some of the activities:

- Students learn information by heart and prove their ability to remember it by writing it out on the lined pages provided in back of planner. A "look, write, cover, copy, check and repeat" approach is recommended. Students then use a green pen to self-assess their work before bringing to lesson.
- Students respond to questions on the same page as the questions are set eg maths.
- Students answer written questions on the lined pages provided in the back of planners.
- Students can test each other or get someone at home to test them by asking questions about the knowledge on the sheet or the particular section they are focused on learning.
- Students can present the information in another way; using the task information to create a mind map, display the knowledge in a table or to make their own version in poster form. They could stick these on the fridge or bedroom wall.
- Other tasks could be research-based (the school LRC is a good starting point as well as the local library where computers are available); practical-based; quizzes; exam-style questions to answer.

I trust this gives parents more of role in their child's learning and guarantees that home learning has been pre-set for the whole year. Although planners with pre-printed tasks are free to students at the start of each term, given the considerable expense involved, replacement planners will be charged at cost price for the particular year group. Different groups have different content and sizes, hence the price differences. Payments to be made in the finance office on the B2 corridor:

Yr7 - £3, Yr8 - £3, Yr9 - £4.50, Yr10 - £4.50, Yr11 - £5.

I thank you for your anticipated support and participation in this new approach. Never allow your daughter or son to tell you they don't have any homework!

Yours faithfully,

R. Carradice

Assistant Principal



Contents

PE After School Clubs	1
Behaviour Guidelines and Rules	2
School Uniform.....	3
Timetable	5
Toilet Pass	6
Home School Agreement.....	7
Absence Record & Messages	9
Everyday Counts & Lost Learning	10
Discussion Guidelines & Proof of Listening	11
Discussion Roles	12
Weekly Attendance.....	13
Homework Rota	15
Homework Tasks	18
Diary	86
Lined Pages	92

Monday	Tuesday	Wednesday	Thursday	Friday
Lunch	Lunch	Lunch	Lunch	Lunch
Fitness Mr McCaw All year groups	Basketball & Trampolining Mr Hardy Mr Duff All year groups	Dance 7,8,9 Dance Studio Miss Bell Girls 5 a aside Football Sports hall Mrs Evans	Trampolining Year 9-13 Mr McCaw	Trampolining Year 7 only Miss Flynn
3 – 4pm	3 – 4pm	3 – 4pm	3 – 4pm	3 – 4pm
Fun Football Sports hall/3G All year Groups Mr Hardy/Mr Duff	Cross Country All year groups Miss Flynn	Fitness Mr Antony All year groups	Multisports All year groups Mr McCaw Mr Donovan	Fitness All year groups Mr McCaw
Fitness Mr Antony	Year 8 Football Mr K.Devlin	Year 7 Girls Football Mr Antony	Year 7 Boys Football Week A Mrs Lee Week B Mrs Evans	Year 7 Boys Football Mr Casey/Mr Ogilvie
Year 9 Football Training Mr Donovan	Year 10 Football Mr McCaw			
Multisport Sportshall Week A Mrs Evans Week B Mrs Lee				

Behaviour Guidelines and Rules

We have 3 simple expectations for all members of the school community –

- Be safe
- Be kind
- Try your best

1. Classroom Behaviour

- Always do as staff ask.
- Listen to members of staff and others.
- Do not interrupt, shout out or talk over others.
- Hang coats and place bags in an appropriate place not on desks/tables.
- Bring basic equipment and planner to lessons.
- Ensure the planner is out and open on today's date in every lesson.
- Enter room in an orderly manner and complete a retrieval activity.
- Sit in the seat assigned to you by your teacher.
- Complete all learning tasks to the best of your ability.
- Face the member of staff talking to you.
- Put your hand up to answer or ask a question.
- Value, respect and be kind to others.
- Take pride in your classroom.
- Do not eat or chew gum.
- Complete all pre-set homework in planners

2. Around the School

- Always do as staff ask.
- Go outside at break and lunchtime – leave the school by the nearest exit
- Only enter the building for the dining hall at finger A.
- Only enter the building for the main hall between Level 1 C and B finger.
- Walk sensibly on the left.
- Take pride in your school.
- •At lunchtime and after break line up accordingly.
- Put litter in the bin; don't drop it.
- Do not swear.
- Do not run or shout indoors.
- Do not eat or drink outside dining areas (except for plain water).

3. Be kind – at Kenton School we strongly uphold our motto “All Different All Equal”

- Students should respect and tolerate all differences.
- Do not use racist, sexist, homophobic or any other insulting, bullying and abusive language and behaviour. (see Anti Bullying Policy)
- Do not use social media sites to post offensive or inappropriate comments or pictures. Always be respectful and take care if accessing social network sites such as Facebook, Snap chat or Instagram.

1. Mobile Phones

Mobile phones and other electronic devices must not be seen on school site. If a mobile phone is seen in school it will be confiscated and given to the Year Leader.

First offence: The phone will be removed and returned to the child at the end of the day.

Second offence: The phone will be removed and parents will be invited to attend a meeting with the appropriate YL where the phone will be given back.

Third offence: The phone will be held in a safe and secure place for a period of a week and then returned to the child.

Fourth offence: The phone will be banned from being in school for the rest of the term.

Emergency phone calls can be made from the Year Office or Reception. If students need to contact parents during the day they should do this via school staff only.

2. Smoking

Kenton School has zero tolerance on smoking, including electronic devices, to promote good health and benefit all site users.

If you are caught smoking, or are in the company of others who are caught smoking, the following procedure will apply.

First Offence – The Consequence Room. Parents contacted.

Second Offence – Parents are required to visit the school for a meeting with the Year Leader. Placement in the Consequence Room.

Third Offence – Parents will be asked to meet with the Vice Principal (Behaviour). Fixed Term Exclusion.

Persistent refusal to follow an instruction designed to protect people's health will be considered a serious offence, which could lead to a permanent exclusion.

3. Fire Alarms

Maliciously and deliberately setting off the fire alarm in school will lead to a permanent exclusion. The mass disruption this causes to the school population cannot be tolerated.

4. Drugs

Kenton School has a zero tolerance on drugs and psycho active substances. Any student carrying or using unlicensed or illegal drugs could be permanently excluded.

5. Toilets

Students should ensure that visits to the toilet take place at break and lunchtime and not during lessons. Students with medical passes are an exception to this.

Praise and Consequence Systems

The Consequence System is for negative behaviours that you make during lessons and your teachers will issue these.

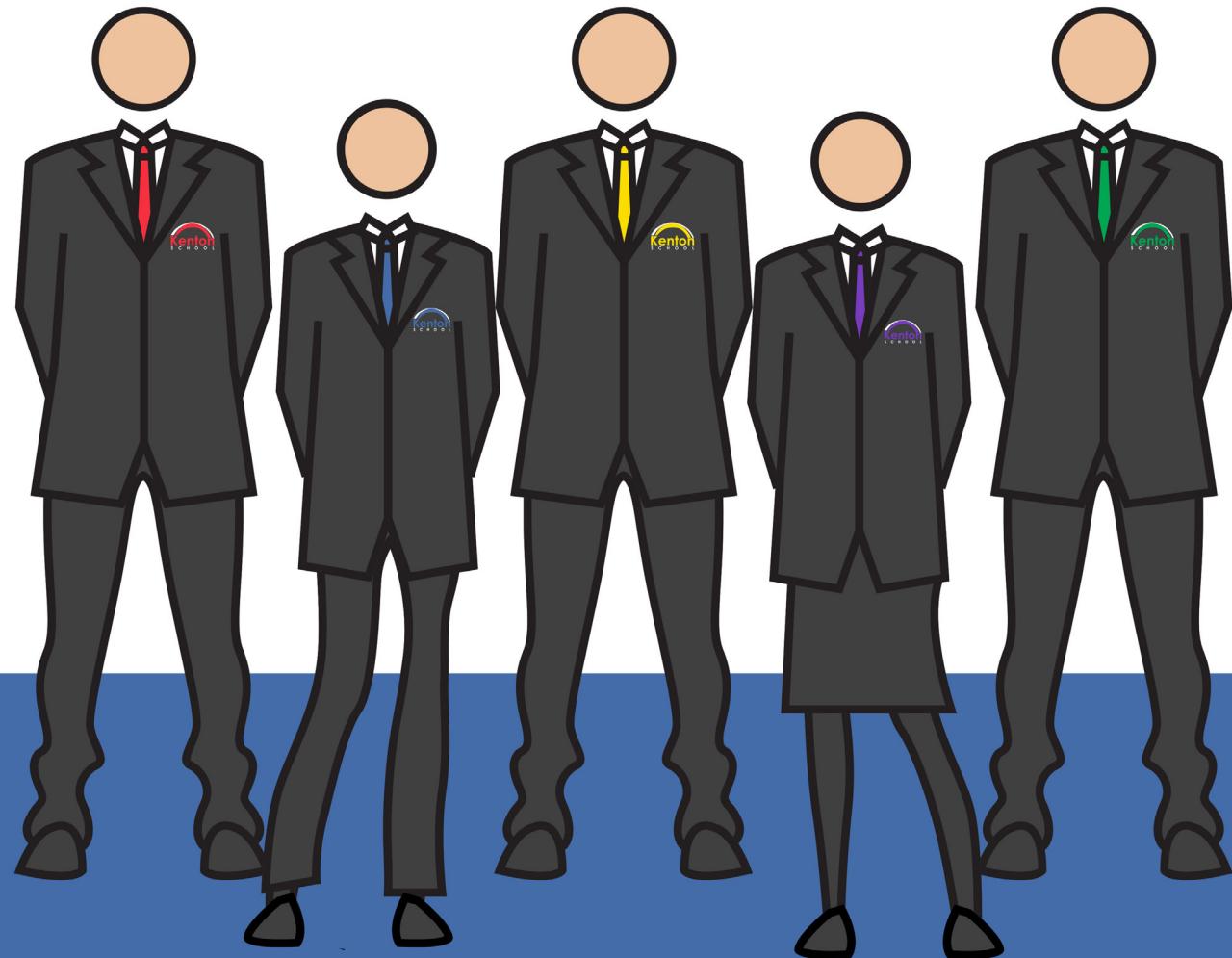
C1 - Verbal Warning. C2 - Verbal Warning. C3 - Final Warning. C4 - Removal to Reflection Room and same night detention. C5 - Pastoral one hour detention. C6 - Full day in the Reflection Room. C7 – Exclusion.

The Praise System rewards positive behaviours and your teachers will award you these for doing well in lessons.

P1 – Verbal Praise. P2 – Praise in Planner. P3 – Praise Points on SIMS. P4 – Home Contact. P5 – Entry to Positive Prize Draw. P6 – School Trip. P7 – Department Student of the Half Term. P8 – Principal Commendation.



School Uniform

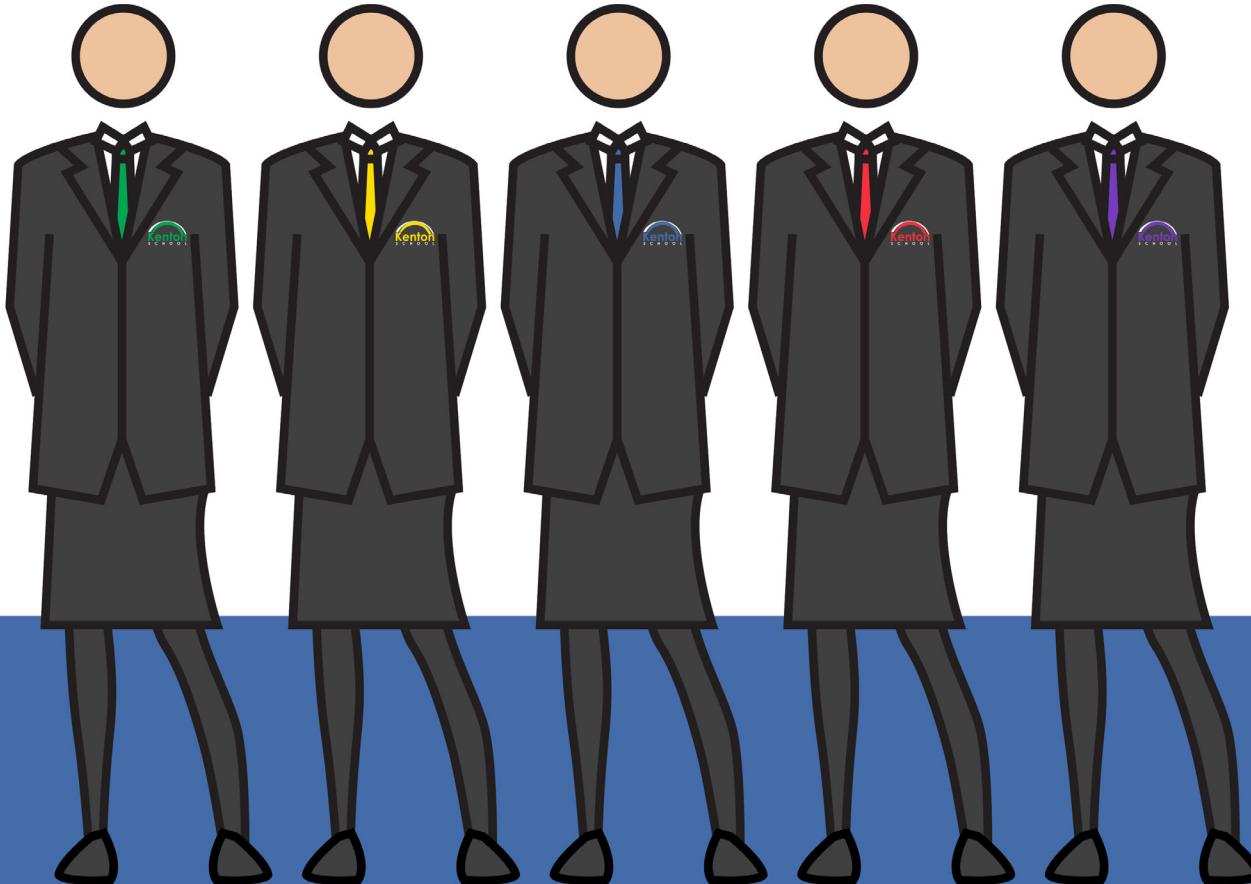


- Black Year group blazer
- Year group tie
- White shirt
- Black trousers
- Plain black shoes
with no branding
- Girls can wear a black skirt
or black trousers

- NO** trainers
NO boots
NO lycra skirts
NO canvas trousers
NO jeans
NO leggings or jeggings
NO tracksuit bottoms
NO trousers tucked in socks



School Uniform - Skirts



Our uniform policy states that either black school trousers or a black skirt should be worn by students. Students who choose to wear skirts should note they should not be made from lycra. Skirts should also be of a sensible length. At their shortest, skirts should fall to just above the knee.

Some examples of appropriate school skirts can be found below.

Please note that this is a guide.

Parents are entitled to purchase suitable skirts from any supplier or shop, not just those shown below.



ASDA

Black School
Pleated Skirt

From £6



TESCO

F&F Permanent
Pleat Skirt

£5



M&S

Senior Girls'
Skater Skirt

£10 - £14



MATALAN

Girls Flippy
School Skirt

£5.50 - £7.50

NO lycra skirts

NO leggings

NO canvas trousers

NO jeans

Timetable Week A

BREAK 10.40am - 11.00am

LUNCH 1.00pm - 1.45pm

Timetable Week B

BREAK 10.40am - 11.00am

LUNCH 1.00pm - 1.45pm



TOILET PASS



Date Subject Teacher name & sign

Date Subject Teacher name & sign

Kenton School Home School Agreement

Be Safe, Be Kind, Try Your Best

Kenton School's Home School Agreement is a vital document in our partnership between home, school and students. This is a commitment by all three partners in sharing our responsibility for making Kenton School community one in which we are all different and all equal and where we champion outstanding teaching and learning for all students so that knowledge is embedded and disadvantage is not a barrier to learning.

As a school we want all of our students to reach their potential so that they are well placed for a life beyond school. Ensuring that we have confident, happy and resilient students who treat others with compassion and respect is central to our agreement.

As a parent/carer I will:

Attendance and Punctuality

- Ensure my child's attendance is 97% or above.
- Promptly inform the school every day that my child is absent.

Behaviour

- Encourage my child to behave well and follow our Praise and Consequences system.
- Work in partnership with the school to find solutions if behaviour is not acceptable.
- Support the school if sanctions are necessary.

Learning and Teaching

- Take an active part in my child's learning, through encouragement, providing learning opportunities, and showing my own interest in and value in learning.
- Praise effort and achievement when appropriate.
- Seek and respond to the school's advice.
- Encourage a love of reading for pleasure at home.

School Ready

- Ensure my child gets the right amount of sleep, the best diet possible and the best possible support to succeed.
- Ensure my child wears the correct uniform, has the right equipment and avoids extreme hair styles.

Home Learning

- Provide the right conditions for my child's home learning.
- Spend time with my child to provide help and assistance with home learning.
- Check home learning has been completed to a high standard and sign off.
- Be aware of and stick to the pre-set home learning schedule.

School Life

- Support school events and encourage participation in extra-curricular opportunities.
- Support parent's evenings, open evenings and information giving meetings.

Communications

- Make the school aware of anything that may affect work, behaviour or well-being.
- Discuss your child's progress with teachers.
- Work with form tutors, attendance officers and Year Leaders to make sure all information is up to date.

Parent/Carer Signature:

As a student, I will:

Attendance and Punctuality

- Make sure my attendance is 97% or above.
- Show resilience in avoiding 'unnecessary' absences.
- Arrive on site by 8.15am.

Behaviour

- Behave well on my journey to and from school.
- Behave well in and out of lessons and follow the school rules (Be Safe, Be Kind, Try Your Best).
- Respect and care for others, (we are all equal and all different) and their property including school property.

Learning and Teaching

- Fully engage in my learning, going beyond passive learning so as to become a pro-active, participant learner.
- Help other students to learn during collaborative learning moments.
- Be aware of the Kenton Learning Cycle and therefore understand how, when and why different parts of the lesson happen.

School Ready

- Wear our new uniform with a sense of pride and belonging.
- Bring the correct equipment to school every day (P.E. kit when needed, planner, pens, pencils, ruler, eraser, reading book . . .

Home Learning

- Look after my planner which includes all home learning tasks.
- Try my best at all home learning tasks.
- Use the home Learning Schedule to make sure tasks are fulfilled every day.



- Hand in all home learning tasks on time and meet deadlines.
- Show my planner to my parents/carers and make sure they sign off all tasks.

School Life

- Find out what opportunities there are and get involved.
- Set a good example to pupils from our primary feeder schools on site and in the community.
- Be a good ambassador for the school.

Communications

- Give all letters, notes, reports to parents the same day as you receive them.
- Talk to parents, teachers, Year Leaders about any concerns you may have.

Student Signature:

School Life

- Offer families every opportunity to get involved in the life of the school.
- Promote opportunities for extra-curricular activities to students and inform home of upcoming dates and events.

Communications

- Ensure information is discreetly given to the appropriate staff.
- Give parents/carers regular information about progress and achievement.
- Make sure we listen to concerns and do our best to respond promptly.
- Ensure confidentiality.

Head Teacher Signature:

S Holmes-Cone .

As a school, we will:

Attendance and Punctuality

- Inform home as soon as possible if a student is absent without an explanation.
- Encourage and reward good attendance.
- Employ dedicated Attendance Officers to work with home and students.

Behaviour

- Encourage and reward high standards of behaviour with a school praise system.
- Promote a code of conduct that has consequences for poor choices.
- Inform home of any concerns or successes.

Learning and Teaching

- Create a wide, challenging and inclusive curriculum.
- Use the Kenton Learning Cycle to plan and deliver high quality and challenging lessons.
- Give regular verbal and written feedback.
- Develop the literacy, oracy and numeracy of students.
- Use effective questioning strategies to challenge and develop student responses in the classroom.

School Ready

- Maintain high standards regarding uniform, equipment, personal standards.
- Give plenty notice if specific equipment is needed.

Home Learning

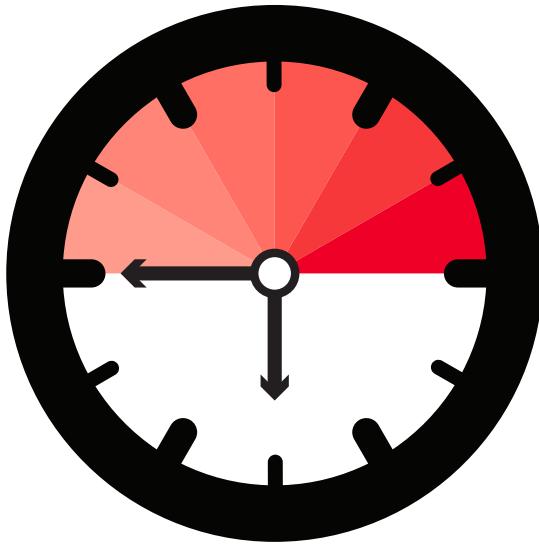
- Plan and pre-set a whole home learning programme.
- Provide three planners per year which include all home learning tasks.
- Share home learning tasks on our school website as well as paper copies.
- Allow students to complete missed home learning in a same day catch-up detention.
-

Absence record

Messages

EVERY DAY COUNTS

Lost learning
through lateness is a
BIG DEAL



0 days off school | 100% attendance
PERFECT

2 days off school | 99% attendance
EXCELLENT

5 days off school | 97% attendance
GOOD

Good chance of success and progress

10 days off school | 95% attendance
CONCERN

LESS CHANCE OF SUCCESS AND PROGRESS

20 days off school | 90% attendance
BIG CONCERN

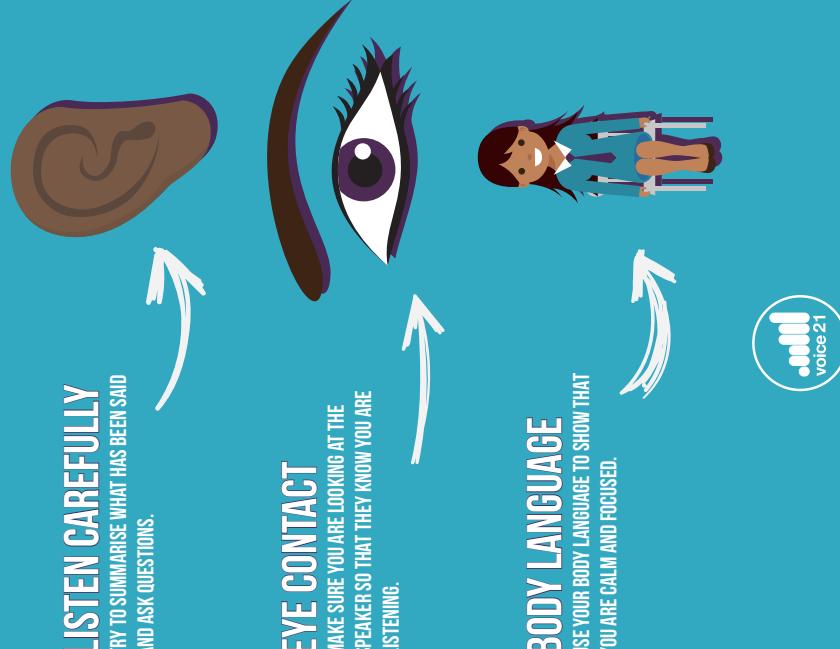
30 days off school | 85% attendance
HUGE CONCERN

VERY HARMFUL TO YOUR SUCCESS AND PROGRESS

EVERY MINUTE COUNTS

- 5 minutes late every day - 3 days lost!
- 10 minutes late every day - 6.5 days lost!
- 15 minutes late every day - 10 days lost!
- 20 minutes late every day - 13 days lost!
- 30 minutes late every day - 19 days lost!

GIVING PROOF OF LISTENING MEANS



DISCUSSION GUIDELINES



Discussion Roles

Discussion roles help students to manage talk and encourage the development of certain speaking and listening skills.



Instigator

Starts the discussion or opens up a new topic for discussion

Will say:

I would like to start by saying ...
I think we should consider ...
We haven't yet talked about ...
Let's also think about ...



Prober

Digs deeper into the argument, asks for evidence or justification of ideas

Will say:

What do you think would be the effect of ...?
Why do you think ...?
Can you provide an example to support what you are saying?



Challenger

Gives reasons to disagree or presents an alternative argument

Will say:

I disagree with you because ...
You mentioned X but what about ...
To challenge you X, I think ...
I understand your point of view, but have you thought about ...?

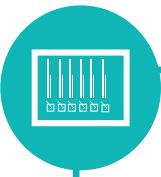


Clarifier

Simplifies and makes things clearer by asking questions

Will say:

What do you mean when you say ...?
Can you explain a bit more about ...?
Does that mean ...?
Please can you clarify what you meant by ...?



Builder

Develops, adds to or runs with an idea

Will say:

I agree, and would like to add...
Building on that idea, I think ...
Linking to what X said, I think..



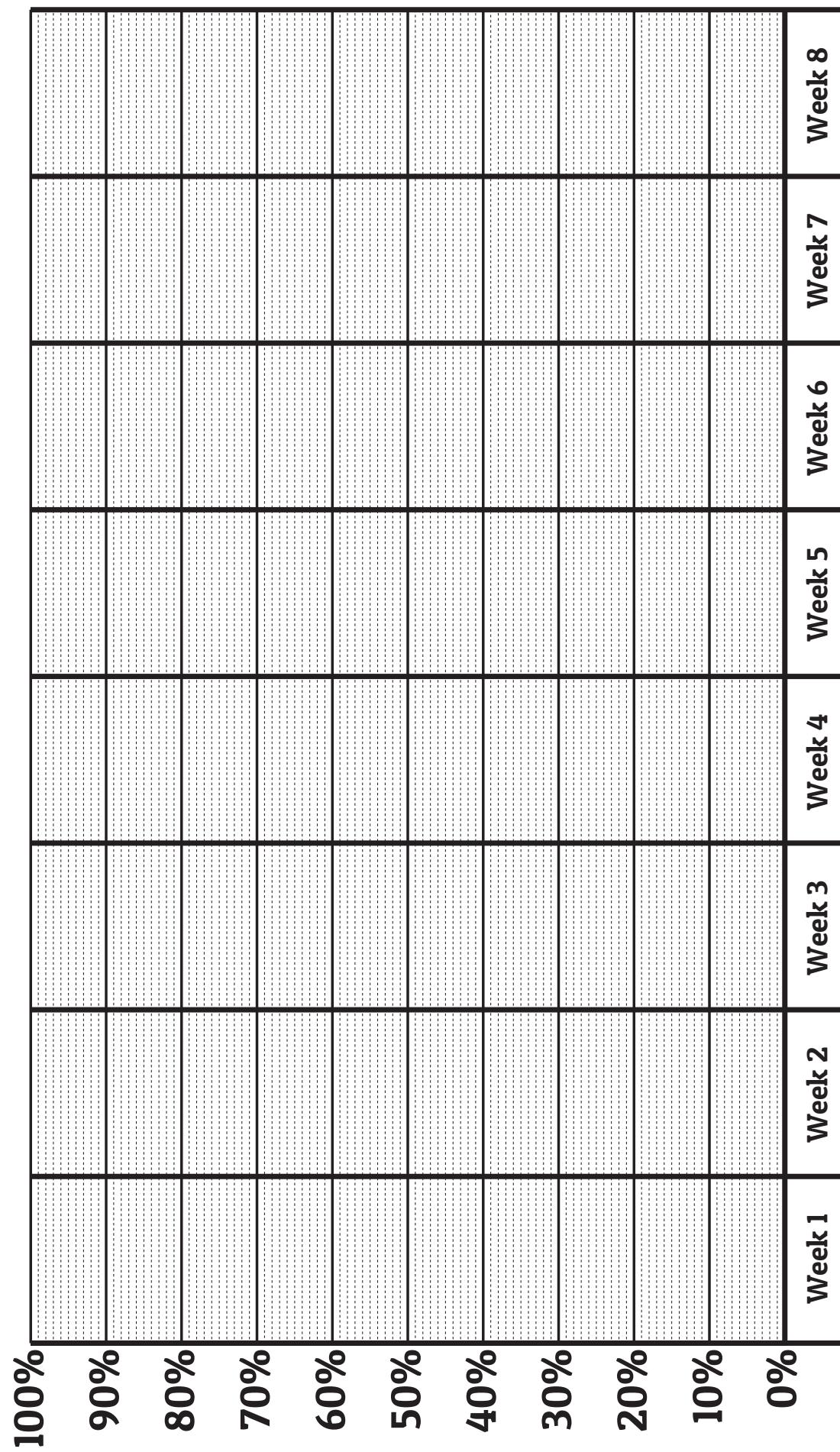
Summariser

Identifies the main ideas from the discussion. This might be during the discussion, to help move the conversation forward, or at the end of the discussion.

Will say:

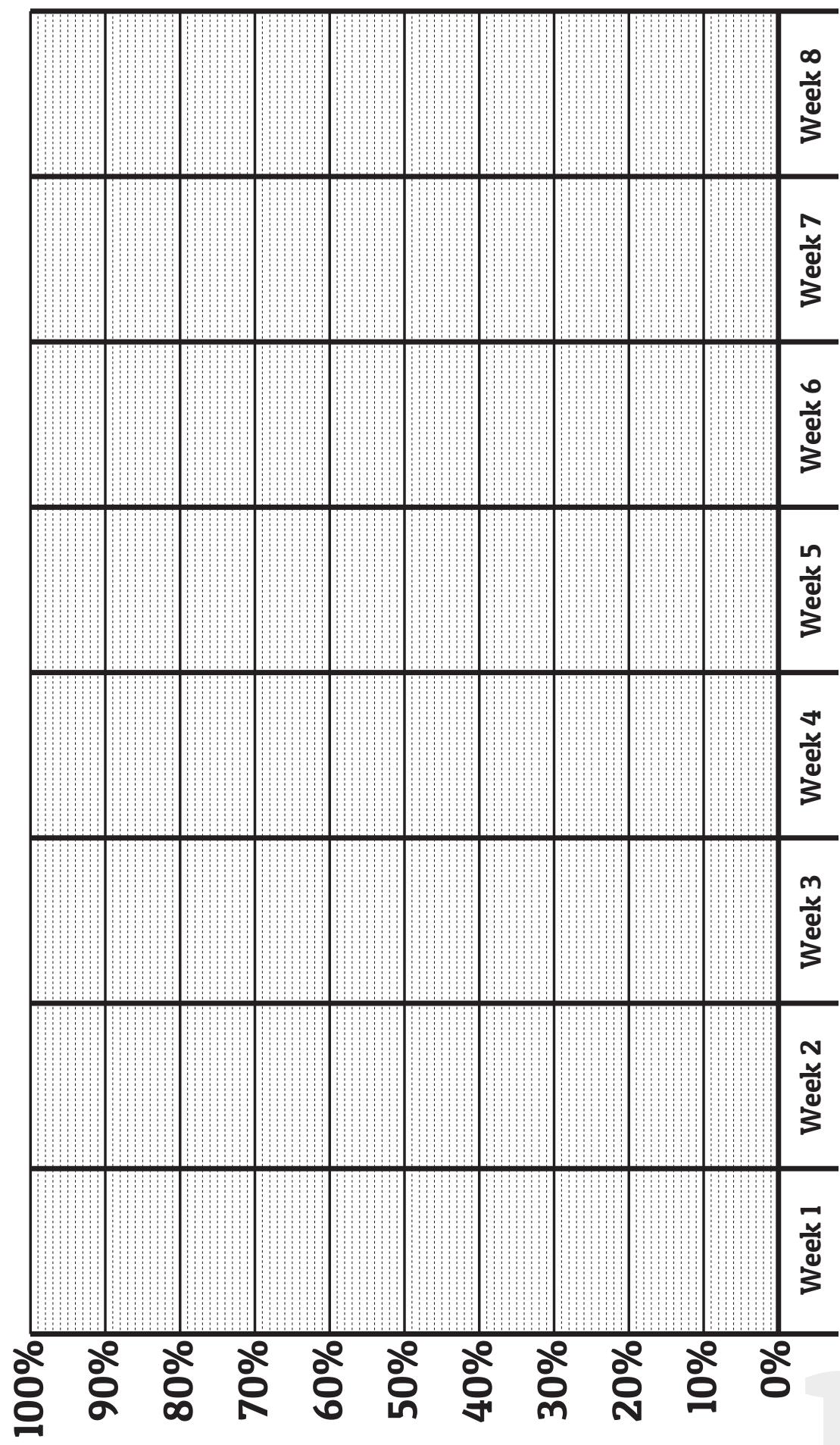
Overall, the main points were ...
The main ideas raised today were ...
Our discussion focused on ...
The three main things we talked about were ...

My Weekly Attendance - Half Term 1



13

My Weekly Attendance - Half Term 2



14

Homework Rota

Week 1

Monday 6 January 2020	
Tuesday 7 January 2020	Maths 1
Wednesday 8 January 2020	Open Pot Opt 2 1
Thursday 9 January 2020	Science, Tri Sci or Open Pot 1
Friday 10 January 2020	Creative Arts Opt 1

Week 2

Monday 13 January 2020	English Language 1, Hum Opt 1
Tuesday 14 January 2020	Maths 2
Wednesday 15 January 2020	Open Pot Opt 2 2
Thursday 16 January 2020	Science, Tri Sci or Open Pot 2
Friday 17 January 2020	Creative Arts Opt 2

Week 3

Monday 20 January 2020	English Literature 1, Hum Opt 2
Tuesday 21 January 2020	Maths 3
Wednesday 22 January 2020	Open Pot Opt 2 3
Thursday 23 January 2020	Science, Tri Sci or Open Pot 3
Friday 24 January 2020	Creative Arts Opt 3

Week 4

Monday 27 January 2020	English Language 2, Hum Opt 3
Tuesday 28 January 2020	Maths 4
Wednesday 29 January 2020	Open Pot Opt 2 4
Thursday 30 January 2020	Science, Tri Sci or Open Pot 4
Friday 31 January 2020	Creative Arts Opt 4

Homework Rota

Week 5

Monday 3 February 2020	English Literature 2, Hum Opt 4
Tuesday 4 February 2020	Maths 5
Wednesday 5 February 2020	Open Pot Opt 2 5
Thursday 6 February 2020	Science, Tri Sci or Open Pot 5
Friday 7 February 2020	Creative Arts Opt 5

Week 6

Monday 10 February 2020	English Language 3, Hum Opt 5
Tuesday 11 February 2020	Maths 6
Wednesday 12 February 2020	Open Pot Opt 2 6
Thursday 13 February 2020	Science, Tri Sci or Open Pot 6
Friday 14 February 2020	Creative Arts Opt 6

Week 7

Monday 24 February 2020	English Literature 3, Hum Opt 6
Tuesday 25 February 2020	Maths 7
Wednesday 26 February 2020	Open Pot Opt 2 7
Thursday 27 February 2020	Science, Tri Sci or Open Pot 7
Friday 28 February 2020	Creative Arts Opt 7

Week 8

Monday 2 March 2020	English Language 4, Hum Opt 7
Tuesday 3 March 2020	Maths 8
Wednesday 4 March 2020	Open Pot Opt 2 8
Thursday 5 March 2020	Science, Tri Sci or Open Pot 8
Friday 6 March 2020	Creative Arts Opt 8

Homework Rota

Week 9

Monday 9 March 2020	English Literature 4, Hum Opt 8
Tuesday 10 March 2020	Maths 9
Wednesday 11 March 2020	Open Pot Opt 2 9
Thursday 12 March 2020	Science, Tri Sci or Open Pot 9
Friday 13 March 2020	Creative Arts Opt 9

Week 10

Monday 16 March 2020	English Language 5, Hum Opt 9
Tuesday 17 March 2020	Maths 10
Wednesday 18 March 2020	Open Pot Opt 2 10
Thursday 19 March 2020	Science, Tri Sci or Open Pot 10
Friday 20 March 2020	Creative Arts Opt 10

Week 11

Monday 23 March 2020	English Literature 5, Hum Opt 10
Tuesday 24 March 2020	Maths 11
Wednesday 25 March 2020	Open Pot Opt 2 11
Thursday 26 March 2020	Science, Tri Sci or Open Pot 11
Friday 27 March 2020	Creative Arts Opt 11

Week 12

Monday 30 March 2020	English Language 6, Hum Opt 11
Tuesday 31 March 2020	Maths 12
Wednesday 1 April 2020	Open Pot Opt 2 12
Thursday 2 April 2020	Science, Tri Sci or Open Pot 12
Friday 3 April 2020	Creative Arts Opt 12

Year 11 Art and Design

Art & Design

Homework 1

Personal project artist research 3

Artist 3 should link to your previous artist research and studies but provide a different angle to help develop new work and explore new media and techniques.

Research your chosen artist. Investigate the style and medium of their work and the meaning behind their work. Provide personal opinions about their work and explain how you intend to develop your work in the style of this artist.

Homework 2

Contextual Research

To gain higher marks you need to provide context to your projects. The word **Context** ...
‘The circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood.’

You might decide to research and provide information on: the history of your project, social context, news reports, research statistics/ facts and figures, social media, dictionary definition.

Homework 3

Take Personal Photos

Your work must have a personal element to help you access the best grades and taking photos is the easiest way to achieve this. Think about staging your photos, asking a friend to be your model, theming and props. When taking your photos ensure you have good lighting and take at least 25 photos so you can evaluate them and use them in further work.

Homework 4

Complete annotation in your sketchbook

All work should be annotated. This should include information about your thought process to ‘why’ you have selected to complete this piece in the style and reference your intentions to how this will influence your future work. See your teacher for annotation support sheets.

Art - Ceramics

Year 11 Ceramics

Homework 1

Attend after school intervention to produce one additional ceramics sample piece to support assessment objectives 1-4. It must use at least two different techniques and reflect the work of your theme and artists.

Homework 2

Attend after school intervention to produce one additional ceramics sample piece to support assessment objectives 1-4. It must use at least two different techniques and reflect the work of your theme and artists.

Homework 3

Attend after school intervention to produce one additional ceramics sample piece to support assessment objectives 1-4. It must use at least two different techniques and reflect the work of your theme and artists.

Homework 4

Attend after school intervention to produce one additional ceramics sample piece to support assessment objectives 1-4. It must use at least two different techniques and reflect the work of your theme and artists.

Year 11 Graphics

Art - Graphics

Homework 1

Personal project artist research 3

Artist/Designer 3 should link to your previous artist research and studies but provide a different angle to help develop new work and explore new media and techniques.

Research your chosen artist. Investigate the style and medium of their work and the meaning behind their work. Provide personal opinions about their work and explain how you intend to develop your work in the style of this artist.

Homework 2

To gain higher marks you need to provide context to your projects. The word **Context** ...

'The circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood.'

You might decide to research and provide information on: the history of your project, social context, news reports, research statistics/ facts and figures, social media, dictionary definition. Consider what you are designing for and your brief. This will change the context and meaning of your work.

Homework 3

Take Personal Photos

Your work must have a personal element to help you access the best grades and taking photos is the easiest way to achieve this. Think about staging your photos, asking a friend to be your model, theming and props. When taking your photos ensure you have good lighting and take at least 25 photos so you can evaluate them and use them in further work.

Homework 4

Complete annotation in your sketchbook

All work should be annotated. This should include information about your thought process to 'why' you have selected to complete this piece in the style and reference your intentions to how this will influence your future work. See your teacher for annotation support sheets.

Year 11 Photography

Art - Photography

Homework 1

Show evidence of carrying out shoots outside of school or attend weekly catch up sessions on Tuesday after school in A114 or F119
Borrow a DSLR or use your phone.
Upload to OneDrive or bring your phone cable into school to upload.

Homework 2

Show evidence of carrying out shoots outside of school or attend weekly catch up sessions on Tuesday after school in A114 or F119
Borrow a DSLR or use your phone.
Upload to OneDrive or bring your phone cable into school to upload.

Homework 3

Show evidence of carrying out shoots outside of school or attend weekly catch up sessions on Tuesday after school in A114 or F119
Borrow a DSLR or use your phone.
Upload to OneDrive or bring your phone cable into school to upload.

Homework 4

Show evidence of carrying out shoots outside of school or attend weekly catch up sessions on Tuesday after school in A114 or F119
Borrow a DSLR or use your phone.
Upload to OneDrive or bring your phone cable into school to upload.

Art - Textiles

Year 11 Textiles

Homework 1

Attend one after school intervention to produce one additional textile sample to the work you have been set in class. It must combine 3 textile techniques and reflect the work of your theme and artist's.

Homework 2

Attend one after school intervention to produce one additional textile sample to the work you have been set in class. It must combine 3 textile techniques and reflect the work of your theme and artist's.

Homework 3

Attend one after school intervention to produce one additional textile sample to the work you have been set in class. It must combine 3 textile techniques and reflect the work of your theme and artist's.

Homework 4

Attend one after school intervention to produce one additional textile sample to the work you have been set in class. It must combine 3 textile techniques and reflect the work of your theme and artist's.

English Language

Year 11 homework Term 2- English Language Component 1

Task 1:

Read text 1 up to line 22.

- a) What does the adjective 'bewildering' suggest about the wife's feelings when going into the room?
- b) Underline as many examples of alliteration as you can. Annotate what the possible effect might be.
- c) Highlight any quotations that give you a clue about what 'the wife' is like/ what she is feeling?
- d) Using those quotes, answer the following question:
What impression do you get of the wife from lines 1-22? You must refer to the text to support your answer.

Remember,

(Quote+Inference) x7

Task 2:

Continue with text 1 from your last homework.

- a) Read lines 23- 39.
How does the writer portray the husband and his relationship with his wife in these lines?
Consider: what happens, the writer's use of language, the effect on the reader. Select 7 quotes to support your ideas and answer using the structure: (Quote+ inference) x7.
- b) In your own words, summarise what you think is happening so far in the narrative. Why do you think this? Which clues helped you infer this?

Task 3:

Continue with text 1 from your last homework.

- a) Read the whole passage. How far do you agree with the following statement: "The writer encourages the reader to feel sympathy for the wife"? You should write about:
 - Your own impression of the wife's actions, thoughts and feelings throughout the passage,
 - How the writer creates these impressions

Select 7 quotes to support your ideas and answer using the structure: (Quote+ inference) x7.

English Language

Task 4:

Read text 2.

"The writer describes the house in a way that successfully brings it to life." To what extent do you agree with this view?

Use the grid below to help you- consider your own impressions of the house as presented here and in the passage as a whole; how the writer has created these impressions.

Quote	Analysis (implied meaning, connotations and effects)	To what extent do you agree (completely agree, somewhat agree, completely disagree)
The trees parted like a curtain and suddenly there it was, cloaked in fog, looming atop a weed-choked hill.		
The house.		
in his stories the house was always a bright, happy place—big and rambling, yes, but full of light and laughter.		
What stood before me now was no refuge from monsters but a monster itself, staring down from its perch on the hill with vacant hunger.		
Trees burst forth from broken windows and skins of scabrous ¹ vine gnawed at the walls like antibodies attacking a virus as if nature itself had waged war against it		
but the house seemed unkillable, resolutely upright despite the wrongness of its angles and the jagged teeth of sky visible through sections of collapsed roof.		
waist-high weeds to the porch		
all broken tile and rotting wood		

English Language

smeared glass		
eerie silence		
I circled the house looking for another way in, taking the measure of the place, but it seemed almost without measure, as though with every corner I turned the house sprouted new balconies and turrets and chimneys.		
a doorless doorway, bearded with vines, gaping and black; an open mouth just waiting to swallow me.		
tomb-dark hallway		
what looked for all the world like skins hanging from hooks.		
coats rotted to rags and green with age.		
Each room was a disaster more incredible than the last.		
Newspapers gathered in drifts.		
Scattered toys, evidence of children long gone, lay skinned in dust.		
Creeping mold had turned window-adjacent walls black and furry.		
Fireplaces were throttled with vines that had descended from the roof and begun to spread across the oors like alien tentacles.		
The kitchen was a science experiment gone terribly wrong—entire shelves of jarred food had exploded from sixty seasons of		

English Language

looking stains		
light-starved corridor		
rickety staircase		
steps groaned		

Task 5:

It's important that you know how to structure a successful narrative. Use the title 'The Gift' to plan a narrative.

Mind map of ideas:

1: Who are your characters?

2: What will happen in each of your 5-6 paragraphs? Beginning, middle and end?

3: What specific features will you zoom in on and describe?

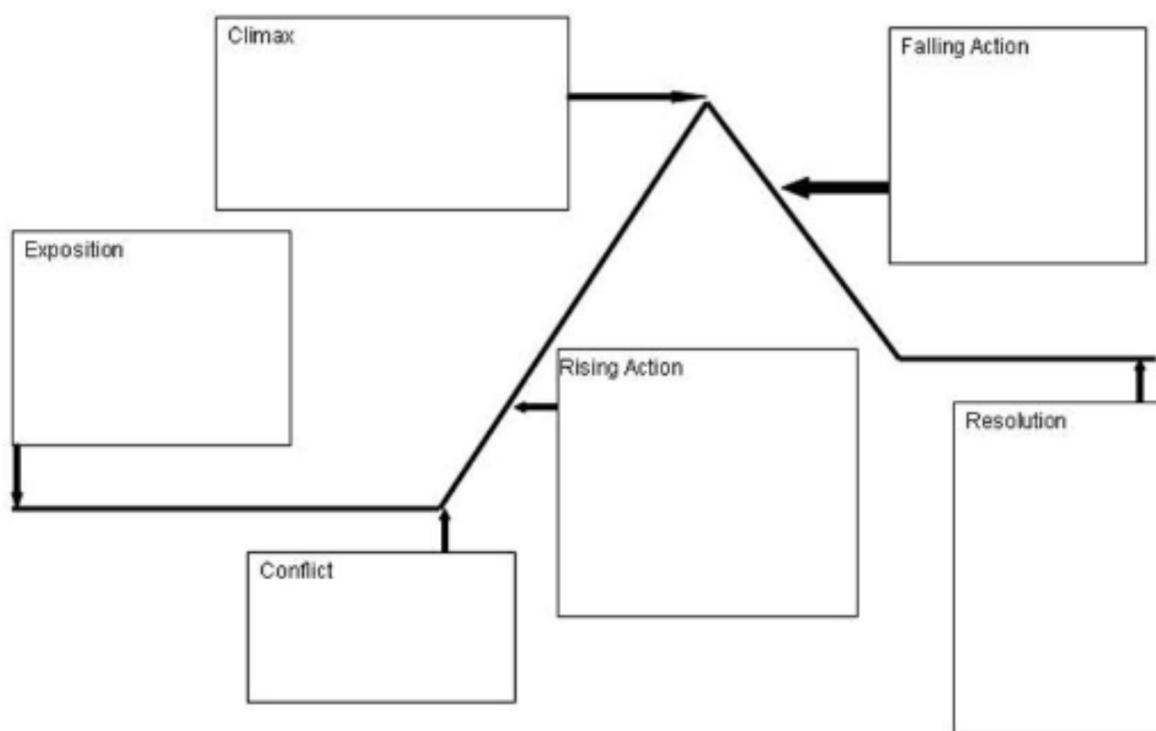
4: How will you engage your reader from the start?

5: How will you gain structural marks? E.g. Foreshadowing, same sentence at the start and end.

English Language

Task 6:

Plot your best idea for your 'The Gift' narrative on the diagram below:



Task 7:

Draft your climax. Try to include a variety of sentence structures and ambitious vocabulary

Other titles to use for narrative planning revision:

Guilt

Write a story beginning with 'He just didn't seem to notice'

The unexpected visitor

The holiday

English Language Text 1

The First Party

Read carefully the following passage. A young, newly-married woman is at her first party with her husband.

After the dimness of the verandah, the bewildering brightness of the room made her stumble against the unseen doorstep. Her nervousness edged towards panic, and the darkness seemed a forsaken friend, but her husband was already steadying her into the room.

'My wife,' he said in English, and the alien sounds softened the awareness of this relationship.

The smiling, tall woman came towards them with outstretched hands and she put her own limply into the other's firm grasp.

'How d'you do?' said the woman.

'How d'you do?' said the fat man beside her.

'I am very well, thank you,' she said in the low voice of an uncertain child repeating a lesson. Her shy glance avoided their eyes.

They turned to her husband, and in the warm current of their friendly ease she stood coldly self-conscious.

'I hope we are not too early,' her husband said.

'Of course not; the others are late. Do sit down.'

She sat on the edge of the big chair, her shoulders drooping, nervously pulling her sari over her head as the weight of its heavy gold embroidery pulled it back.

'What will you drink?' the fat man asked her.

'Nothing, thank you.'

'Cigarette?'

'No, thank you.'

Her husband and the tall woman were talking about her, she felt sure. Pin-points of discomfort pricked her and she smiled to hide them.

The woman held a wine glass in one hand and a cigarette in the other. She wondered how it felt to hold a cigarette with such self-confidence; to flick the ash with such assurance. The woman had long nails, pointed and scarlet. She looked at her own - unpainted, cut carefully short - wondering how anyone could eat, work, wash with those claws dipped in blood. She drew her sari over her hands, covering her rings and bracelets, noticing the other's bare wrists, like a widow's.

English Language Text 1

'Shy little thing, isn't she, but charming,' said the woman as if soothing a frightened child.

'She'll get over it soon. Give me time,' her husband laughed. She heard him and blushed, wishing to be left unobserved and grateful for the diversion when other guests came in.

She did not know whether she was meant to stand up when they were being introduced, and shifted uneasily in the chair, half rising; but her husband came and stood by her, and by the pressure of his hand on her shoulder she knew she must remain sitting.

She was glad when polite formalities ended and they forgot her for their drinks, their cigarettes, their talk and laughter. She shrank into her chair, lonely in her strangeness yet dreading approach. She felt curious eyes on her and her discomfort multiplied them. When anyone came and sat by her she smiled in cold defense, uncertainty seeking refuge in silence, and her brief answers crippled conversation. She found the bilingual patchwork distracting, and its pattern, familiar to others, with allusions and references unrelated to her own experiences, was distressingly obscure. Overheard light chatter appealing to her woman's mind brought no relief of understanding. Their different stresses made even talk of dress and appearance sound unfamiliar. She could not understand the importance of relating clothes to time and place and not just occasion; nor their preoccupation with limbs and bodies, which should be covered, and not face and features alone. They made problems about things she took for granted.

Her bright rich clothes and heavy jewellery oppressed her when she saw the simplicity of their clothes. She wished she had not dressed so, even if it was the custom, because no one seemed to care for customs, or even know them, and looked at her as if she were an object on display. Her discomfort changed to uneasy defiance, and she stared at the strange creatures around her. But her swift eyes slipped away in timid shyness if they met another's.

Her husband came at intervals that grew longer with a few gay words, or a friend to whom he proudly presented 'My wife'. She noticed the never-empty glass in his hand, and the smell of his breath, and from shock and distress she turned to disgust and anger. It was wicked, it was sinful to drink, and she could not forgive him.

She could not make herself smile any more but no one noticed and their unconcern soured her anger. She did not want to be disturbed and was tired of the persistent 'Will you have a drink?', 'What will you drink?', 'Sure you won't drink?' It seemed they objected to her not drinking, and she was confused by this reversal of values. She asked for a glass of orange juice and used it as protection, putting it to her lips when anyone came near.

English Language Text 2

A vast, lunar bog stretched away into the mist from either side of the path, just brown grass and tea-colored water as far as I could see, featureless but for the occasional mound of piled-up stones. It ended abruptly at a forest of skeletal trees, branches spindling up like the tips of wet paint brushes, and for a while the path became so lost beneath fallen trunks and carpets of ivy that navigating it was a matter of faith. I wondered how an elderly person like Miss Peregrine would ever be able to negotiate such an obstacle course. She must get deliveries, I thought, though the path looked like it hadn't seen a footprint in months, if not years.

I scrambled over a giant trunk slick with moss, and the path took a sharp turn. The trees parted like a curtain and suddenly there it was, cloaked in fog, looming atop a weed-choked hill. The house. I understood at once why the boys had refused to come.

My grandfather had described it a hundred times, but in his stories the house was always a bright, happy place—big and rambling, yes, but full of light and laughter.

What stood before me now was no refuge from monsters but a monster itself, staring down from its perch on the hill with vacant hunger. Trees burst forth from broken windows and skins of scabrous vine gnawed at the walls like antibodies attacking a virus—as if nature itself had waged war against it—but the house seemed unkillable, resolutely upright despite the wrongness of its angles and the jagged teeth of sky visible through sections of collapsed roof.

I tried to convince myself that it was possible someone could still live there, run-down as it was. Such things weren't unheard of where I came from—a falling-down wreck on the edge of town, curtains permanently drawn, that would turn out to have been home to some ancient recluse who'd been surviving on ramen and toenail clippings since time immemorial, though no one realizes it until a property appraiser or an overly ambitious census taker barges in to find the poor soul returning to dust in a La-Z-Boy. People get too old to care for a place, their family writes them off for one reason or another—it's sad, but it happens. Which meant, like it or not, that I was going to have to knock.

I gathered what scrawny courage I had and waded through waist-high weeds to the porch, all broken tile and rotting wood, to peek through a cracked window. All I could make out through the smeared glass were the outlines of furniture, so I knocked on the door and stood back to wait in the eerie silence, tracing the shape of Miss Peregrine's letter in my pocket. I'd taken it along in case I needed to prove who I was, but as a minute ticked by, then two, it seemed less and less likely that I would need it.

Climbing down into the yard, I circled the house looking for another way in, taking the measure of the place, but it seemed almost without measure, as though with every corner I turned the house sprouted new balconies and turrets and chimneys. Then I came around back and saw my opportunity: a doorless doorway, bearded with vines, gaping and black; an open mouth just waiting to swallow me. Just looking at it made my skin crawl, but I hadn't come halfway around the world just to run away screaming at the sight of a scary house. I thought of all the horrors Grandpa Portman had faced in his life, and felt my resolve harden. If there was anyone to find inside, I would find them. I mounted the crumbling steps and crossed the threshold.

Standing in a tomb-dark hallway just inside the door, I stared frozenly at what looked for all the world like skins hanging from hooks. After a queasy moment in which I imagined some twisted cannibal leaping from the shadows with knife in hand, I realized they were only coats rotted to rags and green with age. I shuddered involuntarily and took a deep breath. I'd only explored ten feet of the house and was already about to foul my underwear. Keep it together, I told myself, and then slowly moved forward, heart hammering in my chest.

Each room was a disaster more incredible than the last. Newspapers gathered in drifts. Scattered toys, evidence of children long gone, lay skinned in dust. Creeping mold had turned window-adjacent walls black and furry.

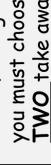
Fireplaces were throttled with vines that had descended from the roof and begun to spread across the doors like alien tentacles.

The kitchen was a science experiment gone terribly wrong—entire shelves of jarred food had exploded from sixty seasons of freezing and thawing, splattering the wall with evil looking stains—and fallen plaster lay so thickly over the dining room floor that for a moment I thought it had snowed indoors. At the end of a light-starved corridor I tested my weight on a rickety staircase, my boots leaving fresh tracks in layers of dust. The steps groaned as if woken from a long sleep. If anyone was upstairs, they'd been there a very long time.

Finally I came upon a pair of rooms missing entire walls, into which a little forest of underbrush and stunted trees had grown. I stood in the sudden breeze wondering what could possibly have done that kind of damage, and began to get the feeling that something terrible had happened here. I couldn't square my grandfather's idyllic stories with this nightmare house, nor the idea that he'd found refuge here with the sense of disaster that pervaded it. There was more left to explore, but suddenly it seemed like a waste of time; it was impossible that anyone could still be living here, even the most misanthropic recluse. I left the house feeling like I was further than ever from the truth.

English Literature - Romeo & Juliet

31

Takeaway Menu: Romeo & Juliet Y10		Rating	Task 1	Task 2	Task 3	Task 4	Task 5	Task 6
 GREGGS Always Fresh. Always tasty.	Extra hot	Look at extract 1 Based on this extract, create an alternative story-line. What could happen next? Could you introduce a character or your own? Write a short story.	Look at extract 2 Based on this extract, create an alternative story-line. What could happen next? Could you introduce a character on your own? Write a short story.	Look at extract 3 Based on this extract, create an alternative story-line. What could happen next? Could you introduce a character or your own? Write a short story.	Look at extract 4 Based on this extract, create an alternative story-line. What could happen next? Could you introduce a character or your own? Write a short story.	Look at extract 5 Based on this extract, create an alternative story-line. What could happen next? Could you introduce a character or your own? Write a short story.	Look at extract 6 Based on this extract, create an alternative story-line. What could happen next? Could you introduce a character or your own? Write a short story.	Look at extract 6 Based on this extract, create an alternative story-line. What could happen next? Could you introduce a character or your own? Write a short story.
	Hot	Look at extract 1 Choose 4 different quotations from the extract. Explain what each quotation shows AND give an alternative interpretation. What else could it mean/show? Can you link it to any contextual factors?	Look at extract 2 Choose 4 different quotations from the extract. Explain what each quotation shows AND give an alternative interpretation. What else could it mean/show? Can you link it to any contextual factors?	Look at extract 3 Choose 4 different quotations from the extract. Explain what each quotation shows AND give an alternative interpretation. What else could it mean/show? Can you link it to any contextual factors?	Look at extract 4 Choose 4 different quotations from the extract. Explain what each quotation shows AND give an alternative interpretation. What else could it mean/show? Can you link it to any contextual factors?	Look at extract 5 Choose 4 different quotations from the extract. Explain what each quotation shows AND give an alternative interpretation. What else could it mean/show? Can you link it to any contextual factors?	Look at extract 6 Choose 4 different quotations from the extract. Explain what each quotation shows AND give an alternative interpretation. What else could it mean/show? Can you link it to any contextual factors?	Look at extract 6 Choose 4 different quotations from the extract. Explain what each quotation shows AND give an alternative interpretation. What else could it mean/show? Can you link it to any contextual factors?
	Medium	Look at extract 1 Read the following extract from Act 4 Scene 1 of <i>Romeo and Juliet</i> and then answer the question that follows. At this point in the play Juliet is about to marry Paris and Romeo has been banished. Starting with this extract, explore how Shakespeare presents Friar Lawrence in the play as a whole Write about: <ul style="list-style-type: none">-how Shakespeare presents Friar Lawrence in this extract-how Shakespeare presents attitudes towards death in this extract-how Shakespeare presents attitudes towards death in the play as a whole	Look at extract 2 Read the following extract from Act Scene 3 of <i>Romeo and Juliet</i> and then answer the question that follows. At this point in the play Romeo is complaining about his love of Rosaline, who does not love him. Starting with this extract, explore how Shakespeare presents Romeo and Juliet's relationship. Write about: <ul style="list-style-type: none">-how Shakespeare presents Romeo and Juliet's relationship in this extract-how Shakespeare presents Romeo and Juliet's relationship in the play as a whole	Look at extract 3 Read the following extract from Act 1 Scene 5 of <i>Romeo and Juliet</i> and then answer the question that follows. At this point in the play Romeo is about to leave for Mantua, where he has been banished for killing Tybalt. Starting with this extract, explore how Shakespeare presents Romeo and Juliet's relationship. Write about: <ul style="list-style-type: none">-how Shakespeare presents Mercutio in this extract-how Shakespeare presents Mercutio in the play as a whole	Look at extract 4 Read the following extract from Act 3 Scene 5 of <i>Romeo and Juliet</i> and then answer the question that follows. At this point in the play Romeo is about to leave for Mantua, where he has been banished for killing Tybalt. Starting with this extract, explore how Shakespeare presents Romeo and Juliet's relationship. Write about: <ul style="list-style-type: none">-how Shakespeare presents Romeo and Juliet's relationship in this extract-how Shakespeare presents Romeo and Juliet's relationship in the play as a whole	Look at extract 5 Read the following extract from Act 1 of <i>Romeo and Juliet</i> and then answer the question that follows. The prologue opens the play. Starting with the prologue, explain why you think Shakespeare presents the themes and ideas at the beginning of the play. Write about: <ul style="list-style-type: none">-how Shakespeare presents themes and ideas in the prologue-how Shakespeare presents themes and ideas in the play as a whole	Look at extract 6 Read the following extract from Act 1 scene 1 of <i>Romeo and Juliet</i> and then answer the question that follows. Act 1 scene 1 opens with a fight between the Montague and Capulet servants. Starting with the extract, explain how far you think Shakespeare presents Tybalt's aggression as a result of the feud between the families. Write about: <ul style="list-style-type: none">-how Shakespeare presents Tybalt's language and actions in the extract-how Shakespeare presents Tybalt in the play as a whole	Look at extract 6 Find 4 different techniques Shakespeare uses in this extract to present Tybalt. How are they used effectively?
	Mild	Look at extract 1 Find 4 different techniques Shakespeare uses in this extract to present death. How are they used effectively?	Look at extract 2 Find 4 different techniques Shakespeare uses in this extract to present Friar Lawrence. How are they used effectively?	Look at extract 3 Find 4 different techniques Shakespeare uses in this extract to present Romeo and Juliet's relationship. How are they used effectively?	Look at extract 4 Find 4 different techniques Shakespeare uses in this extract to present Mercutio. How are they used effectively?	Look at extract 5 Find 4 quotations that present a particular theme. What do they suggest?	Look at extract 6 Find 4 quotations that present Tybalt. What do they suggest?	Look at extract 6 Find 4 quotations that present Tybalt. What do they suggest?
	Extra Mild	Look at extract 1 Find 4 quotations that are about death. What do they suggest?	Look at extract 2 Find 4 quotations that present Friar Lawrence. What do they suggest?	Look at extract 3 Find 4 quotations that present Mercutio. What do they suggest?	Look at extract 4 Find 4 quotations that present Romeo and Juliet's relationship. What do they suggest?	Look at extract 5 Find 4 quotations that present a particular theme. What do they suggest?	Look at extract 6 Find 4 quotations that present Tybalt. What do they suggest?	Look at extract 6 Find 4 quotations that present Tybalt. What do they suggest?

English Literature - Romeo & Juliet

Extract 1 | **Act 4 Scene 1**

FRIAR LAWRENCE
Hold, daughter: I do spy a kind of hope,
Which craves as desperate an execution.
As that is desperate which we would prevent.
If, rather than to marry County Paris,
5 Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That copest with death himself to scape from it:
And, if thou darest, I'll give thee remedy.

JULIET
O, bid me leap, rather than marry Paris,
From off the battlements of yonder tower;
Or walk in thievish ways; or bid me lurk
Where serpents are; chain me with roaring bears;
Or shut me nightly in a charnel-house,
5 O'er-cover'd quite with dead men's rattling bones,
With reeky shanks and yellow chapless skulls;
Or bid me go into a new-made grave
And hide me with a dead man in his shroud;
Things that, to hear them told, have made me tremble;

o And I will do it without fear or doubt,
To live an unstain'd wife to my sweet love.

Extract 2 | **Act 3**

ROMEO
Thou chid'st me oft for loving Rosaline.
FRIAR LAWRENCE
For doting, not for loving, pupil mine.
ROMEO
And bad'st me bury love.
FRIAR LAWRENCE
Not in a grave,
5 To lay one in, another out to have.

ROMEO
I pray thee, chide not; she whom I love now
Doth grace for grace and love for love allow;
The other did not so.
FRIAR LAWRENCE
O, she knew well
10 Thy love did read by rote and could not spell.
But come, young waverer, come, go with me,
In one respect I'll thy assistant be;
For this alliance may so happy prove,
To turn your households' rancour to pure love.
ROMEO
15 O, let us hence; I stand on sudden haste.
FRIAR LAWRENCE
Wisely and slow; they stumble that run fast.

English Literature - Romeo & Juliet

33

Extract 3 | Act 1 Scene 4

MERCUTIO Nay, gentle Romeo, we must have you dance.

ROMEO Not I, believe me: you have dancing shoes
With nimble soles: I have a soul of lead
So stakes me to the ground I cannot move.

MERCUTIO

5 You are a lover; borrow Cupid's wings,
And soar with them above a common bound.
ROMEO I am too sore enpierced with his shaft
To soar with his light feathers, and so bound,
I cannot bound a pitch above dull woe:
0 Under love's heavy burden do I sink.

MERCUTIO And, to sink in it, should you burden love;
Too great oppression for a tender thing.

ROMEO

Is love a tender thing? it is too rough,
Too rude, too boisterous, and it pricks like thorn.

MERCUTIO

; If love be rough with you, be rough with love;
Prick love for prickling, and you beat love down.
Give me a case to put my visage in:
A visor for a visor! what care I
What curious eye doth quote deformities?
0 Here are the beetle brows shall blush for me.

Extract 4 | Act 3 Scene 5

JULIET Wilt thou be gone? it is not yet near day:

It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear;
Nightly she sings on yon pomegranate-tree:
Believe me, love, it was the nightingale.

ROMEO

It was the lark, the herald of the morn,
No nightingale: look, love, what envious streaks
Do lace the severing clouds in yonder east:
Night's candles are burnt out, and jocund day
10 Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die.

JULIET

Yon light is not day-light, I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
15 And light thee on thy way to Mantua:
Therefore stay yet; thou need'st not to be gone.

ROMEO

Let me be ta'en, let me be put to death;
I am content, so thou wilt have it so.
I'll say yon grey is not the morning's eye,
20 'Tis but the pale reflex of Cynthia's brow;
Nor that is not the lark, whose notes do beat
The vaulty heaven so high above our heads:
I have more care to stay than will to go:
Come, death, and welcome! Juliet wills it so.
25 How is't, my soul? let's talk; it is not day.

English Literature - Romeo & Juliet

Extract 5 | Prologue

PROLOGUE

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Extract 6 | Act 1 scene 1

BENVOLIO

Part, fools!

Put up your swords; you know not what you do. (*Beats down their swords*)

Enter TYBALT

TYBALT

What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.

BENVOLIO

I do but keep the peace: put up thy sword,

Or manage it to part these men with me.

TYBALT

What, drawn, and talk of peace! I hate the word,

As I hate hell, all Montagues, and thee:

Have at thee, coward!

They fight

Enter, several of both houses, who join the fray; then enter Citizens, with clubs

First Citizen

Clubs, bills, and partisans! strike! beat them down!
Down with the Capulets! down with the Montagues!

Romeo and Juliet



KNOWLEDGE ORGANISER

Context

Shakespeare's Time – Shakespeare wrote his plays at the time of two monarchs: Queen Elizabeth I and James I. *Romeo and Juliet* was written relatively early in Shakespeare's career (the bulk of his tragedies were written in the 17th century) yet was extremely popular in its lifetime, as it is now. Shakespeare borrowed heavily from two texts: *The Tراجی History of Romeo and Juliet* (562) and *Palace of Pleasure* (567)

Religion – The heavy religious presence is evident across several parts of *Romeo and Juliet*. This is reflective of a society across Europe that was deeply religious (predominantly catholic or protestant). Several characters demonstrate their commitment to the church, such as Romeo and Juliet who choose to marry rather than fornicate, and the Capulets, who are quick to contemplate that Juliet is in a better place (heaven) after she is found 'dead'.

Astrology & the Supernatural – At the time of Shakespeare, the belief in both astronomy and the supernatural was far more preeminent than in society today. The reference to 'star-cross'd lovers' demonstrates the large role of horoscopes and planet positions in being used to predict fate. Also, Romeo and Juliet make reference to the fact that they feel they are being guided by a supernatural force (e.g. fortune's fool).

Character

Elizabethan England and Italy – Shakespeare frequently engaged with Italy in his plays, leading many to believe that he travelled there between the late 1580s and early 1590s. Italy was a place that Shakespeare's contemporaries would have had a keen interest in; it was already an advanced and beautiful place to travel. Shakespeare's depictions of many areas of Italian life at the time are deemed largely accurate.

Patriarchal Society – Society throughout the Middle Age and at Shakespeare's time was patriarchal – women were considered inferior to men. This was also the case in much of Europe, including Italy. Women belonged to their brothers (or brothers if their fathers had died) and then their husbands, so Juliet would be expected to obey her father. Women were not permitted to own land or enter most professions. They were instead expected to bear children, be gentle and womanly.

Healthcare and Medicine – Healthcare and medicine were not as advanced in Shakespeare's age as they are today – there were numerous ailments and diseases that weren't yet understood. This makes it much more believable for both the Capulets and Romeo that Juliet could have died so suddenly and so young. The high death count in the play would seem slightly more common in those days!

Main Characters

Romeo – The son and heir of Lord and Lady Montague. Romeo is handsome and intelligent, yet he is also impulsive and extremely sensitive. Romeo is a peaceful character, and is not interested in the violence that goes on around him, choosing instead to focus his energies on love. Although Romeo's love seems fickle (he loves Rosaline at the outset) his commitment can't be debated in the end!

Prince Escalus – The most powerful character in the play, with the authority to govern the other characters and administer sentences. He is also a kinsman to Mercutio and Paris. As the seat of Verona, his main concern throughout most of his appearances are in relation to ensuring that the peace is kept. He is merciful in banishing Romeo for the death of Tybalt, as opposed to sentencing him to death.

Friar Laurence: Act I Scene I – Friar Laurence and the Nurse – Both Friar Laurence and the Nurse act as guidance council for Romeo and Juliet. They appear to be the two people that Romeo and Juliet trust more than any others in the world as they are the two that they confide in. Friar Laurence is kind and choiceminded (believing the marriage may heal the feud), whilst the Nurse is blind and sentimental (yet at times vulgar). She seems as though she is more of a mother to Juliet than Lady Capulet has ever been.

Friar Laurence: Act V Scene III – Friar Laurence and the Nurse – Both Friar Laurence and the Nurse returns to visit Juliet at points, even though he is well aware of the threat of death. At times, love is presented as fickle (Mercutio's speeches, Romeo + Rosaline).

Individual vs Society – Romeo and Juliet are forced to undermine the oppressive rules of society at the time. For example, rules of the patriarchal family force Juliet to be subservient to her parents, rules of religion mean that they must marry in haste, and rules of masculinity force Romeo into conflict with Tybalt.

Violence – Extreme violence takes place sporadically throughout the play. The feud between the two families is so bitter that the mere sight of each other can be the cause of a fight to the death. Unchecked violence is personified through the character of Tybalt. The violence culminates in Act 3 Scene 1 in which both Mercutio and Tybalt are murdered.

Fate – In the first address to the audience, the Chorus states that Romeo and Juliet are 'star-cross'd lovers', meaning that fate had intended for their paths to cross, and that fate controls their actions. A series of unfortunate accidents towards the end of the play thwart Friar Laurence's plan and eventually manifest in both Romeo and Juliet committing suicide, thus adding to the sense of fate.

Scene-by-Scene Summary

Take note of the key quotations from each scene.

Scene-by-Scene Summary		Features of a Tragedy in Romeo and Juliet	
Prologue	The Chorus speaks of an ancient grudge between two households, from which two 'star-crossed lovers' appear.	Tragic Hero A main character cursed by fate and possessed of a tragic flaw (Romeo, and to an extent Juliet).	
Act 1 Scene 1	A street brawl breaks out between the Montagues and Capulets. The Prince intervenes. He threatens the death sentence for anyone who breeds the peace again.	Hamartia – The fatal character flaw of the tragic hero (his passion for Rosaline).	
Act 1 Scene 2	Paris speaks of his desire to marry Juliet to Capulet. They arrange a masquerade ball so that he can begin to woo her. Peter accidentally invites Romeo and Benvolio.	Catharsis – The release of the audience's emotions through empathy with the characters.	
Act 1 Scene 3	Lady Capulet discusses the prospect of Juliet getting married to Romeo. She dutifully says that she will look upon him.	Aside Juliet secretly hopes for the 'villain' Romeo: <i>Villain and he be many miles asunder Good pardon him!</i> A3.55	
Act 1 Scene 4	Before the ball, Mercutio mocks Romeo. He gives his Queen Mab speech. Romeo fears that this night will set fate in motion.	Foreshadowing Romeo and Juliet's love story begins.	
Act 1 Scene 5	Romeo and Juliet meet at the ball. They immediately fall for each other – Romeo uses metaphors to compare her to a pilgrim. Tybalt spots Romeo and wants to kill him, but Capulet stops him. Romeo and Juliet learn that they are from warring families.	Dramatic Irony Mercutio and Benvolio think Romeo is still pining over Rosaline, but the audience knows he has moved on to Juliet. A2.51	
Act 2 Prologue	The chorus returns and delivers a sonnet about the new love. Benvolio and Mercutio search for Romeo, who has escaped them in the hope of re-finding Juliet.	Soliloquy Juliet's opening speech in A3.52 in which she pours her heart out over her love for Romeo.	
Act 2 Scene 1	The famous balcony scene. Romeo decides that he cannot go home without seeing Juliet again. He trespasses into her garden, where she appears at a window. They decide that they will wed.	Revile, look up, or I will die with thee! Romeo, Romeo, Romeo! Here's drink. I drink to thee.	
Act 2 Scene 2	Romeo visits Friar Laurence to ask if he will wed Juliet. Whilst shocked at how tickle Romeo's love is, he agrees.	A prologue of both your houses: O me, O me! My child, my only life,	
Act 2 Scene 3	Romeo arrives to meet Mercutio and Benvolio. The Nurse and Peter then arrive, and Mercutio makes fun of the Nurse. When Mercutio leaves, Romeo leaves with the Nurse for Juliet's chamber.	Ask for me tomorrow, and you shall find me a grave man Revive, look up, or I will die with thee!	
Act 2 Scene 4	The Nurse sends Juliet to Friar Laurence's cell while they are married. The Friar warns them to leave moderately.	Tell me what sorrow can, I'll comfort you. Well, see for means, O mischeif, thou art swift	
Act 2 Scenes 5-6	Tybalt duels Mercutio. Romeo tries to make peace, but Tybalt stabs Mercutio dead under Romeo's arm. In rage, Romeo kills Tybalt. The Prince arrives and exiles Romeo.	There is no world without Verona walls Take thou this vial, Being then in bed, And this distilled liquor drink thou off.	
Act 3 Scene 1	The Nurse meets Juliet at the fight. Juliet is traumatised by the idea of an exiled Romeo. The Nurse says the Friars where he is hiding. Romeo despairs at hearing of being banished. The Friar makes a plan for him to visit Juliet before leaving. Elsewhere, Capulet contacts Paris and arranges for Juliet to marry him.	But purgation, torture, hell itself. Hence 'Mercutio' is banished from the world.	
Act 3 Scene 2	Romeo reluctantly leaves Juliet. Her mother then tells of the marriage to Paris. Friar rejects it. Capulet threatens to disown her. Juliet meets Friar Laurence, saying that she would rather kill herself than marry Paris. Friar Laurence proposes the sleeping potion plan. She agrees, returns to her parents, and repents.	A prologue of both your houses: Hang thee, young borzon! Disobedient unreach! I tell thee what: get thee to church o' Thursday,	
Act 4 Scenes 3-4	Juliet is scared, but drinks the contents of the vial.	O nature, what hast thou to do in hell! When thou didst bane the spirit of a friend? In moral parades of such sweet flesh?	
Act 4 Scene 5	The Nurse finds Juliet dead on her wedding morning. The family are distraught, but agree to make the funeral arrangements.	There is no world without Verona walls There is no world without Verona walls	
Act 5 Scene 1	Romeo is told of the death by Balthasar. Romeo decides that he will return to Verona to kill himself. Before doing so, he purchases poison from an apothecary.	Take thou this vial, Being then in bed, And this distilled liquor drink thou off. Take thou this vial, Being then in bed, And this distilled liquor drink thou off.	
Act 5 Scene 2	Friar Laurence learns that Romeo has not received his letter informing him of the plan and is worried. He doesn't know that Romeo now thinks that Juliet is dead.	Romeo, Romeo, Romeo! Here's drink. I drink to thee.	
Act 5 Scene 3	Romeo finds Juliet's body and kills himself. She awakens and kills herself. Montague and Capulet commit to resolve.	O me, O me! My child, my only life! Revive, look up, or I will die with thee!	

Themes

Love – In Romeo and Juliet, love is an extremely overpowering force that supersedes all other values, emotions, and loyalties. Through their love, Romeo and Juliet conspire to go against the forces of their entire social world. Romeo returns to visit Juliet at points, even though he is well aware of the threat of death. At times, love is presented as fickle (Mercutio's speeches, Romeo + Rosaline).

Individual vs Society – Romeo and Juliet are forced to undermine the oppressive rules of society at the time. For example, rules of the patriarchal family force Juliet to be subservient to her parents, rules of religion mean that they must marry in haste, and rules of masculinity force Romeo into conflict with Tybalt.

Violence – Extreme violence takes place sporadically throughout the play. The feud between the two families is so bitter that the mere sight of each other can be the cause of a fight to the death. Unchecked violence is personified through the character of Tybalt. The violence culminates in Act 3 Scene 1 in which both Mercutio and Tybalt are murdered.

Fate – In the first address to the audience, the Chorus states that Romeo and Juliet are 'star-cross'd lovers', meaning that fate had intended for their paths to cross, and that fate controls their actions. A series of unfortunate accidents towards the end of the play thwart Friar Laurence's plan and eventually manifest in both Romeo and Juliet committing suicide, thus adding to the sense of fate.

English Literature - Poetry

Y11 Anthology Poetry Homework Tasks

Task 1: How do Wilfred Owen and Simon Armitage each present the physical and emotional or psychological suffering of soldier? Be as detailed as possible and remember to quote!

	Dulce et Decorum est	The Manhunt
Physical	<i>Physical exhaustion demonstrated through 'drunk with fatigue'. Amplified by heavy verb 'trudge'.</i>	
Psychological/emotional		

English Literature - Poetry

Y11 Anthology Poetry Homework Tasks

Task 2:

'A Wife in London' also contains some halcyon imagery of the English countryside, however it is used for a very different purpose. Here it represents the hope and promise that is left unfulfilled by the death of the soldier.

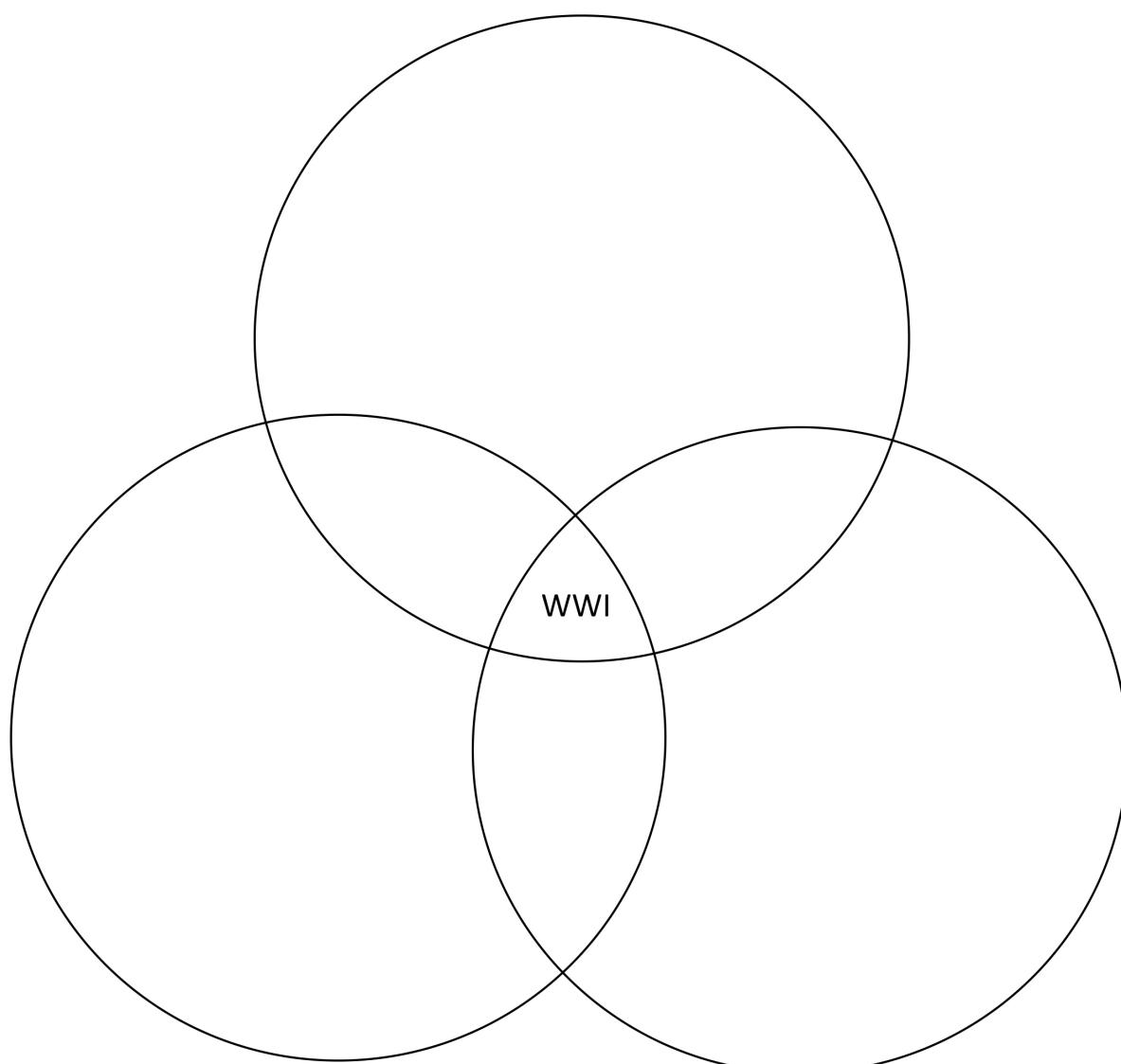
Identify the pastoral imagery in 'A Wife in London' and explain what purpose it serves in the poem.

Task 3:

Compare the presentation of suffering in 'The Manhunt' and 'A Wife in London'. Write one paragraph comparing how they each use STRUCTURE to present suffering as a result of war.

Task 4:

'Mametz Wood', 'Dulce et Decorum est' and 'The Soldier' are all about World War One. How do they each present the war and why?



English Literature - Poetry

Y11 Anthology Poetry Homework Tasks

How does the personal context of each of the poets inform their views on and presentation of war?

Brooke:

Owen:

Sheers:

Task 5:

What do we learn from the middle stanza of 'Living Space'? Annotate this stanza in as much detail as possible.

Consider: structure, position in the poem, meaning of the line, connotations of key words, effect of punctuation, possible links to contextual information.

Into this rough frame.
Someone has squeezed
A living space

Task 6:

Compare the presentation of love in 'Valentine' and 'Sonnet 43'.

Plan an essay response to the question above.

Remember: you need to consider how and why they each present love in the way they do, how the language, form and structure reflect the overall meaning of the poems differently and how the different contexts of the two poems influence the presentation of love in each.

Task 7:

English Literature - Poetry

Y11 Anthology Poetry Homework Tasks

Explain why, in '**Ozymandias**', Percy Bysshe Shelley used the Roman name for the Pharaoh Ramses II, rather than his more commonly known Egyptian name.

Explain in detail how the structure and form of the poem reflect key themes in the text.
Support your views with evidence from the text.

'Ozymandias' can be interpreted as a comment on the eternal conflict between man and nature. How does Shelley present this conflict? Use evidence from the text to support your views.

Task 8:

Write two PEE paragraphs analysing how Seamus Heaney presents the process of growing up in '**Death of a Naturalist**'.

You could consider:

- The meaning of the title
- The way the imagery changes
- The foreshadowing in the poem
- The speaker's voice and awareness of sexuality

You paragraphs need to include clear points, embedded quotations, close analysis of the language or structural features used by the poet, the effects contextual factors had on the presentation of growing up and the effect which the presentation has on the audience.

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1, AO2 and AO3 are equally weighted in this question.

Total 15 marks

Band	AO1:1a+b, AO1:2	AO2	AO3
5 13-15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure, make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 10-12 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure, make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 7-9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 4-6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 1-3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

English Literature - Poetry

Y11 Anthology Poetry Homework Tasks

'Valentine' also presents an unusual view of love.

Identify four traditional symbols Duffy's speaker rejects as meaningless clichés.

Duffy uses the symbol of an onion to depict a new, less clichéd view of love. Explain how the onion functions as an extended metaphor by examining the different ways it is described in the poem.

Quote	Connotations of symbol	How it presents love

Task 10:

English Literature - Poetry

Y11 Anthology Poetry Homework Tasks

'She Walks in Beauty' presents another perspective on love by considering the power of immediate infatuation and physical attraction rather than romantic intimacy.

What is a blazon?

What features does the speaker seem to admire about the woman in the poem?

Carefully consider the rhyme scheme of the poem. How does this reinforce the speaker's sense of infatuation?

Which other Anthology poem uses the form of the Blazon? Compare how they each use the same form for very different purposes.

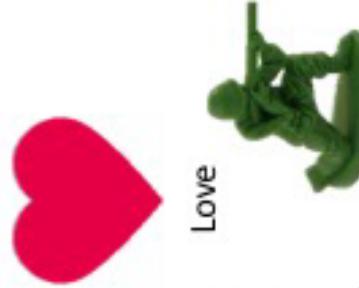
English Literature - Poetry Knowledge Organiser



Poetry Anthology Knowledge organiser

Top Twenty Terms!

1. Stanza (verses)
2. Sonnet (14 line poem)
3. Sibilance (rep of 's')
4. Onomatopoeia (words that sound like sound describe)
5. Metaphor (something is something else)
6. Simile (something is like / as something)
7. Alternate Rhyme (every other line)
8. Rhyming Couplets (rhyme in pairs)
9. Enjambment (lines run on to next)
10. Alliteration (rep of sound or letter)
11. Free verse (no rhyme)
12. Symbolism (something represents something else)
13. Mood / atmosphere (the feeling created)
14. Iambic Pentameter (10 syllables per line)
15. Euphemism (softer way of saying something)
16. Personification (inanimate becomes human)
17. Verb (doing word)
18. Noun (name of person / place or thing)
19. Adjective (describing word)
20. Tone (how would it be read? Sarcastic / humour / sad)



As Imperceptibly as Grief- Dickinson

Emily Dickinson was an American poet. She lived most of her life in solitude as a recluse. In As imperceptibly as Grief, Dickinson shows her distress. Dickinson writes this poem to represent her emotional struggles in life, using summer symbolically to represent happiness.

Dickinson provides many nature examples to describe her happiness escaping. Darkness is over-powering and takes her happiness, making it palpable. Time passing is also a clear theme in this poem.

The poem is laid out in 4 stanzas, each with 4 lines.

It has a very regular structure which contrasts with the blank verse. There is, however a common meter of alternating lines. 1 and 3 = 8 syllables, 2 and 4 = 6 syllables

Key Quotes.

- 'the summer lapsed away'
- 'too imperceptible at last to seem like perfidy'
- 'twilight long begun'
- 'dusk drew earlier in'
- 'courteous, yet harrowing grace'
- 'a guest who would be gone'
- 'our summer made her light escape'

Key Themes:



A Wife in London- Hardy

The poem describes a wife receiving news of her husband who has died in a battle in the Boer War. It is a poem about grief and love. Fog swirls round the streets and becomes thicker. Pathetic fallacy is used to create an warning for the reader. Ironically, after she has learned that he is dead, she receives a letter from her husband in which he speaks of his excitement of when he will next see her and the things which they will do together. The poem is written from the wife's point of view, showing the reader the effect war had on citizens at home too.

Key Quotes.

- 'She sits in tawny vapour'
- 'street lamp glimmers cold'
- 'A messengers knock cracks smartly'
- 'he-has fallen- in the far south land'
- 'the fog hangs thicker'
- 'his hand, who the worm now knows'
- 'page full of his hoped return'

Key Themes:

The poem consists of 4 stanzas with 5 lines each split into two sections – the tragedy and the irony. The second half of the poem shows her changed life after the death of her husband. This structure creates a sense of time for the reader. There is a regular rhyme scheme.

English Poetry Knowledge Organiser

43

She Walks in Beauty-Shelley

In this poem, a woman's beauty is admired. A sense of longing is shown with a

Key Quotes.

- * 'She walks in Beauty like the night.'
- * 'So soft, so calm, yet eloquent.'
- * 'A mind at peace with all below.'
- * 'A heart whose love is innocent.'
- * 'How pure, how dear their dwelling-place'
- * 'all that's best of dark and bright,
meet in her aspect and her eyes'

Key Theme:



Sonnet 43- Barrett Browning

Barrett Browning wrote this poem to her husband Robert Browning, who inspired a lot of her work. Sonnet 43 has a regular but flexible rhyme scheme. The word love is repeated for emphasis and love is compared to holiness 'most saints.' The way that the lines are broken up by punctuation at the end could represent breathlessness and passion. The poem is autobiographical and reflects the struggles due to illness that she went through to be with Robert Browning.

Key Quotes.

- * 'How do I love thee? Let me count the ways!'
- * 'I love thee freely, as men strive for Right'
- * 'I love thee purely, as they turn from Praise'
- * 'I love thee with the breath, Smiles, tears, of all my life!'
- * 'I shall but love thee better after death.'
- * 'ideal grace'

Key Theme:



English Poetry Knowledge Organiser

Barrett Browning wrote this poem to her husband Robert Browning, who inspired a lot of her work. Sonnet 43 has a regular but flexible rhyme scheme. The word love is repeated for emphasis and love is compared to holiness 'most saints.' The way that the lines are broken up by punctuation at the end could represent breathlessness and passion. The poem is autobiographical and reflects the struggles due to illness that she went through to be with Robert Browning.

Sonnet 43 is the length of a **traditional sonnet**, but otherwise doesn't follow the rules. Browning often uses assonance 'praise' and 'faith' which is striking because the poem is about defining perfect love, yet the poem avoids perfection

Valentine- Duffy

Valentine describes an unusual present for a lover – an onion. The poem explores why it is a powerful gift of love, more so than the cliched gifts often given. The onion becomes a metaphor for love – It is a long lasting and honest gift- and a way to acknowledge all aspects of love. The romantic imagery at the start of the poem 'rose' and 'kissogram' is starkly contrasted by non romantic words at the end. 'Knife' and 'lethal,' which makes love seem dangerous.

Key Quotes.

- * 'Not a red rose or a satin heart'
* 'It will blind you with tears like a lover.'
- * 'Its fierce kiss will stay on your lips.'
- * 'platinum loops shrink to a wedding ring.'
- * 'a wobbling photo of grief'
- * 'cling to your fingers, cling to your knife'

Key Theme:



Made up of **three 10-line stanzas**. Stanza 1 has five rhyming couplets. This rhyme scheme starts to break down in stanza 2, as if reflecting the disruption of the oncoming storm. A whole new rhyme scheme is created in the final stanza.

The poem is a first person narrative written in **free verse** – there is no rhyming scheme. The form could represent a rejection of the traditional, linking to a choice for an untraditional gift Carol Ann Duffy (born 1955) is a Scottish poet and fierce feminist.

English Poetry Knowledge Organiser

Mametz Wood- Sheers

Mametz Wood was a fierce and brutal battle led by the Welsh division lasting five days during the Battle of the Somme (one of the bloodiest battles of WW1). There were 4,000 casualties. The poem describes the battle field in modern times, with soldiers' bodies being uncovered by farmers tending the land. Sheers uses imagery to show how death in WW1 has been literally and metaphorically buried. In particular, soldiers' remains are compared to china and birds eggs, demonstrating their vulnerability. There is a very subtle use of sound throughout to show the noises of war. The final image : the bones 'singing.'

- Key Quotes.**
- 'Far years afterwards the farmers found them'
 - 'A chit of bone'
 - 'the china plate of a shoulder blade'
 - 'walk, not run, towards the wood'
 - 'and its nesting machine guns'
 - 'earth stands sentinel'
 - 'Twenty men buried in one long grave'
 - 'a broken mosaic of bone linked'
 - 'slipped from their absent tongues'



Key Themes:

The Manhunt-Armitage

Key Quotes.

- 'passionate nights and intimate days'
- 'frozen river which ran through his face'
- 'porcelain collar-bone'
- 'handle and hold' 'mind and attend'
- 'parachute silk of his punctured lung'
- 'I widened the search, traced the scarring back to its source'
- 'unexploded mine buried deep in his mind'
- 'then, and only then, did I come close'



Key Themes:

The Monhunt is written from the perspective of the wife of a soldier who has sustained serious injuries at war and has returned home. The poem explores the physical and mental effects of living with injuries sustained when in the armed forces. This poem was first broadcast as part of a documentary. The poem describes the phases of a wife's search for answers from her injured husband who has recently returned from a war zone. The poem ends when the search is brought to a close. Metaphor is used when talking about the husband's body, comparing them to objects.

Armitage uses everyday, informal language. The poem is made up of a **series of couplets**, mostly unrhymed. This creates a sense of fragmentation, which matches the feelings of the soldier's wife as she seeks to understand the man her husband has become. Lots of sensual, loving verbs are used.

The Soldier - Brooke

The Soldier captures the strong patriotism evident in British society at the start of WW1. It expresses the belief that it is an honourable thing to die for your country, and suggests that Brooke is prepared to die in battle. England is personified throughout the poem and is a key theme. The speaker clearly loves his country and acknowledges its beauty. It is important to recognise that Brooke died on his way to fight and so never experienced the reality of war.

Key Quotes.

- 'If I should die, think only this of me'
- 'forever England'
- 'her flowers to love, her ways to roam'
- 'blest by the suns of home'
- 'dreams happy as her day'
- 'in hearts at peace, under an English heaven'



Key Themes:

The Monhunt is written from the perspective of the wife of a soldier who has sustained serious injuries at war and has returned home. The poem explores the physical and mental effects of living with injuries sustained when in the armed forces. This poem was first broadcast as part of a documentary. The poem describes the phases of a wife's search for answers from her injured husband who has recently returned from a war zone. The poem ends when the search is brought to a close. Metaphor is used when talking about the husband's body, comparing them to objects.

Armitage uses everyday, informal language. The poem is made up of a **series of couplets**, mostly unrhymed. This creates a sense of fragmentation, which matches the feelings of the soldier's wife as she seeks to understand the man her husband has become. Lots of sensual, loving verbs are used.

Dulce et Decorum Est-Owen

Key Quotes.

- 'bent double, like old beggars under sacks'
- 'cursed through sludge'
- 'drunk with fatigue, deaf even to the hoots'
- 'under a green sea I saw him drowning'
- 'Dulce et Decorum est, Pro patria mori'



Key Themes:

This poem is very anti-war. Owen wanted the public to know the truth about conditions on the front line. Owen was killed in action. Owen recounts his experiences of fighting in WW1. He describes the terrible conditions of the battlefield and gruesomely describes the death of a fellow soldier from a gas attack. It is an bluntly honest portrayal of war, opposite to pro-war, patriotic ideas of the time. Owen makes use of rhyme, mostly on alternate line endings. **Irregular structure** reflects life as a soldier.

The poem is a **sonnet**, usually reserved for love poems – it is Brooke's love poem for his country. The octave has a **rhyme scheme** of ababcdcd and the sestet has an **egegeg** rhyme scheme. Lots of religious imagery is used to compare England to heaven.

The poem uses simile, metaphor, colour and repetition throughout the poem. The first stanza uses words in the semantic field of tiredness, before moving graphically describing the effect the gas attack has both on the victim and the witnesses.

English Literature - An Inspector Calls

45

Choose your homework each week from the menu below.

The Peri-ometer indicates the level of challenge the homework may offer.

You must attempt at least two **Extra Hot** tasks this half term.

Use Extract 1 to plan and write an answer to: **Write about Mrs Birling and how she is presented at different points in the play.** Time yourself and then use the mark scheme to self assess your work before handing in (Lit AO1, AO2, AO3)

Write an essay answering one of the following questions:
1) Who is most to blame for the death of Eva Smith? **OR**
2) How does J. B. Priestley present a character of your choice. (Lit AO1, AO2, AO3)

Research other influential writers/politicians/public figures around the time Priestley was writing *An Inspector Calls*. Create a poster about the person and how they may have influenced Priestley. (Lit AO3, Lang AO5, AO6)

What happened next?
Write an additional scene for the play predicting what will happen next. Make sure that it is based on the evidence that you have been presented with. (Lit AO1, Lang AO2, AO6)

Create a series of revision cards for each character – include quotations.

Create a detailed leaflet/fact file/profile about J.B. Priestley. You should include: his beliefs, life experience, key dates in his life, impact on society, his political views, socialism and capitalism (Lit AO3)

Create a mind map for Inspector Goole including five well chosen quotations to illustrate his character. Explain what each quotation literally means and any **ideas** that it gives you. (Lit AO1)

Imagine you are Inspector Goole or Mr Birling; summarise your feelings after each scene with a tweet of 140 characters or less. Challenge level 7/8/9; include context (Lit AO1, AO3)

An Inspector Calls GCSE English Takeaway Homework

One task due every fortnight

To what extent do you agree with the statement: 'A/I/C is just as relevant today as it was in 1946'. Don't forget to use specific contextual references and evidence from the play. (Lit AO1, AO3, Lang AO3)

Translate all key parts of information into a symbolic representation to help you remember the key themes, characters, Priestley's message, and both 1912 and 1946 contexts. (Lit AO3)

Create profile for each character. You should show how they change, their beliefs, key themes, role in society. Twist: you could show this through a social media profile (Lit AO1)

Turn the plot of the play into a comic strip/storyboard with important quotations from the play as captions. (Lit AO1)



English Literature - An Inspector Calls

Extract 1

INSPECTOR	Was it or was it not your influence?
MRS B.	(stung) Yes, it was. I didn't like her manner. She'd impertinently made use of our name, though she pretended afterwards it just happened to be the first she thought of. She had to admit, after I began questioning her, that she had no claim to the name, that she wasn't married, and that the story she told at first – about a husband who'd deserted her – was quite false. It didn't take me long to get the truth – or some of the truth – out of her.
INSPECTOR	Why did she want help?
MRS B.	You know very well why she wanted help.
INSPECTOR	No, I don't. I know why she needed help. But as I wasn't there, I don't know what she asked from your committee.
MRS B.	I don't think we need discuss it.
INSPECTOR	You have no hope of <i>not</i> discussing it, Mrs Birling.
MRS B.	If you think you can bring any pressure to bear upon me, Inspector, you're quite mistaken. Unlike the other three, I did nothing I'm ashamed of or that won't bear investigation. The girl asked for assistance. We were asked to look carefully into the claims made upon us. I wasn't satisfied with the girl's claim – she seemed to me to be not a good case – and so I used my influence to have it refused. And in spite of what's happened to the girl since, I consider I did my duty. So if I prefer not to discuss it any further, you have no power to make me change my mind.
INSPECTOR	Yes I have.
MRS B.	No you haven't. Simply because I've done nothing wrong – and you know it.
INSPECTOR	(very deliberately) I think you did something terribly wrong – and that you're going to spend the rest of your life regretting it. I wish you'd been with me tonight in the Infirmary. You'd have seen–
SHEILA	(bursting in) No, no, please! Not that again. I've imagined it enough already.
INSPECTOR	(very deliberately) Then the next time you imagine it, just remember that this girl was going to have a child.
SHEILA	(horrified) No! Oh – horrible – horrible! How could she have wanted to kill herself?
INSPECTOR	Because she'd been turned out and turned down too many times. This was the end.
SHEILA	Mother, you must have known.
INSPECTOR	It was because she was going to have a child that she went for assistance to your mother's committee.
BIRLING	Look here, this wasn't Gerald Croft–
INSPECTOR	(cutting in, sharply) No, no. Nothing to do with him.
SHEILA	Thank goodness for that! Though I don't know why I should care now.
INSPECTOR	(to MRS BIRLING) And you've nothing further to tell me, eh?
MRS B.	I'll tell you what I told her. Go and look for the father of the child. It's his responsibility.

English Literature - An Inspector Calls

AO1 and AO2 are equally weighted in this question.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 35+5

Band	AO1:1a+b, AO1:2	AO2
5 29-35 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 22-28 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 15-21 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 8-14 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-7 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.



AN INSPECTOR CALLS

Context – An Inspector Calls was written by J.B. Priestley, and was first performed in the UK in 1946. However, it is set in 1912.

J.B. Priestley – John Boynton Priestley was born in Yorkshire in 1894. He fought in the first world war and came very close to death on a couple of occasions. In the 1930s, Priestley became concerned with the effects of social inequality in Britain, and in 1939 set up a new political party, the Common Wealth Party, which became integral in developing the welfare state.

Pre and Post-War – Before the First World War, there was deemed to be a general air of complicity regarding the prospect of any war taking place. There were strong distinctions between upper and lower classes, and women were subservient to men in society. After the Second World War ended in 1945, class distinctions had been greatly reduced by the two wars, and women had earned a more valued place in society. (They had filled in for men whilst they were away at war). After 1945, there was a greater desire for social change.

Realism and Postmodernism – Many see *An Inspector Calls* as a play that combines contrasting styles. Certainly, it contains elements of both realism (popular early in the 20th Century) and postmodernism (which became popular later). The play features very real characters, speaking in common prose in a similar manner to dialogue in a novel. However, with the presence of the Inspector, Priestley introduces elements that are beyond rational reasoning and explanations.

Main Characters – Consider what Priestley intended through his characterisation of each of the below...

Sheila Birling – Sheila is the daughter of Arthur and Sybil. She is described as being 'in her early twenties' and is engaged to Gerald Croft. Sheila is a sensitive character, who shows a caring side, and thus she is devastated upon hearing about her family's role in the death of Eva Smith. She wonders how others in her family can simply go on as though nothing has happened.

Quote: "You're pretending everything's just as it was before."

Eric Birling – Eric is the son of Arthur and Sybil Birling, and the older brother of Sheila. Eric works part-time for his family business, and has a drinking problem that he attempts to hide from his family. When it is revealed that Eric has made off with money outside of marriage and has stolen from the family business, the family are finally forced to confront issues surrounding Eric.

Quote: "I don't forget I'm ashamed of you as well – yes both of you."

Gerald Croft – Gerald is the fiancé of Sheila and the son of another prominent manufacturing family. Gerald's family have an elevated social status, and as a result Arthur worries that Gerald's family may feel that he is marrying beneath himself. Although the Inspector criticises Gerald's affair (and subsequent breakup) with Daisy, he seems to suggest that Gerald is the least morally culpable of the family.

Quote: "We are members of one body. We are responsible for each other."

The Inspector – The Inspector is (apparently) a representative of the local police force, sent to investigate the events leading up to the suicide of a young woman, who went by the name of both Eva Smith and Daisy Renton. When speaking to the family, the Inspector seems to know the answers to each of the questions that he asks, and appears to offer them a social message. After he leaves, the family gather evidence that he does not actually serve on the force.

Quote: "I didn't feel about her as she felt about me."

Themes – A theme is an idea or message that runs throughout a text.

Responsibility and Guilt – All of the family are forced to reflect upon their behaviour towards Eva Smith/ Daisy Renton, and consider how responsible they are for her death. Some characters admit responsibility more readily, and feel guilt more readily, than others.

Age – Priestley uses age to show the different prevailing attitudes in society at the time. The older characters represent an outdated way of thinking; characters such as Arthur and Sybil believe in only looking after themselves in their family. The younger characters (Sheila and Eric) represent new towards caring about others in society.

Class and Gender – Class and gender are also predominant themes in the novel. Eva Smith's position in society is severely weakened because she is from a lower class background and she is also a woman. Because of biases based on class and gender, Birling is dismissive of the hundreds of working class girls looking for a pay-rise, whilst Mrs Birling refers to her as 'a girl of that sort' in a derogatory manner.

The Supernatural – The presence of the Inspector weaves a supernatural element into the play. His surname (Croft) is certainly a play on the word 'ghoul' (a ghost). He is unheard of by other members of the police force, leading the characters to at first dismiss him as simply a hoaxer, yet he seems to have prior knowledge of the characters' actions, and foresees the suicide before it happens.

Scene-by-Scene Summary – Alongside key quotations from each scene.



Socialism – Socialism is an approach to economic and social systems that is characterised by social ownership, democratic control, and high levels of equity. Socialist regimes are generally concerned with ensuring that disparities between wealth and social status are erased across society. After the two World Wars, British society was far more open to socialist ideas. In *An Inspector Calls*, the Inspector harbours socialist attitudes.

Social and Moral Responsibility – Attitudes towards social and moral responsibility changed rapidly in the time between when the play was set (1912) and the time when the play was written (1946). In 1912, the general attitude of those with social and economic sway was towards looking after oneself and one's family. By the mid-1940s, however, Clement Attlee's Labour party won a landslide election, reflecting a wave of enthusiasm towards communal responsibility for everyone in society.

The Titanic – RMS Titanic was a British passenger liner that sank in the North Atlantic Ocean in the morning hours of 15th April 1912. At around 1,350 people died, it was one of the deadliest commercial maritime disasters in modern history. The Titanic was designed to be the pinnacle of both safety and comfort, and due to its enormous size and quality, was frequently labelled 'unsinkable'. In *An Inspector Calls*, Birling claims this thus immediately losing respect from the audience.

Quote: "You're pretending everything's just as it was before."

Eric Birling – Eric is the son of Arthur and Sybil. He is described as being 'in his early twenties'. His success as a businessman in the manufacturing industry allows the Birlings to live in upper-middle class comfort. He believes in capitalist principles and rejects socialist ideas of responsibility for one another in society. He considers his daughter's engagement as good for business.

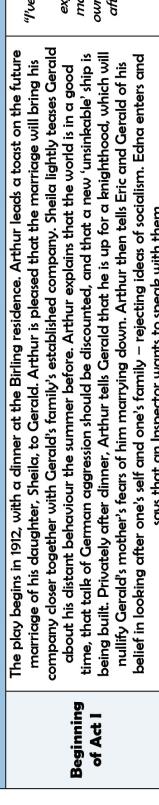
Quote: "You'll have a good laugh over it yet."

Sybil Birling – Sybil is the matriarch of the Birling family. She is often described as being a 'cold' character. It is suggested that Sybil comes from a family of higher social standing than Arthur, and at times she reminds him of proper social etiquette. She serves on a local committee to aid those in need, and seems primarily consumed with protecting the family's public image.

Quote: "They're over-tired. In the morning they'll be as amused as we are."

The Inspector – The Inspector is (apparently) a representative of the local police force, sent to investigate the events leading up to the suicide of a young woman, who went by the name of both Eva Smith and Daisy Renton. When speaking to the family, the Inspector seems to know the answers to each of the questions that he asks, and appears to offer them a social message. After he leaves, the family gather evidence that he does not actually serve on the force.

Quote: "We are members of one body. We are responsible for each other."



The play begins in 1912, with a dinner at the Birling residence. Arthur leads a toast on the future marriage of his daughter, Sheila, to Gerald. Arthur is pleased that the marriage will bring his family closer together with Gerald's family's established company. Sheila lightly teases Gerald about his distant behaviour the summer before. Arthur explains that the world is in a good time, that talk of German aggression should be discounted, and that a new unsinkable ship will be built. Privately after dinner, Arthur tells Gerald that he is up for a knighthood, which will nullify Gerald's mother's fears of him marrying down. Arthur then tells Eric and Gerald of his belief in looking after one's self and one's family – rejecting ideas of socialism. Edna enters and says that an Inspector wants to speak with them.

The Inspector introduces himself as Coole. Arthur declares that he has never heard of him before. The Inspector states that a girl named Eva Smith has committed suicide by drinking disinfectant. He shows Arthur alone a photograph of her. Arthur admits that he employed her two years before, but dismissed her for striking over wages. He then shows Sheila a clothes shop, out of jealousy. There she worked under the name Daisy Renton. Sheila is horrified. Gerald becomes aware that it is a girl that he had an affair with. Gerald is allowed to leave.

As the Inspector speaks to Gerald and Sheila, Sybil enters and calls his comments 'impertinent'. Sheila warns Sybil not to fall into the trap of complicity with the Inspector, but Sybil warns her to be quiet. Sybil expresses that Eric has had too much to drink at dinner – to Sybil's embarrassment. Sheila and Gerald admit that this is a steady problem with Eric. The Inspector then questions Gerald, who reluctantly admits that he knows a Daisy Renton. She became his mistress. Eventually it ended, and they lost contact. Sheila explains that she actually respects Gerald now, for telling the truth. However, she says they must start again in their relationship.

The Inspector shows Sybil the photograph of the deceased woman – she lies and says that she does not Sybil to tell the truth. It emerges that Sybil refused to give the girl money in her role as a member of the Brumley Women's Charity Organisation, out of 'impudence'. She had pretended that she was called 'Mrs Birling'. The Inspector reveals that she was looking for money as she was pregnant (not Gerald's baby). The girl eventually admitted that she was not married, and couldn't take money off the father, as she knew it was stolen. Under pressure from the Inspector, Sybil contends that the man should bear the responsibility of the girl's subsequent death. It is at this point that the other characters realise that Eric must in fact be the father. Sybil pauses in shock, seemingly wishing to retract her past statements. Eric enters the room, with all staring at him.

Eric confesses that he was very drunk the night that he met the girl, and that he followed her home and convinced her to let him stay over. He begins a relationship with her, and the full anguish is extremely angry when he hears this. With the family now in a state of complete suspicion (still intact), the Inspector goes through each of them, exploding that they all had a significant part to play in the girl's death. After leaving, the Inspector states that all of the people should look out for one another if society is to survive. He notes that the Birlings and Gerald must now live with the repercussions of their actions for the rest of their lives, as recompense for Eva Smith/ Daisy Roniton, who lost her.

Arthur says that Eric is predominantly at fault for the death of the girl, and he worries about the public scandal that will be generated. Eric and Sheila criticise Arthur for worrying about his knight hood when someone has died. In light of what Arthur was discussing before the Inspector came, they begin to suspect that he was a hooligan. To Sheila and Eric, this is not important (their actions were still terrible) but to Arthur, it means everything (no public scandal). These suspicions are confirmed, when Gerald returns, having bumped into a police officer on the street – there is no Inspector Coole. Arthur then phones the hospital, who confirm that there has been no suicide. Arthur and Sybil delight in this, whilst their children are horrified that they have forgotten their behaviour (despite one having actually died) so quickly. Just as Arthur is revealing in the fact that the others were all 'bluffed' the phone rings. A girl has just been transported to hospital dead. She has committed suicide. An Inspector is on the way to the house.

Priestley's Dramatic Devices

Dramatic Irony

Eric Birling – Eric is the son of Arthur and Sybil. He is described as being 'in his early twenties'. His success as a businessman in the manufacturing industry allows the Birlings to live in upper-middle class comfort. He believes in capitalist principles and rejects socialist ideas of responsibility for one another in society.

Sheila Birling – Sheila is the daughter of Sheila and Eric. On the other hand, characters such as Arthur and Sybil are more unwilling to accept responsibility for the girl's demise.

Age – Priestley uses age to show the different prevailing attitudes in society at the time. The older characters represent an outdated way of thinking; characters such as Arthur and Sybil believe in only looking after themselves in their family. The younger characters (Sheila and Eric) represent new towards caring about others in society.

Class and Gender – Class and gender are also predominant themes in the novel. Eva Smith's position in society is severely weakened because she is from a lower class background and she is also a woman. Because of biases based on class and gender, Birling is dismissive of the hundreds of working class girls looking for a pay-rise, whilst Mrs Birling refers to her as 'a girl of that sort' in a derogatory manner.

The Supernatural – The presence of the Inspector weaves a supernatural element into the play. His surname (Croft) is certainly a play on the word 'ghoul' (a ghost). He is unheard of by other members of the police force, leading the characters to at first dismiss him as simply a hoaxer, yet he seems to have prior knowledge of the characters' actions, and foresees the suicide before it happens.

Form – The play fits into three possible forms.

Well-Made Play

Arthur Birling suggests that the *Titanic* is unsinkable, and yet the audience knows that it sank on its maiden voyage.

Morality Play

"These were most popular during the 19th and 20th centuries based around a crime." - They taught the audience lessons that were taught in the seven commandments.

"The audience lessons focused on the seven commandments with events that happened before the play and the actor's delivery." - Plot is intricate and complex.

Crime Thriller

"As the name suggests, this involves a gripping tale based around a crime." - The audience receives clues and must guess what has happened before the end. - Characters who committed these sins were punished.

English Literature - Blood Brothers

Extra hot Hot Medium Mild Extra Mild	<p>Using Extract 1, Write about the relationship between Linda and Edward and how it is presented at different points in the play. In your response you should:</p> <ul style="list-style-type: none"> • refer to the extract and the play as a whole • show your understanding of characters and events in the play <p>Using http://www.bbc.co.uk/schools/ks2bitesize/english_literature/dramabloodbrothers/odram_abloodbrothers_content1.shtml explain why Willy Russell wrote 'Blood Brothers'.</p>	<p>Imagine you are a Labour MP during the Conservative era. Decide if you support or oppose any policies or laws that relate to the working class. Create a speech/video/blog arguing your point.</p> <p>Create a series of symbols/images that represent one of the characters from the play.</p>	<p>Read the article: https://www.theguardian.com/politics/2013/apr/14/margaret-thatcher-20-changes-britain</p> <p>Create a poster summarising the article.</p>	<p>Write your own monologue or song to appear in the play. What would you change about the plot? Can you think of a different ending?</p>	<p>Research Marilyn Monroe's life. Why do you think she has been used as a motif in the play?</p>	<p>Design a knowledge quiz (20 questions) based upon the play, its themes, events and ideas.</p>
Hot	<p>Write a newspaper article explaining what happened when Sammy burnt the school down.</p> <p>http://www.telegraph.co.uk/culture/theatre/9505796/Willy-Russell-I-want-to-talk-about-things-that-matter.html</p> <p>Read the article and create a 'This is Your Life' style poster for Russell.</p>	<p>Write a newspaper article explaining what happened when Sammy burnt the school down.</p> <p>http://www.telegraph.co.uk/culture/theatre/9505796/Willy-Russell-I-want-to-talk-about-things-that-matter.html</p> <p>Read the article and create a 'This is Your Life' style poster for Russell.</p>	<p>Come up with 3 additional questions you could ask Russell.</p>	<p>Annotate and analyse a review of Blood Brothers' and answer the question: How does the critic use language to show their opinion?</p>	<p>Research poverty in the UK today. What judgements can you make as to how times and attitudes are now to the poor compared with Liverpool in the 1970s and 1980s?</p>	<p>Create a set of revision cards for each of the characters in the play.</p>
Medium	<p>Is the Narrator a malevolent being? Explain your ideas.</p>	<p>Create a picture or model highlighting what life was like in Liverpool for the characters in 'Blood Brothers'.</p>	<p>Do you think the play is effective for a modern audience? Explain your reasons linked to the play.</p>	<p>Write a review of the play so far in the style of a book critic.</p>	<p>Choose a social issue which concerns you. How would you change the play to highlight this problem or issue?</p>	<p>Create a rap or song based upon the events, themes and ideas from the play.</p>
Mild	<p>Each fortnight you must choose one take away item for homework. The chilli rating suggests the difficulty of the task, or the challenge it might offer. You cannot choose all the same strength of task every fortnight. Try at least one Extra Hot task during the half term!</p>	<p>Summarise Act 1 in the form of a comic strip.</p>	<p>Summarise Act 2 in the form of a comic strip.</p>	<p>Create an appropriate headline about one of the themes you have discovered in 'Blood Brothers'</p>	<p>Create a new character to be included in the play. Explain why they are important and what they add to the plot.</p>	<p>Create a 5 to 10 question quiz based upon the events, themes and ideas from the play.</p>



English Literature - Blood Brothers

Extract 1

EDWARD: Where's Mickey?
LINDA: He must be workin' overtime.
EDWARD: Oh.
LINDA: What's wrong with you, misery?
EDWARD (*after a pause*): I go away to university tomorrow.
LINDA: Tomorrow! You didn't say.
EDWARD: I know. I think I've been pretending that if I didn't mention it the day would never come. I love it when we're together, the three of us, don't you? LINDA nods. Can I write to you?
LINDA: Yeh ... yeh, if you want.
EDWARD: Would Mickey mind?
LINDA: Why should he?
EDWARD: Come on ... because you're his girl friend.
LINDA: No, I'm not.
EDWARD: You are, Linda.
LINDA: I'm not, he hasn't asked me.
EDWARD (*laughing*): You mean he still hasn't?
LINDA: (*laughing*): No.
EDWARD: But it's ridiculous.
LINDA: I know. I hope for his sake he never has to ask me to marry him. He'll be a pensioner before he gets around to it.
EDWARD (*after a pause*): He's mad. If I was Mickey I would have asked you years ago.
LINDA: I know you would. Cos y soft you are.
EDWARD (*singing*): If I could stand inside his shoes I'd say, How can I compare thee to a summer's day
LINDA (*speaking*): Oh go away ...
EDWARD: I'd take a page in all the papers, I'd announce it on the news
LINDA: If I was the guy, if I
Was in his shoes.
EDWARD: If I was him I'd bring you flowers
And ask you to dance
We'd while away the hours making future plans
For rainy days in country lanes
And trips to the sea
I'd just tell you that I love you
If it was me
But I'm not saying a word,
I'm not saying I care,
Though I would like you to know,
That I'm not saying a word,
I'm not saying I care,
Though I would like you to know.

English Literature - Blood Brothers

AO1 and AO2 are equally weighted in this question.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 35+5

Band	AO1:1a+b, AO1:2	AO2
5 29-35 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 22-28 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 15-21 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 8-14 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-7 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

English Literature - Jekyll and Hyde

Choose your homework each week from the menu below.

The Peri-ometer indicates the level of challenge the homework may offer.

You must attempt at least ONE Extra Hot tasks this half term.



The Strange Case of Dr Jekyll and Mr Hyde

GCSE English Takeaway Homework

One task due every **fortnight**

Use Extract 2 to plan and write

an exam response: Write about Mr Hyde and how he is presented in the novel. Time yourself and then use the mark scheme to self assess your work before handing in (Lit AO1
AO2, AO3) (Lit AO1 AO2 AO3)

Select a section of the novella (approx. 400 words). Consider what the key theme of the section is and annotate for language, structure, and form. (Lit AO1, AO2, Lang AO2)

Choose an essay question from the two below then plan and write an answer: How is duality presented in *Jekyll and Hyde*? **OR** Why did Stevenson choose Utterson as his main protagonist? (Lit AO1 AO2 AO3)

Re-write ‘The Story of the Door’ from the point of view of the little girl. Consider how you can employ effective structure, language, and pacing to make the scene as tense as possible (Lit A01, Lang A05 and A06)

Consider the story of Jekyll and Hyde happening in a modern day context. What would be the same? different? Write a blog post about one of the incidents in the novella from the POV of Jekyll. (Lit A01, Lang A04, A05)

Compare the language used by Jekyll in chapter 3 and chapter 10 of the novella. What do the similarities and differences suggest about Jekyll's changing character? (Lit AO1, AO2, Lang AO3)

Identify the key themes in the novella and create a mind map with key characters, quotations and events, particularly highlighting the connections between each of the headings above. (Lit AO1)

Revisit the introduction of at least 3 different characters/symbols (you may wish to mix and match). Make notes/write a short paragraph exploring what you can infer each introduction (Lit AO1, Lang AO1)

Select quotations for each character (minimum 3 quotations each) and analyse the language and structure of their speech/description/ behaviour. (Lit A01, A02)

Create a fact file for each character in the text. You should include information on their: beliefs, representation, how they change, friendships, jobs, role in society. (Lit A01)

- Use the facts gathered throughout the ‘strange case’ to write a breaking article about Jekyll and Hyde.
- Challenge level 8/9: use Victorian language (lit AO1, Lang AO5, AO6)

Create two timelines of events in the novel: 1) Start at the beginning of the novel and create a timeline as Utterson learns about the events. 2) Create a timeline of the events as they happened. (Lit AO1)

Create a mind map of the symbols (such as the door) in 'Jekyll and Hyde'. Include brief explanations about what they represent, and why. (Lit AO1)

English Literature - Jekyll and Hyde

Extract 1

'We have common friends,' said Mr Utterson. 'Common friends?' echoed Mr Hyde, a little hoarsely. 'Who are they?' 'Jekyll, for instance,' said the lawyer. 'He never told you,' cried Mr Hyde, with a flush of anger. 'I did not think you would have lied.' 'Come,' said Mr Utterson, 'that is not fitting language.' The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house. The lawyer stood awhile when Mr Hyde had left him, the picture of disquietude. Then he began slowly to mount the street, pausing every step or two and putting his hand to his brow like a man in mental perplexity. The problem he was thus debating as he walked, was one of a class that is rarely solved. Mr Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him. 'There must be something else,' said the perplexed gentleman. 'There is something more, if I could find a name for it. God bless me, the man seems hardly human! Something troglodytic, shall we say? or can it be the old story of Dr Fell? or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent? The last, I think; for O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend.'

English Literature - Jekyll and Hyde

Extract 2

55

There at least he was not denied admittance; but when he came in, he was shocked at the change which had taken place in the doctor's appearance. He had his death-warrant written legibly upon his face. The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older; and yet it was not so much these tokens of a swift physical decay that arrested the lawyer's notice, as a look in the eye and quality of manner that seemed to testify to some deep-seated terror of the mind. It was unlikely that the doctor should fear death; and yet that was what Utterson was tempted to suspect. "Yes," he thought; he is a doctor, he must know his own state and that his days are counted; and the knowledge is more than he can bear." And yet when Utterson remarked on his ill-looks, it was with an air of great firmness that Lanyon declared himself a doomed man.

"I have had a shock," he said, "and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away."

"Jekyll is ill, too," observed Utterson. "Have you seen him?"

But Lanyon's face changed, and he held up a trembling hand. "I wish to see or hear no more of Dr. Jekyll," he said in a loud, unsteady voice. "I am quite done with that person; and I beg that you will spare me any allusion to one whom I regard as dead."

"Tut-tut," said Mr. Utterson; and then after a considerable pause, "Can't I do anything?" he inquired. "We are three very old friends, Lanyon; we shall not live to make others." "Nothing can be done," returned Lanyon; "ask himself."

English Literature - Jekyll and Hyde

SECTION B (19TH CENTURY PROSE)

GENERIC ASSESSMENT OBJECTIVES GRID

Questions **2 | 1 to 2 | 6**

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1, AO2 and AO3 are equally weighted in this question.

Band	AO1:1a+b, AO1:2	AO2	AO3	Total marks 40
				Candidates:
5 33-40 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.	
4 25-32 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.	
3 17-24 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.	
2 9-16 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.	
1 1-8 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.	
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

English Literature - A Christmas Carol

Takeaway Homework Menu	Chilli Rating	Appetisers	Peri peri presentations	Fino sides	Deserts	Specials	Platters to share
	 Extra hot	Using Extract 1 and your knowledge of the whole novel to answer this question. The characters in A Christmas Carol view Christmas in different ways. Write about some of these views and how Dickens presents them at different points in the novel. In your response you should: • refer to the extract and the novel as a whole • show your understanding of characters and events in the novel • refer to the contexts of the novel [40]	Imagine you are a Victorian MP. Decide if you support or oppose the Poor Laws. Create a speech/video blog arguing your point.	Research 'Self-Help' (1859) by Samuel Smiles. How would this approach to life have helped the working classes, but also might be a problem?	Write your own version of 'A Christmas Carol'. What would you change? Can you think of a different ending?	Create a screenplay version of a scene from the novel.	Design a knowledge quiz (20 questions) based upon the play, its themes , events and ideas.
	 Hot	Using http://www.bl.uk/romantics-and-victorians/videos/dickens-a-christmas-carol explain why Charles Dickens wrote 'A Christmas Carol.'	Create a series of symbols/images that represent one of the characters from the novel.	Find out about the work of Olivia Hill and the Charity Organisation Society (formed in 1869). How did Hill's perception of the poor differ from Dickens?	Annotate and analyse a book or film review of 'A Christmas Carol' and answer the question: How does the critic use language to show their opinion?	Research poverty in the UK today. What judgements can you make as to how times and attitudes are now to the poor compared with the Victorian era.	Create a set of 'Top Trump' cards for each of the characters in the novel.
	 Medium	Pick 2 other Gothic novels and compare the characters, scenes and setting to those in 'A Christmas Carol.' What are the differences & similarities?	Summarise Stave 1 in the form of a comic strip.	Research the charitable work of Titus Salt.	Write a review of the story so far in the style of a book critic.	Choose a social issue which concerns you. How would you change the novel to highlight this problem or issue?	Create a social issue song based upon the events, themes and ideas from the novel.
	 Mild	Research the 'Gothic Genre' what is it and can you identify any of the characteristics in 'A Christmas Carol'?	Create a picture or model highlighting what life was like in the Workhouse.	Research the life of John Elwes (1714 – 1789), Member of Parliament for Berkshire and a noted eccentric and miser. Research the ways in which he saved money.	Create a newspaper front page highlighting this new novel from Charles Dickens. What do you like/dislike about it?	Do you think Dickens' novel is effective for a modern audience. Explain your reasons linked to the novel.	Create a set of Scrooge Christmas cards to show different characters' attitudes to Christmas across the novel.
	 Extra Mild	Create character profiles for 3 of the characters – you MUST include quotations.	Research the Poor Laws 1) What is a Workhouse? Describe what the conditions were like. 2) What were the Poor Laws? Where did the poor have to go in 1834?	Create an appropriate Victorian era headline about one of the themes you have discovered in 'A Christmas Carol.'	Create a new character to be included in the story. Explain why they are important and what is their influence on Scrooge.	Create a 5 to 10 question quiz based upon the events, themes and ideas from the novel.	

Each fortnight you must choose one take away item for homework. The chili rating suggests the difficulty of the task, or the challenge it might offer. You cannot choose all the same strength of task every fortnight. Try at least one **'Extra Hot'** task during the half term!

English Literature - A Christmas Carol

'A merry Christmas, uncle! God save you!' cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

'Bah!' said Scrooge, 'Humbug!'

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.

'Christmas a humbug, uncle!' said Scrooge's nephew. 'You don't mean that, I am sure? I do,' said Scrooge. 'Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough.'

'Come, then,' returned the nephew gaily. 'What right have you to be dismal? What reason have you to be morose? You're rich enough.'

Scrooge having no better answer ready on the spur of the moment, said, 'Bah!' again; and followed it up with 'Humbug.'

'Don't be cross, uncle,' said the nephew.

'What else can I be,' returned the uncle, 'when I live in such a world of fools as this? Merry Christmas! Out upon merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will,' said Scrooge, indignantly, 'every idiot who goes about with "Merry Christmas," on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!'

'Uncle!' pleaded the nephew.

'Nephew!' returned the uncle, sternly, 'keep Christmas in your own way, and let me keep it in mine.'

'Keep it!' repeated Scrooge's nephew. 'But you don't keep it.'

'Let me leave it alone, then,' said Scrooge. 'Much good may it do you! Much good it has ever done you!'

'There are many things from which I might have derived good, by which I have not profited, I dare say,' returned the nephew. 'Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round – apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that – as a good time: a kind, forgiving, charitable, pleasant time: the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it *has* done me good, and *will* do me good; and I say, God bless it!'

English Literature - A Christmas Carol

SECTION B (19TH CENTURY PROSE)

GENERIC ASSESSMENT OBJECTIVES GRID

Questions **[2 | 1 | to | 2 | 6]**

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1, AO2 and AO3 are equally weighted in this question.

		Total marks 40		
Band	AO1:1a+b, AO1:2	AO2	AO3	
5 33-40 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of their personal response; their responses include with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations. Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.	
4 25-32 marks	Candidates: comment on and begin to analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.	
3 17-24 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.	
2 9-16 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.	
1 1-8 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Nothing worthy of credit.	Nothing worthy of credit.	
0 marks				

A Christmas Carol

KNOWLEDGE ORGANISER

Context - A Christmas Carol was written by Charles Dickens in 1843

Setting

Charles Dickens

Plot

Character

Symbolism

Style

Language

Impact

Conclusion

Assessment

Success

Impact

Maths - Foundation

Name :

FA2.1

Question 1 Expand and simplify $5(3x - 5) + 2(3x + 2)$	Question 2 Expand and simplify $4(2x - 4) - 3(2x + 3)$	Question 3 Solve $5(5x - 6) = -67.5$	Question 4 Solve $4(3x + 5) = 2$
Question 5 Work out $21 \times £9.40$	Question 6 Work out $£798 \div 14$	Question 7 Express 20 as a product of prime factors	Question 8 Express 120 as a product of prime factors
Question 9 Find the nth term: 8, 18, 28, 38, 48,...	Question 10 If the nth term of a sequence is $12n - 6$ what is the 8th term?	Question 11 Find 60% of £980	Question 12 Find 80% of £120
Question 13 Complete 0.13 l.....350 ml (\leq or \geq)	Question 14 Complete 0.3l.....380ml (\leq or \geq)	Question 15 Work out the value of $19 - a$ when $a = 3$	Question 16 Work out the value of $c \div 8$ when $c = 56$
Question 17 Work out $0.07 \times 0.5 =$	Question 18 Work out $0.7 \times 0.5 =$	Question 19 Simplify $100 \text{ mm} : 110 \text{ cm}$	Question 20 Simplify $1.1 \text{ kg} : 2200 \text{ g}$

SKILLS CHECK

Score

www.mathsbox.org.uk

Maths - Foundation

Name :

FA2.2

Question 1 Expand and simplify $4(2x + 4) + 2(3x - 5)$	Question 2 Expand and simplify $3(3x + 4) + 2(5x - 3)$	Question 3 Solve $5(5x + 6) = 5$	Question 4 Solve $5(3x - 4) = -80$
Question 5 Work out $32 \times £29.70$	Question 6 Work out $£1240 \div 16$	Question 7 Express 165 as a product of prime factors	Question 8 Express 336 as a product of prime factors
Question 9 Find the nth term: 11, 23, 35, 47, 59,...	Question 10 If the nth term of a sequence is $5n + 2$ what is the 8th term?	Question 11 Find 60% of £820	Question 12 Find 55% of £300
Question 13 Complete 60 mm5.5 cm (\leq or \geq)	Question 14 Complete 0.4 l.....120 ml (\leq or \geq)	Question 15 Work out the value of $22 - 2x$ when $x = 8$	Question 16 Work out the value of $2b$ when $b = 6$
Question 17 Work out $0.8 \times 0.06 =$	Question 18 Work out $0.09 \times 1 =$	Question 19 Simplify $0.9 \text{ kg} : 3300 \text{ g}$	Question 20 Simplify $11 \text{ kg} : 7000 \text{ g}$

SKILLS CHECK

Score

Maths - Foundation

Name :

FA2.3

Question 1 Expand and simplify $2(2x + 3) + 4(5x + 3)$	Question 2 Expand and simplify $4(2x + 4) + 5(4x + 3)$	Question 3 Solve $4(5x + 2) = 128$	Question 4 Solve $5(7x + 3) = -125$
Question 5 Work out $21 \times £45.70$	Question 6 Work out $£210 \div 12$	Question 7 Express 144 as a product of prime factors	Question 8 Express 72 as a product of prime factors
Question 9 Find the nth term: 6, 9, 12, 15, 18, ...	Question 10 If the nth term of a sequence is $3n - 4$ what is the 10th term?	Question 11 Find 15% of £800	Question 12 Find 40% of £720
Question 13 Complete 2.73kg.....2130g (\leq or \geq)	Question 14 Complete 3980 m 1.08 km (\leq or \geq)	Question 15 Work out the value of $5b - 9$ when $b = 2$	Question 16 Work out the value of $23 - 2a$ when $a = 7$
Question 17 Work out $0.11 \times 1 =$	Question 18 Work out $0.06 \times 0.5 =$	Question 19 Simplify $12.6 \text{ kg} : 5400 \text{ g}$	Question 20 Simplify $990 \text{ mm} : 45 \text{ cm}$

SKILLS CHECK

Score

www.mathsbox.org.uk

Maths - Foundation

6
Name :

FA2.4

Question 1 Expand and simplify $2(2x - 3) + 2(3x + 4)$	Question 2 Expand and simplify $3(2x + 3) + 3(3x - 2)$	Question 3 Solve $4(6x - 3) = 24$	Question 4 Solve $3(3x + 5) = 69$
Question 5 Work out $35 \times £36.50$	Question 6 Work out $£1368 \div 18$	Question 7 Express 252 as a product of prime factors	Question 8 Express 120 as a product of prime factors
Question 9 Find the nth term: 6, 14, 22, 30, 38,...	Question 10 If the nth term of a sequence is $9n + 5$ what is the 8th term?	Question 11 Find 70% of £860	Question 12 Find 80% of £140
Question 13 Complete 2.2 m..... 300 cm (\leq or \geq)	Question 14 Complete 2 kg 2420 g (\leq or \geq)	Question 15 Work out the value of $5b - 4$ when $b = 7$	Question 16 Work out the value of $22 - 2y$ when $y = 10$
Question 17 Work out $0.06 \times 0.8 =$	Question 18 Work out $0.8 \times 0.05 =$	Question 19 Simplify $3.3 \text{ kg} : 5500 \text{ g}$	Question 20 Simplify $30 \text{ mm} : 21 \text{ cm}$

SKILLS CHECK

Score

Maths - Foundation

FA2.5

Name :

Question 1 Expand and simplify $4(2x - 4) + 4(5x + 2)$	Question 2 Expand and simplify $2(3x - 2) - 5(3x + 2)$	Question 3 Solve $4(5x + 6) = 64$ Solve $2(7x + 4) = -48$	Question 4 Solve $2(7x + 4) = -48$
Question 5 Work out $18 \times £17.10$	Question 6 Work out $£352 \div 22$	Question 7 Express 540 as a product of prime factors	Question 8 Express 56 as a product of prime factors
Question 9 Find the nth term: 4, 13, 22, 31, 40,...	Question 10 If the nth term of a sequence is $12n - 3$ what is the 9th term?	Question 11 Find 40% of £240	Question 12 Find 55% of £540
Question 13 Complete 2190 ml..... 1.48 l (\leq or \geq)	Question 14 Complete 1760 m 1.59 km (\leq or \geq)	Question 15 Work out the value of $21 - a$ when $a = 1$	Question 16 Work out the value of $24 - 2a$ when $a = 10$
Question 17 Work out $0.4 \times 0.5 =$	Question 18 Work out $0.9 \times 0.2 =$	Question 19 Simplify $160 \text{ mm} : 56 \text{ cm}$	Question 20 Simplify $7 \text{ kg} : 4200 \text{ g}$

SKILLS CHECK

Score

Maths - Foundation

Name :

FA2.6

Question 1 Expand and simplify $5(2x - 5) + 5(5x - 3)$	Question 2 Expand and simplify $2(3x - 2) - 2(3x + 5)$	Question 3 Solve $2(3x + 4) = 2$	Question 4 Solve $5(7x + 5) = 235$
Question 5 Work out $32 \times £29.40$	Question 6 Work out $£1239 \div 21$	Question 7 Express 360 as a product of prime factors	Question 8 Express 80 as a product of prime factors
Question 9 Find the nth term: 14, 25, 36, 47, 58,...	Question 10 If the nth term of a sequence is $9n + 6$ what is the 7th term?	Question 11 Find 20% of £820	Question 12 Find 45% of £920
Question 13 Complete 200 cm 2.6 m (\leq or \geq)	Question 14 Complete 0.18 l.....240 ml (\leq or \geq)	Question 15 Work out the value of $20 - 2a$ when $a = 3$	Question 16 Work out the value of $2a - 6$ when $a = 9$
Question 17 Work out $0.12 \times 1.1 =$	Question 18 Work out $0.11 \times 1.2 =$	Question 19 Simplify $50 \text{ mm} : 25 \text{ cm}$	Question 20 Simplify $120 \text{ mm} : 6 \text{ cm}$

SKILLS CHECK

Score

Maths - Foundation

Name :

FA2.7

<p>Question 1 Expand and simplify $5(3x - 5) + 4(6x + 5)$</p>	<p>Question 2 Expand and simplify $2(2x - 3) - 5(5x + 4)$</p>	<p>Question 3 Solve $5(4x - 5) = 75$</p>	<p>Question 4 Solve $4(3x - 4) = 14$</p>
<p>Question 5 Work out $28 \times £22.10$</p>	<p>Question 6 Work out $£11224 \div 18$</p>	<p>Question 7 Express 216 as a product of prime factors</p>	<p>Question 8 Express 1120 as a product of prime factors</p>
<p>Question 9 Find the nth term: -3, -1, 1, 3, 5,...</p>	<p>Question 10 If the nth term of a sequence is $6n - 2$ what is the 5th term?</p>	<p>Question 11 Find 95% of £220</p>	<p>Question 12 Find 40% of £520</p>
<p>Question 13 Complete 330 cm 2 m ($<$ or $>$)</p>	<p>Question 14 Complete 1.59 kg 2960 g ($<$ or $>$)</p>	<p>Question 15 Work out the value of $29 - 4c$ when $c = 9$</p>	<p>Question 16 Work out the value of $y - 3$ when $y = 9$</p>
<p>Question 17 Work out $1.2 \times 0.2 =$</p>	<p>Question 18 Work out $0.04 \times 1.2 =$</p>	<p>Question 19 Simplify $3.5 \text{ kg} : 4900 \text{ g}$</p>	<p>Question 20 Simplify $180 \text{ mm} : 66 \text{ cm}$</p>

Maths - Higher

Name :

HA2.1

Question 1 Expand and simplify $(x - 4)(x + 6)$	Question 2 Expand and simplify $(5x - 3)(3x - 2)$	Question 3 Factorise $15x + 10$	Question 4 Factorise fully $7x + 35x^2$
Question 5 Factorise $x^2 + 11x + 30$	Question 6 Factorise $x^2 + 3x - 4$	Question 7 Make x the subject of the formula $y = ax + b$	Question 8 Make x the subject of the formula $y = b - ax$
Question 9 Work out $7 \div 0.1 =$	Question 10 Work out $9.6 \div 0.6 =$	Question 11 Work out $3\frac{2}{5} \times 2\frac{2}{3}$	Question 12 Work out $1\frac{5}{6} \times \frac{1}{2}$
Question 13 Divide £7000 in the ratio $3 : 7$	Question 14 Divide £2400 in the ratio $5 : 7$	Question 15 Work out the value of $3x + 7y$ when $x = -2$ and $y = -5$	Question 16 Work out the value of $x^2 + y$ when $x = -1$ and $y = 6$
Question 17 Find the median 7, 7, 5, 19, 10	Question 18 Find the median 1.8, 2.3, 2.3, 2.2, 1.7, 1	Question 19 Solve $\frac{x}{3} - 2 = 2x - 17$	Question 20 Solve $4(5x - 4) = -56$

SKILLS CHECK

Score

Maths - Higher

HA2.2

Name :

<p>Question 1 Expand and simplify $(x + 4)(x + 1)$</p>	<p>Question 2 Expand and simplify $(4x + 6)(3x + 6)$</p>	<p>Question 3 Factorise $35x - 21$</p>	<p>Question 4 Factorise fully $22x^2 - 55x^3$</p>
<p>Question 5 Factorise $x^2 - 6x - 7$</p>	<p>Question 6 Factorise $x^2 - 4x - 12$</p>	<p>Question 7 Make x the subject of the formula $y = ax^2$</p>	<p>Question 8 Make x the subject of the formula $y = (ax)^2$</p>
<p>Question 9 Work out $9.6 \div 0.8 =$</p>	<p>Question 10 Work out $3 \div 0.2 =$</p>	<p>Question 11 Work out $3 \frac{7}{10} - 2 \frac{3}{5}$</p>	<p>Question 12 Work out $1 \frac{4}{5} \times 2 \frac{1}{3}$</p>
<p>Question 13 Divide 1440g in the ratio 1 : 7</p>	<p>Question 14 Divide £1400 in the ratio 5 : 3</p>	<p>Question 15 Work out the value of $7x - 9y$ when x = 1 and y = 8</p>	<p>Question 16 Work out the value of $6x^2 + y$ when x = -4 and y = 7</p>
<p>Question 17 The mean of 11, x, 21, 19, 45 is 23. Find x</p>	<p>Question 18 The mean of 13, x, 10, 11, -4 is 7. Find x</p>	<p>Question 19 Solve $\frac{x}{4} + 3 = 3x - 19$</p>	<p>Question 20 Solve $5(3x + 4) = 95$</p>

SKILLS CHECK

Score

Maths - Higher

Name :

HA2.3

<p>Question 1 Expand and simplify $(x + 6)(x + 5)$</p>	<p>Question 2 Expand and simplify $(3x - 4)(3x + 1)$</p>	<p>Question 3 Factorise $63x - 35$</p>	<p>Question 4 Factorise fully $27x - 18x^3$</p>
<p>Question 5 Factorise $x^2 + 2x - 15$</p>	<p>Question 6 Factorise $x^2 - 3x + 2$</p>	<p>Question 7 Make x the subject of the formula $y = \frac{x}{a}$</p>	<p>Question 8 Make x the subject of the formula $y = \frac{a}{x}$</p>
<p>Question 9 Work out $5.6 \div 0.7 =$</p>	<p>Question 10 Work out $3 \div 0.6 =$</p>	<p>Question 11 Work out $1\frac{4}{7} - 2\frac{2}{3}$</p>	<p>Question 12 Work out $1\frac{6}{7} \times 1\frac{2}{3}$</p>
<p>Question 13 Divide 2400g in the ratio 5 : 7</p>	<p>Question 14 Divide £1800 in the ratio 5 : 7</p>	<p>Question 15 Work out the value of when x = 3 and y = 1 $2x - y^2$</p>	<p>Question 16 Work out the value of $5x - 4y$ when x = 3 and y = -6</p>
<p>Question 17 The mean of 4, x, 8, 8 is 6. Find x</p>	<p>Question 18 Find the median 1, 1.6, 1.3, 0.9, 2, 0.6</p>	<p>Question 19 Solve $\frac{x}{2} + 3 = 3x - 12$</p>	<p>Question 20 Solve $\frac{4x - 2}{5} = x - 1$</p>

SKILLS CHECK

Score

Maths - Higher

Name :

HA2.4

<p>Question 1 Expand and simplify $(x - 3)(x - 7)$</p>	<p>Question 2 Expand and simplify $(4x + 2)(2x + 1)$</p>	<p>Question 3 Factorise $12x + 4$</p>	<p>Question 4 Factorise fully $56 + 24x^2$</p>
<p>Question 5 Factorise $x^2 - x - 20$</p>	<p>Question 6 Factorise $x^2 - 11x + 28$</p>	<p>Question 7 Make x the subject of the formula $y = \sqrt{ax}$</p>	<p>Question 8 Make x the subject of the formula $y = a\sqrt{x}$</p>
<p>Question 9 Work out $6.4 \div 0.4 =$</p>	<p>Question 10 Work out $14.4 \div 0.9 =$</p>	<p>Question 11 Work out $2\frac{9}{10} + \frac{4}{9}$</p>	<p>Question 12 Work out $1\frac{2}{3} \div 1\frac{1}{5}$</p>
<p>Question 13 Divide £1300 in the ratio 1 : 3</p>	<p>Question 14 Divide 3000g in the ratio 3 : 7</p>	<p>Question 15 Work out the value of $x^2 + y$ when $x = -1$ and $y = 6$</p>	<p>Question 16 Work out the value of $3x - y^2$ when $x = -6$ and $y = 3$</p>
<p>Question 17 Find the median 1.9, 1.8, 1.9, 0.7, 1.5, 1.5</p>	<p>Question 18 The mean of 20, x, 4, 18, 27 is 17. Find x</p>	<p>Question 19 Solve $\frac{x}{3} + 2 = 2x - 18$</p>	<p>Question 20 Solve $5x - 2 = 4x - 4$</p>

SKILLS CHECK

Score

Maths - Higher

Name :

HA2.5

Question 1 Expand and simplify $(x + 4)(x - 1)$	Question 2 Expand and simplify $(5x - 5)(3x - 4)$	Question 3 Factorise $20x + 15$	Question 4 Factorise fully $49x^3 + 21x^2$
Question 5 Factorise $x^2 + 6x + 8$	Question 6 Factorise $x^2 + 12x + 35$	Question 7 Make x the subject of the formula $y = \sqrt{x} + a$	Question 8 Make x the subject of the formula $y = \sqrt{x+a}$
Question 9 Work out $10.2 \div 0.6 =$	Question 10 Work out $4.8 \div 0.3 =$	Question 11 Work out $2\frac{1}{4} \times 1\frac{2}{3}$	Question 12 Work out $3\frac{2}{3} - \frac{1}{2}$
Question 13 Divide 8100ml in the ratio 7 : 11	Question 14 Divide 2700ml in the ratio 5 : 1	Question 15 Work out the value of when $x = 4$ and $y = 1$ $x + y^2$	Question 16 Work out the value of when $x = -3$ and $y = 8$ $6x - y^2$
Question 17 The mean of 10, x, 17, 11, 55 is 20. Find x	Question 18 The mean of 6, x, 6, 9, 7 is 6. Find x	Question 19 Solve $\frac{x}{3} + 2 = x - 2$	Question 20 Solve $\frac{3x+15}{2} = x + 5$

SKILLS CHECK

Score

www.mathsbox.org.uk

Maths - Higher

Name :

HA2.6

<p>Question 1 Expand and simplify $(x + 3)(x - 3)$</p>	<p>Question 2 Expand and simplify $(5x - 2)(3x - 4)$</p>	<p>Question 3 Factorise $10x + 15$</p>	<p>Question 4 Factorise fully $33x^2 + 11x$</p>
<p>Question 5 Factorise $x^2 + 8x + 12$</p>	<p>Question 6 Factorise $x^2 + 3x + 2$</p>	<p>Question 7 Make x the subject of the formula $y = \sqrt{ax} + b$</p>	<p>Question 8 Make x the subject of the formula $y = a\sqrt{x} + b$</p>
<p>Question 9 Work out $1.8 \div 0.2 =$</p>	<p>Question 10 Work out $7.6 \div 0.4 =$</p>	<p>Question 11 Work out $2\frac{6}{7} - 2\frac{2}{3}$</p>	<p>Question 12 Work out $1\frac{1}{7} \times 1\frac{1}{2}$</p>
<p>Question 13 Divide £3000 in the ratio 11 : 1</p>	<p>Question 14 Divide 2160g in the ratio 1 : 11</p>	<p>Question 15 Work out the value of $2 - xy$ when $x = -3$ and $y = -3$</p>	<p>Question 16 Work out the value of $5x - 10y$ when $x = 1$ and $y = -4$</p>
<p>Question 17 Find the median 10, 14, 19, 12, 5</p>	<p>Question 18 The mean of 23, x, 24, 10, 26 is 19. Find x</p>	<p>Question 19 Solve $8x + 5 = 7x + 8$</p>	<p>Question 20 Solve $\frac{x}{3} + 3 = 2x - 22$</p>

SKILLS CHECK

Score

Maths - Higher

Name :

HA2.7

<p>Question 1 Expand and simplify $(x + 6)(x - 1)$</p>	<p>Question 2 Expand and simplify $(3x + 6)(3x - 2)$</p>	<p>Question 3 Factorise $24x + 8$</p>	<p>Question 4 Factorise fully $77x - 33x^2$</p>
<p>Question 5 Factorise $x^2 + x - 2$</p>	<p>Question 6 Factorise $x^2 + x - 30$</p>	<p>Question 7 Make x the subject of the formula $y = \frac{x}{a+b}$</p>	<p>Question 8 Make x the subject of the formula $y = \frac{a+x}{b}$</p>
<p>Question 9 Work out $7.2 \div 0.8 =$</p>	<p>Question 10 Work out $0.6 \div 0.01 =$</p>	<p>Question 11 Work out $3\frac{3}{5} - \frac{1}{4}$</p>	<p>Question 12 Work out $2\frac{3}{7} + 2\frac{1}{6}$</p>
<p>Question 13 Divide £8100 in the ratio 11 : 7</p>	<p>Question 14 Divide £4050 in the ratio 11 : 7</p>	<p>Question 15 Work out the value of 5: $5x - 9y^2$ n = -5 and y = 1</p>	<p>Question 16 Work out the value of 6: $6x - 10y^2$ n x = 4 and y = 0.5</p>
<p>Question 17 Find the median 23, 7, 15, 7, 19</p>	<p>Question 18 Find the median 23, 22, 21, 7, 15</p>	<p>Question 19 Solve $5x - 4 = 3x + 6$</p>	<p>Question 20 Solve $\frac{5x-20}{3} = x - 4$</p>

SKILLS CHECK

Score

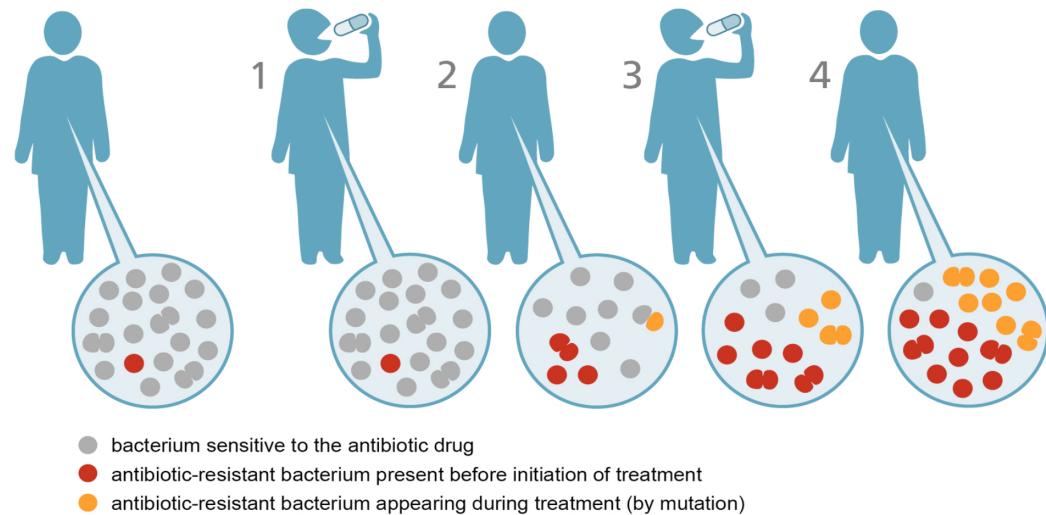
Science

Week 1 – B14 Antibiotic Resistance

Watch the video: https://www.youtube.com/watch?v=106_2B2CKzs

Answer the following questions:

1. What is meant by antibiotic resistance?
2. How does antibiotic resistance develop within a population? Explain in detail.
3. Explain how the development of antibiotic resistance can be viewed as a form of evolution by natural selection.



Week 2 – C12 Life Cycle Assessment

Complete this table, which compares the use of plastic bottles and aluminium cans.

Stage of the life cycle of the object	Plastic bottle	Aluminium can
raw materials		
manufacture		
reuse		

Science

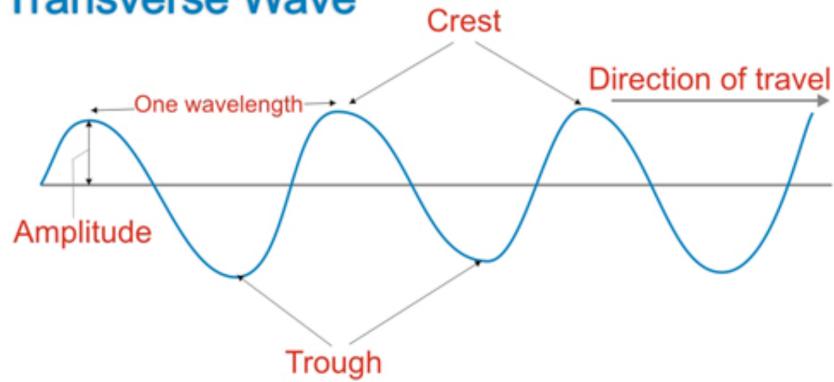
recycling/waste management		
----------------------------	--	--

Would you choose to buy a soft drink in a plastic bottle or an aluminium can? Explain your answer.

Week 3 – P11 Waves

Read, cover and re-write (draw a label the transverse waves)

Transverse Wave



Week 4 – B13 Selective Breeding

Science

Research an animal or plant which has been selectively bred (pets, farm animals and crops are good places to start).

Explain in detail how this organism was selectively bred from its ancestors.

The steps in selective breeding:

1. Decide which **characteristics** are important
2. Choose **parents** that show these characteristics
3. Select the best **offspring** from parents to breed the next generation
4. Repeat the process continuously

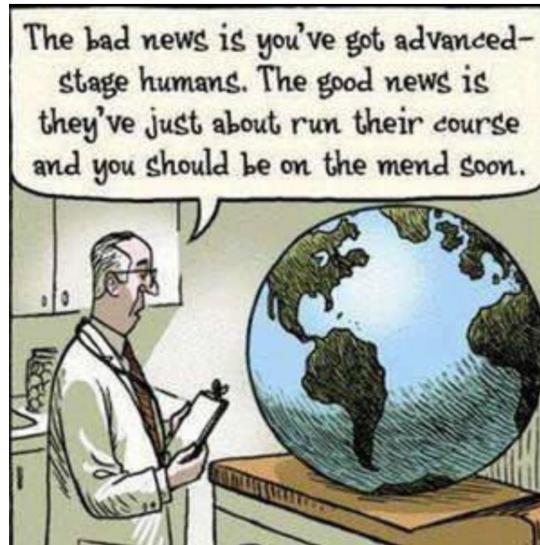


Science

Week 5 – B17 Human Impacts on the Environment

Research different ways humans impact their environment via pollution.

Produce a concept map to show what you have found (this is different to a mind map – research how if you don't already know). Your ideas should be organised by which part of the environment they affect (land, water or air)



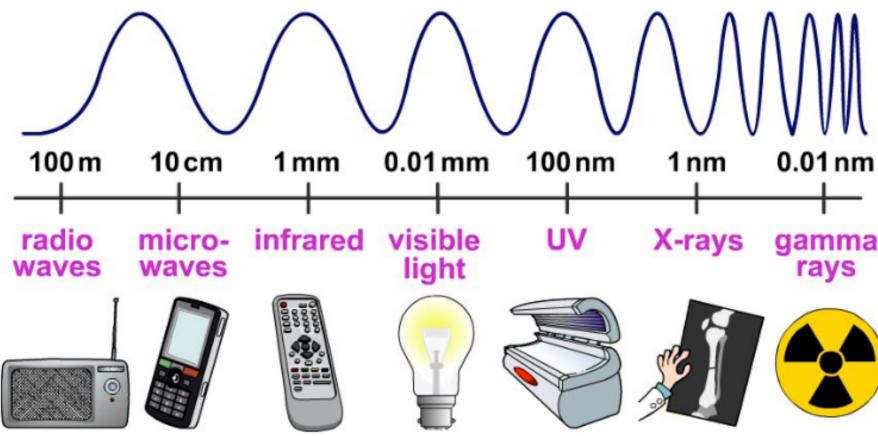
Week 6 – P12 EM Spectrum

Watch this video: <https://www.youtube.com/watch?v=kOkv8ynpppk>

Answer the following questions:

1. What are the waves in the electromagnetic spectrum?
2. What are the uses of different types of waves?
3. Which of these waves have the longest wavelength?
4. Which of these waves have the highest frequency?

What are the properties of the electromagnetic spectrum?

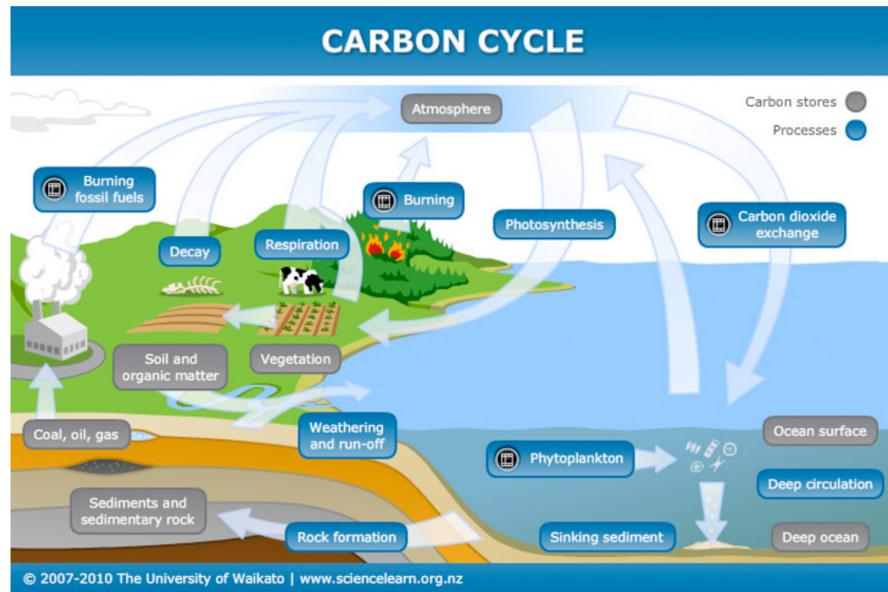


Science

Week 7 – B16 Carbon Cycle

Draw a diagram of the carbon cycle, with emphasis on where carbon is stored at different points in the cycle and the processes which transfer it from one store to another.

If you need to revise this first, watch the video: <https://www.youtube.com/watch?v=cWj3u8voDSg>

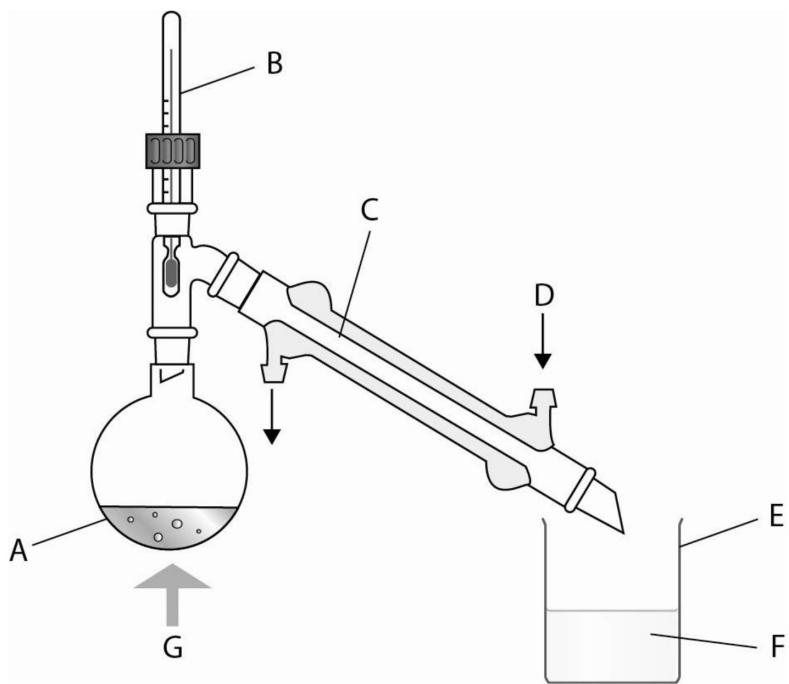


Week 8 – C1

What is the process below? Label the parts

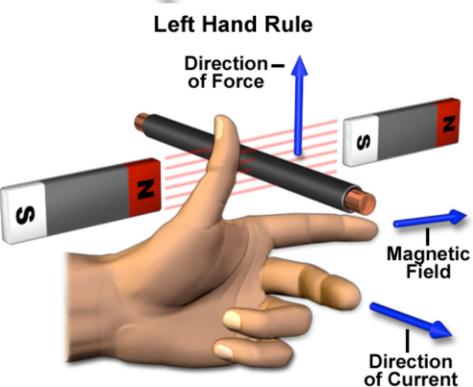
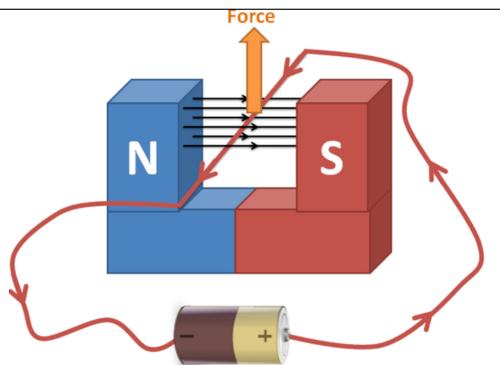
How many elements are in....
 H_2O NaCl CaCO_3

How many atoms are in....
 H_2O NaCl CaCO_3



Science

Week 9 – P13 Magnetic Fields



Use the diagrams to answer the following questions:-

- When a current carrying wire is placed in a magnetic field it experiences and force, what is this effect called?

Explain how loudspeakers and head phones work using the motor effect?

Use these links to help you:-

<https://www.bbc.co.uk/bitesize/guides/zc3dxf/r/revision/5>

<https://www.youtube.com/watch?v=1DqWMHyRhYg>

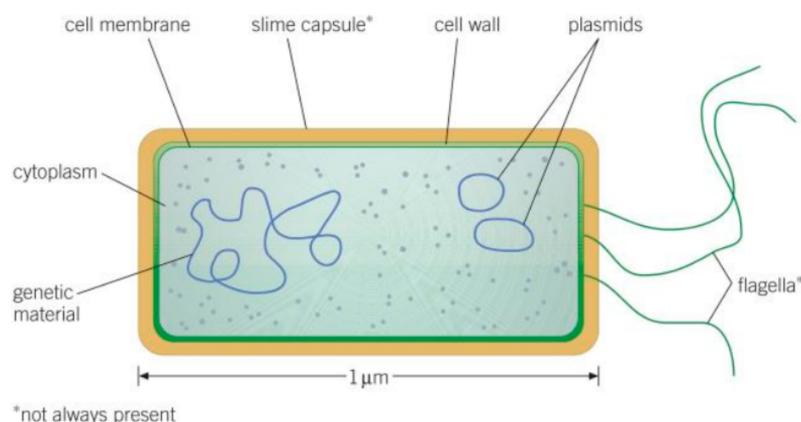
- Using the diagram in the left describe what is meant by Fleming's left hand rule?

Use this link to help you:-

<https://www.youtube.com/watch?v=GNLhsKZh-jM>

Week 10 – B1 Cells

The diagram shows a prokaryotic cell, in this case a bacterium.



*not always present

- Define eukaryote.
- How can you tell that the cell shown is a prokaryote and not a eukaryote?
- Animal and plant cells are both eukaryotes. Compare and contrast the structure of animal and plant cells.

If stuck, use these links:

<https://www.youtube.com/watch?v=HBZcpzr5B2g>

<https://www.youtube.com/watch?v=GuY0n7-zfds>

<https://www.youtube.com/watch?v=EAoel2gXBRg>

Science

Week 11 – C2

Describe how each of these scientists aided in the development of the modern periodic table:

Dalton

Newland

Mendeleev

Group 1 – the alkali metals:

Describe the properties of the alkali metals.

Describe the reactions of the alkali metals.

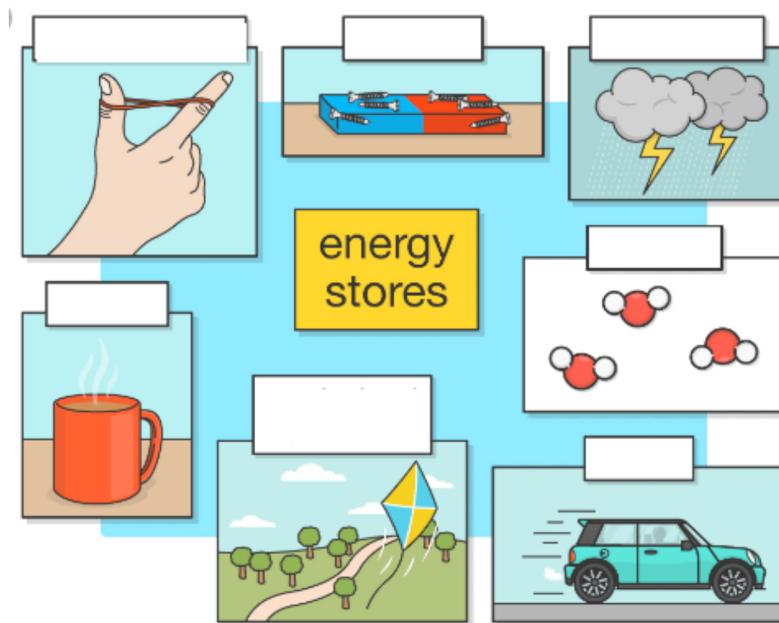
Group 7 – the halogens:

Describe the properties of the halogens.

Describe the reactions of the halogens.

Week 12 – P1

Look at the picture below and name the different energy stores:-



1. What is meant by a system?
2. What are the different energy stores?
3. What are the 4 different pathways?
4. Describe the energy pathways and the stores in a catapult when it is fired?

Use this link to answers the questions above:

<https://www.youtube.com/watch?v=3HTdHgnwneg>

Science

Y11 Science Answers

Week 1 – B14 Antibiotic Resistance

1. Antibiotic resistance is when an antibiotic is no longer effective against a bacterium.
2. Commonly prescribed antibiotics are becoming less effective due to a number of reasons:
 - overuse of antibiotics - People feel unwell and when going to the doctors, they expect antibiotics to be prescribed. If patients have **viral infections**, such as the common cold and not a bacterial one, the antibiotics are ineffective and unnecessary.
 - failing to complete the fully prescribed course by a doctor - Patients should always fully complete the prescribed course of antibiotics, every time they are taken. This ensures all bacteria are killed, and so none survive which can subsequently mutate and produce resistant strains. Patients begin to feel well after a few days of taking the medicine, and stop taking them. This is potentially very harmful, as random mutations can occur which can lead to antibiotic resistance. The resistant bacteria reproduce quickly, and the resistance spreads.
 - use of antibiotics in farming - Previously, antibiotics were regularly used in farming, and these can be used to prevent disease, keep the animals well and allow them to grow quickly. The high use of antibiotics in agriculture may have a cost as it could lead to spread of antibiotic resistance from animals into human hosts. Legal controls are now in place to try and reduce the use of antibiotics in this way.
3. Antibiotic resistance is a consequence of evolution via natural selection. The antibiotic action is an environmental pressure; those bacteria which have a mutation allowing them to survive will live on to reproduce. They will then pass the allele for this trait (antibiotic resistance) to their offspring, which will be a more resistant generation.

Week 2 – C12 Life Cycle Assessment

Stage of the life cycle of the object	Plastic bottle	Aluminium can
raw materials	crude oil, which is non-renewable	bauxite , which is non-renewable and is often found in environmentally sensitive areas
manufacture	The crude oil is separated by fractional distillation . Longer chain fractions are cracked to form reactive monomers. These can be joined together in polymerisation reactions to form plastics. The plastics are then shaped into bottles. These processes require high temperatures .	the aluminium is extracted by electrolysis in a process that requires high temperatures and lots of electricity
reuse	plastics bottles can be refilled and reused .	cans cannot be reused
recycling/waste management	plastic bottles can be collected, sorted, cleaned, and then recycled into useful new materials.	they may be collected, cleaned, and recycled into useful new objects

Science

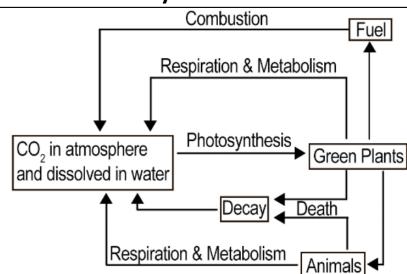
Week 4 – B13 Selective Breeding

- Identify the important characteristic.
- Select two individuals which show this characteristic.
- Breed these two individuals.
- Select the two offspring which show the characteristic the best.
- Breed these two offspring together.
- Repeat for many generations.

Week 6 – P12 EM Spectrum

1. Radio, microwave, infrared, visible light, ultraviolet, x-rays, gamma rays
2. Radio, microwave, infrared, visible light – communication
X-rays – finding internal cracks in metal objects, finding broken bones
Gamma rays – killing bacteria on food and medical instruments, killing cancer cells
3. Radio waves
4. Gamma rays

Week 7 – B16 Carbon Cycle



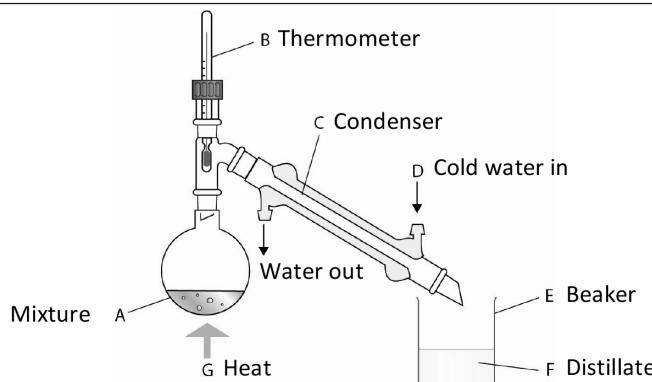
Week 8 – C1

How many elements are in....

H_2O – 2 NaCl – 2 CaCO_3 – 3

How many atoms are in....

H_2O – 3 NaCl – 2 CaCO_3 – 5



Week 9 – P13 Magnetic Fields

1. The motor effect
2. The **motor effect** is used inside **headphones**, which contain small **loudspeakers**. In these devices, variations in an electric current cause variations in the magnetic field produced by an electromagnet. This causes a cone to move, which creates pressure variations in the air and forms sound waves.
3. Hold your thumb, forefinger and second finger at right angles to each other:
 - the forefinger is lined up with magnetic field lines pointing from north to south
 - the second finger is lined up with the current pointing from positive to negative
 - the thumb shows the direction of the motor effect force on the conductor carrying the current

Week 10 – B1 Cells

1. Eukaryote cells have membrane-bound organelles.
2. Does not have a nucleus/chromosomes **or** has one large loop of DNA **or** has plasmids
3. Animal cells contain a nucleus, cell membrane, cytoplasm, mitochondria and ribosomes. Plant cells contain all of these organelles as well as a vacuole, chloroplasts and a cell wall.

Science

Week 11 – C2

Dalton-

Dalton ordered 36 elements (the ones they knew about at the time). Dalton gave each element a symbol. The symbols were not that easy to memorise, as with previous models.

Newland-

Newlands created the ‘Law of Octaves’. Newlands extended the work of Dalton. The known elements were arranged in horizontal rows, seven elements long, by increasing atomic mass. Newlands stated the eighth element would have similar properties to the first in the series, but after Ca, failed in predicting a consistent trend.

Mendeleev-

Mendeleev listed the known elements in rows or columns in order of atomic weight. Mendeleev started a new row or column if an element’s characteristics was repeated. Mendeleev’s table succeeded, as: he left gaps in his the table, if he thought an element had not been discovered.

Properties of the alkali metals: low density, relatively low melting/boiling points, soft.

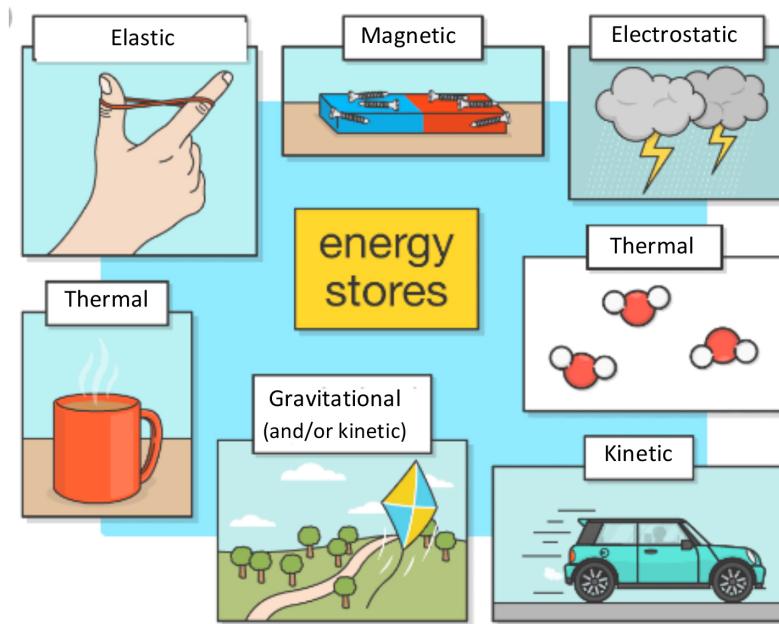
Reactions of the alkali metals: react quickly with air and violently with water producing an alkaline solution.

Properties of the halogens: F and Cl are gasses at room temperature, Br is a liquid and I is a solid. They have low melting and boiling points. Poor conductors of heat and electricity.

Reactions of the halogens: they react covalently with non-metals and ionically with metals. They also undergo displacement reaction in which a more reactive halogen will displace a less reactive one.

Week 12 – P1

Look at the picture below and name the different energy stores:-



1. A system is an object or group of objects.
2. Kinetic, thermal, gravitational, chemical, elastic, nuclear, magnetic, electrostatic
3. Heating, radiation, mechanically, electrically
4. Energy from the elastic store of the stretched catapult is transferred mechanically to the kinetic store of the moving projectile.

Monday 6 January 2020

Tuesday 7 January 2020

Wednesday 8 January 2020

Thursday 9 January 2020

Friday 10 January 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

Monday 13 January 2020

Tuesday 14 January 2020

Wednesday 15 January 2020

Thursday 16 January 2020

Friday 17 January 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

Monday 20 January 2020

Tuesday 21 January 2020

Wednesday 22 January 2020

Thursday 23 January 2020

Friday 24 January 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

Monday 27 January 2020

Tuesday 28 January 2020

Wednesday 29 January 2020

Thursday 30 January 2020

Friday 31 January 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

Monday 3 February 2020

Tuesday 4 February 2020

Wednesday 5 February 2020

Thursday 6 February 2020

Friday 7 February 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

Monday 10 February 2020

Tuesday 11 February 2020

Wednesday 12 February 2020

Thursday 13 February 2020

Friday 14 February 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

Monday 24 February 2020

Tuesday 25 February 2020

Wednesday 26 February 2020

Thursday 27 February 2020

Friday 28 February 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

Monday 2 March 2020

Tuesday 3 March 2020

Wednesday 4 March 2020

Thursday 5 March 2020

Friday 6 March 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

Monday 9 March 2020

Tuesday 10 March 2020

Wednesday 11 March 2020

Thursday 12 March 2020

Friday 13 March 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

Monday 16 March 2020

Tuesday 17 March 2020

Wednesday 18 March 2020

Thursday 19 March 2020

Friday 20 March 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

90

Monday 23 March 2020

Tuesday 24 March 2020

Wednesday 25 March 2020

Thursday 26 March 2020

Friday 27 March 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

Monday 30 March 2020

Tuesday 31 March 2020

Wednesday 1 April 2020

Thursday 2 April 2020

Friday 3 April 2020

Signed: Parent/Guardian

Signed: Teacher

Word of the Week

94

95

97

99

100

101

103

104

105

109