



Year 10

Knowledge & Gwaith Cartref

Materials

Summer Term

2025-2026

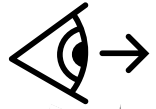
Name _____

Tutor group _____

HOW DO I USE MY KNOWLEDGE BOOKLET?

4 simple strategies to memorise information:

LOOK, COVER, WRITE, CHECK



1) LOOK at a box of information, a diagram, or the definition of a word.



2) COVER it up



3) WRITE down the information/definition or draw the diagram from memory.



4) CHECK your work and use a different colour pen to correct any mistakes.

Keep doing this until you get it completely right

FLASHCARDS

- 1) To make a flashcard, write a question on one side of a piece of paper/card, and the answer on the other.
- 2) Mix up your flashcards from different subjects.
- 3) Use them to quiz yourself or a friend.

The best flashcards are simple, numerous and overlapping.

Q: What is an integer?

A: A whole number.

Q: What is the mathematical word for a whole number?

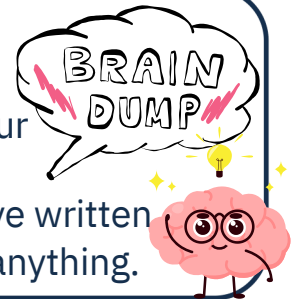
A: An integer.

FILL IN THE BLANKS

- 1) Copy out part of the Knowledge Booklet with key words, formula, dates, etc. missing.
- 2) Fill in the blanks without looking at the original.
e.g. 14th October ...10...6...6... : The Battle of ...H...a...sti...n.g.s

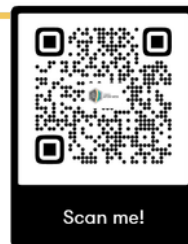
BRAIN DUMP

- 1) Without looking at it, write down everything you can remember from your Knowledge Booklet on a piece of paper.
- 2) When you're done, compare what you've written to the original to see if you've missed anything.



HOW TO USE QR CODES

- 1) Open the camera on your device.
- 2) Hold your device over a QR Code so that it's clearly visible within your screen.
- 3) The device will automatically scan the code and a pop-up will appear on your screen. Tap the pop up to open the link.



You will use your Knowledge Booklet consistently throughout the entire half term. It will play a crucial role in your lessons, homework, and revision. Your teachers will provide guidance on which sections to concentrate on at any given moment.

CWRE
RSE

If you see either of these acronyms (CWRE/RSE), this is what they mean:

CWRE: This task is giving you an opportunity to explore a job role or future career/job skill.

RSE: This task will be linked to relationships and sex education

CREATIVITY



YSGOL
AFON WEN
CREATIVITY
FACULTY



ENGLISH UNIT 2

Term 3 AN INSPECTOR CALLS



This page helps you understand the key skills and knowledge you will develop in the Harry Potter unit. Use it to support your reading, writing, speaking, and listening work in lessons and Gwaith Cartref.

Key Definitions and Concepts

Term	Definition
Authorial Intent	The message or meaning the writer wants you to understand from their work.
Empathy	Understanding and sharing the feelings of characters in a story.
Language Features	Tools writers use to make their writing interesting, such as similes, metaphors, alliteration.
Structural Techniques	Ways texts are organised, like chapters, headings, or flashbacks, to create effects or guide the reader.
Tone	The writer's attitude or feeling expressed through their choice of words.
Context	Societal, political or historical factors that affect or influence the creation of a text. What was happening at the time?

Explicit Meaning: This is the clear and direct meaning that is fully stated in the text. You don't have to guess or read between the lines because the information is obvious and easy to understand.

Example: If a character says, "I am very tired," the explicit meaning is that they feel tired.

Implicit Meaning: This is the meaning that is suggested but not directly said. You have to use clues from the text and your own thinking to understand what the writer really means.

Example: If a character yawns and says, "I stayed up all night," the implied meaning is that they are tired, even if they don't say "I am tired" directly.

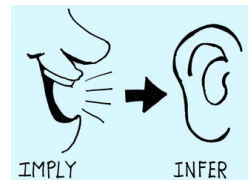
Subject Specific Skills Developed

- Explaining impressions and viewpoints
- Identifying word classes
- Explore how language, structure and form contribute to the presentation of information, ideas and themes.
- Understanding how contexts inform different viewpoints and perspectives.

Watch
the
trailer

Imply—hint at something.
Relates to giving information.

Infer—deduce or conclude something.



Revision: Do you know what these word classes are?

Symbolism	Capitalism	Adverb
Socialism	Dramatic Curtain	Dramatic Irony

Characters		
Inspector Goole	Priestley's mouthpiece; advocates social justice; serves as the Birlings' conscience	Socialist, moralistic, righteous, powerful, intimidating, unconventional, mysterious, imposing, sardonic, omnipotent
Mr. Arthur Birling	Businessman; capitalist; against social equality; a self-made man (new-money)	Capitalist, arrogant, foolish, Panglossian, emasculate, prejudice, ignorant, selfish, stubborn, vainglorious
Mrs. Sybil Birling	Husband's social superior; believes in personal responsibility	Arrogant, cold-hearted, insincere, prejudice, naïve, conformist, bitter, controlling, remorseless
Sheila Birling	Young girl; comes to change views and pities Eva; feels regret	Transformative, remorseful, socialist, pseudo-inspector, sensitive, astute, strong-minded, empowered
Eric Birling	Young man, drinks too much; forces himself on Eva Smith; regrets actions	Rebellious, reckless, immature, insubordinate, compulsive, desperate, disgraced, dualistic, irresponsible
Gerald Croft	Businessman; engaged to Sheila; politically closest to Birling	Aristocratic, evasive, secretive, dishonest, disingenuous, oleaginous, chivalric, privileged, pragmatic
Eva Smith	Unseen in play; comes to stand for victims of social injustice (changes her name to Daisy Renton)	Suffragist, victim, emblematic, allegorical, vulnerable, desperate, socialist, moralistic, principled

Theatrical Stagecraft: Dramatic Devices

Dramatic irony	Birling's speeches, Mrs. Birling's witless implication of Eric
Stage directions	Instructions for the actors; often revealing – such as the lighting change when the Inspector arrives: "Pink and intimate then brighter and harder"
Setting	Constant throughout but subtle changes e.g. lighting; characters on/off stage
Tension	Builds up throughout the play ; interrogation of characters, personal relationships, secrecy
Cliff-hanger	Eric's reappearance in Act 3; the ending allows the audience to make up their minds
Foreshadowing	Symbolism (The Titanic), Mr. Birling's "knighthood", war
Time-lapse	Set in 1912, written in 1945; audience in a privileged position.
The 4th Wall	The Inspector's final speech addressed directly to audience.

Social, Historical and Literary Allusions

"the Titanic"	The Titanic sailed from Southampton and sank in the early hours of 15th April 1912. Priestley clearly wants his audience to see his drama play out against a background of real historical events and he has also chosen a moment in time when Birling's comments appear particularly ironic.
"Nobody wants war"	In reality, economic rivalry between the British Empire and the new German Empire was one of the many causes of the First World War.
"Russia"	The irony here suggests that Russia will have progressed further than other European countries by the 1940s.
"Bernard Shaws and H. G. Wells"	Both the noted Irish playwright George Bernard Shaw (1856-1950) and the father of science-fiction H. G. Wells (1866-1946) were well-known and outspoken socialists.

'An Inspector Calls' by J.B. Priestley: A Knowledge Organiser

Plot	
Act 1	Set in April 1912, Brumley, Midlands, UK. The Birling family and Gerald Croft are celebrating Sheila Birling's engagement to Gerald with a dinner. Mr Birling lectures his son, Eric Birling, and Gerald about the importance of every man looking out for himself if he wants to get on in life. Edna (the maid) announces that an inspector has arrived. Inspector Goole says that he is investigating the death of a young woman who committed suicide, Eva Smith. Mr Birling is shown a photograph of Eva, after initially denying recognising the woman in the photo, he remembers firing her in 1910 for organising a strike over workers pay. Sheila recalls also having Eva sacked about her manner when served by her in an upmarket department store. The Inspector reveals that Eva Smith changed her name to Daisy Renton. Gerald reveals to Sheila he had an affair with Daisy Renton.
Act 2	Gerald explains to The Inspector that he had an affair with Eva, but hasn't seen her since he ended their relationship back in Autumn 1911. Sheila gives her engagement ring back to Gerald. The Inspector turns his attention to Mrs Sybil Birling, she confesses that she also had contact with Eva, but Eva gave herself a different name to Mrs Birling. Eva approached a charity chaired by Mrs Birling to ask for help. Eva was desperate and pregnant but help was refused by Mrs Birling because she was offended by the girl calling herself 'Mrs Birling'. She tells Eva that the baby's father should be made entirely responsible. She also tells Inspector Goole that the father should be held entirely responsible and should be made an example of.
Act 3	Eric is revealed as the father. He stole money from Mr Birling's office to provide money to Eva. The Inspector delivers his final speech. After he leaves, the family begin to suspect that he was not a genuine police inspector. A phone call to the Chief Constable confirms this. Next, they phone the infirmary to be informed that no suicide case has been brought in. Mr Birling, Mrs Birling and Gerald congratulate themselves that it was all a hoax and they continue can continue as before. This attitude upsets Sheila and Eric. The phone rings. Mr Birling announces to the family that a girl has just died on her way to the infirmary, a police inspector is coming to question them

Key concepts and context: Think about...

1912	Set just before WWI and the sinking of the Titanic. A moment of rising international tensions and industrial expansion. End of Victorian era saw the demise of the rigid class system. Labour Party, founded in 1900, gaining momentum. The Russian Revolution began in 1917.
1945	People were recovering from six years of warfare, danger and uncertainty. Class distinctions greatly reduced as a result of two world wars. Women had a more valued place in society. Desire for social change. Following WW2, Labour Party won a landslide victory over Winston Churchill and the Conservatives.
Wealth, Power and Influence	The Birlings and the Crofts are representative of the wealthy upper-class. They all misuse their social influence to benefit themselves. Their actions adversely affect the vulnerable people in society.
Blame and Responsibility	Who is to blame for Eva's death? Each of the Birlings contribute to a chain of events leading to the destruction of Eva Smith. What responsibilities do the characters have to each other? To society?
Public v Private	How do the public lives, the facades, of the Birlings juxtapose their private personas? What are their motivations for this? What are the repercussions, and for who?
Morality and Legality	What are the moral and legal laws of the society depicted in the play? How do they interweave? What actions do the characters undertake that are wrong, morally or legally?
Class Politics	How do the ideologies of capitalism and socialism collide in the play? Which characters are representative of which political allegiance? Is there a correlation between a character's political beliefs and their behaviours?
Prejudice	What are the prejudices held by the Birlings? What are their inherent views regarding class and status? How do they act on these prejudices, and what are the consequences?
Young v Old	What differences are evident between the younger and older generation? They react and behave differently throughout the play – why? What are their attitudes towards each other? What do they learn? Which characters change, and how?

Below are a range of activities for you to complete independently whilst we are learning about An Inspector Calls . You will be set these tasks by your English teacher as part of the YAW Gwaith Cartref Cycle.

1

Vocabulary Detective

Create your own definition for these 5 words, and use each one to write a sentence about the play.

- **Socialist**
- **Capitalist**
- **Omniscient**
- **Dramatic Irony**
- **Social Responsibility**



2

Research and infographic

Research J.B. Priestley's life and his socialist beliefs to understand how his background shaped the play's message that we must all take social responsibility for one another. Create an infographic about Priestley with key information, facts and Priestley's message about social responsibility.



3

Diary

Write a diary entry from Mr Birling's point of view after he has been interrogated by the Inspector. Write in the first person and show Mr Birling's thoughts, feelings, and fears about the Inspector, his reputation, and what might happen next. Refer to events from the play and use language that reflects his personality and attitudes.



4

Watch the play and then create a summary of plot.



5

Exam Style Question

Complete the ten mark 'What Impressions Question' on a character set by your teacher.

6

Who is the most responsible?

Who do you think is most responsible for Eva Smith's death? Choose one character and explain your opinion using at least two reasons and one quotation from the play.



Eva Smith

Tick off and date the ones you have completed

Vocab Detective	Diary	Infographic
Plot Summary	What Impressions Question	Who is the most responsible?

Cymraeg Blwyddyn 10 / Year 10 Oracy Exam

Uned 1 Date of Exam: 30th November - 3 December 2026



Below are a range of activities for you to complete independently whilst we are preparing for your Uned 1 Oracy Exam in November. You will be set these tasks by your athro Cymraeg as part of the YAW Gwaith Cartref Cycle.

EXPRESSING AN OPINION:

Create a mind map including all the GEIRFA MYNEGI BARN you are familiar with

1

PRACTISING EXPRESSING AN OPINION USING A VIDEO CLIP (SIOPA) USE THE SIOPA VOCABULARY LISTED BELOW TO SUPPORT YOUR DYSGU. FOLLOW THE QR CODE TO TAKE YOU TO THE RESOURCE AND THE LESSON:

2



SIOPA (Shopping)



siop = a shop
siopau = shops
canolfan siopa = shopping centre
Y Stryd Fawr = the High Street
o'r catalog = from the catalogue
ar-lein = online
siopau elusen = charity shops
siopau ail-law = second hand shops

Ansoddeiriau (Adjectives)

newydd = new hen = old diflas = dull
hen ffasiwn = oldfashioned lliwgar = colourful
cyffrous = exciting plaen = plain
gwahanol = different tebyg = similar
drud = expensive rhesymol = reasonable
afresymol = unreasonable rhad = cheap
iach = healthy aniach = unhealthy
yn gymhedrol = in moderation
profiad = an experience creu = to create
cymdeithasol = sociable cyfrifol = responsible

Berfau (Verbs)

siopa = to shop
prynu = to buy
talu = to pay
gwerthu = to sell
costio = to cost
archebu = to order
dewis = to choose
dilyn ffasiwn = to follow fashion
cynilo arian = to save money
cefnogi = to support

Ble? / Pryd? / Gyda phwy? / Sut? / Sawl? / Pam? / Beth?

Hoffet ti ...? Would you like to ...?
Wyt ti'n gallu ...? Are you able to ...?
Hoffwn i ... I'd like to Ni hoffwn... I wouldn't like to
Baswn i'n mwynhau ... I would enjoy ...
Baswn i'n dewis ... I would choose ...
Mae'n well gyda fi / gen i ... I prefer ...
Mae ... yn well na ... is better than ...
Mae ... yn waeth na ... is worse than ...
Dylen ni ... We should ...
Mae'n bwysig ein bod ni'n ... It's important that we ...

CYFEIRIO AT Y CLIP FIDEO

- Mae _____ yn dweud bod _____ says that
- Mae _____ yn meddwl bod _____ thinks that
- Mae _____ yn awgrymu bod _____ suggests that
- Yn ôl _____ According to _____
- Dyweddodd _____ fod _____ said that
- Mae'r clip yn trafod _____ The clip discusses / is discussing _____

CYTUNO / ANGHYTUNO

- Dw i'n cytuno gyda / bod _____ I agree with / that _____
- Dw i'n anghytuno gyda / bod _____ I disagree with / that _____
- Dw i ddim yn cytuno gyda / bod _____ I don't agree with / that _____
- Dw i'n debyg i _____ I'm similar to _____
- Dw i'n wahanol i _____ I'm different to _____
- Dw i'n gallu uniaethu gyda _____ I can empathise with / relate to _____
- Yn fy marn i _____ In my opinion
- Dw i'n meddwl bod _____ I think that _____
- Dw i'n dwlu ar _____ I love _____
- Mae'n well gyda fi _____ I prefer _____
- Mae'n gas gyda fi _____ I hate _____
- Hoffwn i _____ I would like _____
- Mwynheais i _____ I enjoyed _____

CWESTIYNU

- Beth wyt ti'n meddwl? What do you think?
- Beth ydy dy farn di? What is your opinion?
- Wyt ti'n cytuno gyda / bod _____? Do you agree with / that _____?
- Wyt ti'n debyg i _____? Are you similar to _____?
- Sut wyt ti'n wahanol i _____? How are you different to _____?
- Wyt ti'n gallu uniaethu gyda _____? Can you empathise / relate to _____?
- Ym mha ffordd? / Sut? In what way? How?
- Hoffet ti _____? Would you like to _____?

YMESTYN

- Hefyd, beth am _____? Also, what about _____?
- Cofiwch am _____ Remember _____
- Meddylwch am _____ Think about _____
- Bydd rhaid i ni ystyried _____ We have to / must consider _____
- Mae'n rhaid i mi _____ I must _____
- Dylem ni feddwl am _____ We should think about _____
- Fy hoff _____ ydy _____ My favourite _____ is _____
- Fy nghas _____ ydy _____ My worst _____ is _____
- Ei hoff _____ ydy _____ His / her favourite _____ is _____
- Fy hoff _____ oedd _____ My favourite _____ was _____
- Bydd yn _____ It will be _____

Dilynwch! Follow this QR code to use more WJEC Blended Learning Resources to help you prepare for unit 1.

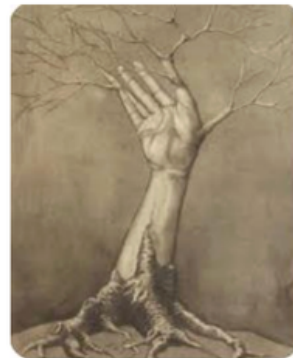


This page helps you understand the key skills and knowledge you will develop in art this term .

Green Man and nature art extension work for home.



Pen Drawing Green Man



Drawing Green Man



Below are a range of activities for you to complete independently. You will be set these tasks by your art teacher as part of the YAW Gwaith Cartref Cycle.

1

Create a page on the Green Man legend.
More information and Art.

4

Create a drawing of your own hand in a resting position then add bark and leaf effects to make it seem more like the hand of the Green Man. Work in heavy shade pencil or coloured pencils.



2

Create an A3 Pen Drawing of the Green Man showing hatching and crosshatching if possible.

5

Create a page of silhouette trees sketched onto an A4 sheet to show research and depth on this theme. Work on white or coloured papers.



Green Man Facts

3

Sketch an A4 sheet of Cartoon Trees using the one provided on the resource sheet and any others you can look up.

6

Try to rewrite the word GREEN MAN in decorated lettering and add colour to improve. Try to work on A3 paper in as much detail as possible.



Tick off and date the ones you have completed

1	2	3
4	5	6

This page helps you understand the key skills and knowledge you will develop in photography this term.



Persistence of Memory by Salvador Dali 1936

What is Surreal Art?
Use Wikipedia as research tool.



Son of Man by Rene Magritte

Y10 Photography

Surreal Art and resource page



Madelle Hegeler shows off weirdly striking jewelry by Salvador Dali in New York. With a sculptured gold hand, real ruby lips with pearl teeth, an "Eye of Time," and a "Corset Ring." (Getty Images)



Surrealism



Assemblage Art



Einstein and Vincent Van Gogh in Junk Assemblage Art by Bernard Pras

What is Assemblage Art?
Use Wikipedia as research tool.



Below are a range of activities for you to complete independently. You will be set these tasks by your art teacher as part of the YAW Gwaith Cartref Cycle.

1

Create a full slide on the theme of Surreal Art. Ensure the slide has images and a definition on Surrealism. Add some own opinions to boost grades higher.

2

Create an information slide all about the surreal artist Rene Magritte. Also complete a 6 question analysis on the work he did called Son of Man.

3

Take a photoshoot of a person's face with objects carefully placed on the face as they lie back. The objects should transform how the face looks and be photographed from different angles. Add coins, sweets and ripped paper as a start.

4

Create an information slide all about the surreal artist Salvador Dali. Also complete a 6 question analysis on the work he did called Persistence of Memory.

5

Create an information slide all about the surreal assemblage artist called Bernard Pras. Also complete a 6 question analysis on the work he did of Einsteins face..

6

Create your own Bernard Pras style face from junk objects and photograph and upload to your folder from a birds eye view.



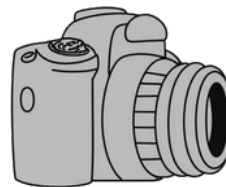
Rene Magritte



Salvador Dali



Bernard Pras



Tick off and date the ones you have completed

This page helps you understand the key skills and knowledge you will develop in music .

Blended learning
resource for Palladio
by Sir Karl Jenkins -
Set Work List A



Knowledge organisers
for Palladio by Sir Karl
Jenkins - Set Work List A

Tonality
The overall sound of the music
as pleasant or unpleasant

Timbre
The unique sound quality of
an instrument or sound

Texture
The layers of sound, how
sparse or dense the music is

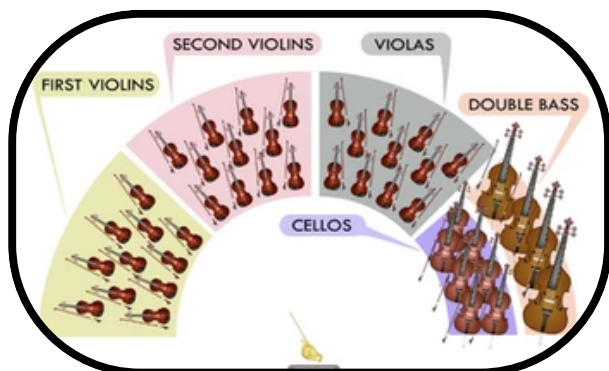
Rhythm
How long or short a sound is

Dynamics
How loud or soft the music is

Form
The order and arrangement
of the parts of the music

Harmony
The instruments that support
the melody with chords

Melody
A series of pitches that makes
a tune



Palladio Analysis



Palladio Background Info



Palladio Audio



Composition Briefs

Below are a range of activities for you to complete independently. You will be set these tasks by Mrs Fitzgerald-Lombard as part of the YAW Gwaith Cartref Cycle.



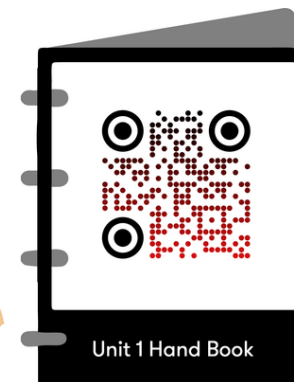
1

Performing

Choose a piece of music for the first of your performance GCSE assessments. It should be music that you will be able to play accurately, demonstrating good technique and showing off your skills. You will need to provide a score for your chosen piece.

4

Continue to work on your chosen performance piece.
Prepare for your live recording.



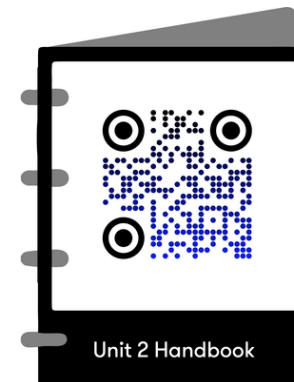
2

Composing

Continue to develop your set brief composition ideas. Remember you need to focus on creation of initial ideas and their development, use of elements of music and musical devices as well as considering consideration of style, character and resources.

5

Complete the first draft of your set brief composition.
Aim for around 2 minutes in duration.



3

Listening

Complete the Palladio keywords 2 task. Use the blended resource to help you provide accurate definitions for each word. You could turn them into flash cards in order to consolidate your learning.

6

Create a revision mindmap about Palladio: 'Allegretto' Movement 1 by Sir Karl Jenkins (list A).



Tick off and date the ones you have completed

1	2	3
4	5	6

Drama Term 3

Unit 1 - Devising Theatre and set text

Unit 2 - Performance

Unit 3 - Live



This page helps you understand the key skills and knowledge you will develop in Drama this term .

Listen to the summary of the book here



Blended learning resource for FACE by Benajmin Zephania



GCSE Drama

Unit 3: Interpreting Theatre, Section A - *Face*: Content, form and themes

REMEMBER:

- The Unit 3 digital exam is 90 minutes long and consists of Section A and Section B. You are advised to spend approximately 1 hour on Section A.
- The total marks available in the exam are 72, with Section A being worth 45 marks.
- Section A focuses on your set text (play), so make sure to take an unmarked copy of the text (*Face*) into the exam.
- Re-read the play before the exam to refresh your memory.
- Ensure you have studied key extracts so you are particularly familiar with them.
- Questions require you to demonstrate your knowledge and understanding of how drama could be designed, developed and performed, so be prepared!
- Questions also require you to demonstrate your knowledge and understanding of how the actor, designer and director communicate meaning to an audience through the study of a set text.

THE BACKGROUND OF THE PLAY

Face was originally written as a novel by Benjamin Zephaniah in 1999. It follows the journey of the main character, Martin, after he suffered a terrible car accident. It's set in a varied and multi-cultural area of London.

Martin finds himself in hospital having suffered life changing injuries after a car crash. When he returns to school, he is forced to face reactions towards these injuries. It draws on the playwright's own experiences of prejudice and bias as a man of Jamaican descent growing up in Birmingham in the 1960s and 70s.



THEMES

Face is mainly a play about identity and self-image. Before the accident, when Martin is with his friends, all the emphasis is on the external and the superficial – they live in the moment. However, after the accident, things are very different. Natalie, Martin's girlfriend, cannot cope with Martin's injuries but Present Martin tells her that people should not be judged according to how they look.

Another theme which is very central to the play is coming to accept who we are and being happy with that, accepting that the internal person is the true person, the person behind the external mask.

Face also explores prejudice, how people judge others, especially those who have a disability or a physical impairment.

TOP TIP: Knowledge of a play's themes may help you with your ideas about design.

GENRE, STRUCTURE, & STYLE OF THE PLAY

The **genre** of *Face* is a contemporary drama, with a non-naturalistic style. Narrative Martin communicates the events of the play to the audience, in the form of a narrator and character. The **structure** uses two acts divided into several scenes, beginning with a prologue and ending with an epilogue. The plot is presented to the audience by means of a series of episodes which do not follow a linear pattern. The narrative uses flashbacks and plays around with time.

The **style** of the play concerns how it is performed. The dialogue of *Face* is often realistic and naturalistic but can occasionally be stylised and non-naturalistic. It could therefore be performed non-naturalistically but staged having elements of naturalism, such as during some of the exchanges between characters. Multi-media could be used to create the variety of set locations as well as having a more symbolic or minimalist set. There is a Brechtian feel to *Face* so elements of epic theatre could be used such as symbolic props and stark lighting design.

TOP TIP: Consider how you would stage this play. Remember to think about acting, directing and design when staging a play. You may need to give reasons for your decisions. Therefore, developing knowledge and understanding of *Face*'s genre, structure and style is important. You can also make your own creative choices about the style as long as your reasons for directorial decisions reflect clear theatrical knowledge of the play.



GCSE Drama

Unit 3: Interpreting Theatre, Section A - *Face*: Characters, design and productions

REMEMBER:

- Look at the marks awarded for each question to help you gauge how much time to spend on your responses. For example, don't spend too long on questions worth only 2 marks – save time for extended answers.
- Always use the rubric as a checklist. For instance, if the question asks you to comment on voice, ensure you include vocal elements in your response.
- If the question asks you to give reasons for your answer, make sure you do.
- Questions 4a-c are related to the **extract stated on the exam paper** so make sure you only refer to this.
- Question 4d is related to an **extract of your choice** so you will need to know the play well to choose a suitable extract.

CHARACTERS

Main characters in the play include **Past Martin, Present Martin and Narrative Martin, Natalie and Anthony**. There are number of smaller roles (e.g. the Form tutor and Dr Owens) which could be played by the ensemble of **Street Voices**. They are a collection of voices that act as a chorus, which provides a link between the play and the audience. They remind the audience that we cannot predict what is coming towards us in life. When thinking about the characters, also consider the given circumstances of the play as it will help you to understand more clearly their behaviour, character motivation and interaction with one another. In GCSE Drama, you need to understand and know about a character and apply this knowledge to how you think they might be performed. For example, you should be able to suggest how an actor might use their voice (accent, pace, pitch, tone and volume) or their movement (facial expression, gait, gesture, posture and proxemics) on a particular extract.

TOP TIP: When studying the role of each character in the play, remember you need to consider the character's age, background and social status. If you are referring to a specific extract, concentrate on the character's motivation in that extract only. Focus areas for character questions often include **character interaction, character motivation, voice and movement**.



CONTEMPORARY PRODUCTIONS

In England, *Face* was first performed at the Anvil Theatre, Basingstoke. In Wales, *Face* was first staged by Whitchurch High School 2015 and more recently by Theatre Adhoc. Another play exploring similar themes to *Face* is *Crash* by Sera Moore-Williams, which deals with young people growing up and feeling out of place in their environment. *Pigeon English*, adapted from the novel of the same name into a play by Gbolahan Obisesan, also considers the consequences of being an outsider in a specific environment.

TOP TIP: Looking at a range of contemporary productions is useful as it can provide a wealth of creative ideas about how a play could be designed, directed and performed. Watching live theatre as an audience member can help us to evaluate and analyse what is effective in performance.

DESIGN

You could be asked to suggest your own ideas on design for this play. The four major areas of design in GCSE Drama are listed below, including relevant elements for each design area.

Costume, hair & makeup design

Colours, garments, hairstyles, make-up, materials and fabrics, jewellery and any other accessories, patterns, style of the play, time period.

Lighting design

Angles, colour (gels), cues, gobos, focus, intensity, lantern types, position of light, specials effects.

Set & props design

Backcloths or back drops, ceiling, colours, curtains, cyclorama, exits and entrances, flats, floor, furniture, handheld or portable props, levels, personal props, props for set dressing, rostra blocks, stage equipment, stage shape, stairs.

Sound design

Cues, echo and reverb, instruments, live band, live sounds, microphones and PA, music, recorded sounds, sound effects, sound sources, volume.

TOP TIP: Always be specific. For example, you might suggest a lighting state but also reference the lantern used and its colour. Being creative with your design is fine, as long as you can justify your ideas and they align with the given extract and text.

Below are a range of activities for you to complete independently. You will be set these tasks by Mrs O'Carroll or Miss Burnett as part of the YAW Gwaith Cartref Cycle.



1

Unit 1 -Devising

Learn your lines for Unit 1 and have your Brechtian Techniques ready to apply as you perform

4

Continue to work on your chosen performance piece.
Prepare for your final performance

2

Unit 2 -Scripted

Learn your lines for Unit 2 in preparation

5

Complete a character analysis of each character from the play FACE

3

Unit 3 - Read and listen to FACE

Listen to the summary on the previous page and read your copy of FACE

6

Create a revision mindmap about FACE and its themes



Tick off and date the ones you have completed

1	2	3
4	5	6



Media Studies

Term 3

Unit 1 - Representation Unit 2 - Composing Unit 3 -
Listening



This page helps you understand the key skills and knowledge you will develop in Media Studies .

Check out the
knowledge
organisers for
Representation



Check out the
knowledge
organisers for
Representations in
WALES



Check out the
knowledge organisers
for Music Industry



Check out the
knowledge
organisers for Gavin
and Stacey



Industry



Hollywood

Genre



Hollywood

Narrative



Hollywood Film

Below are a range of activities for you to complete independently. You will be set these tasks by Mrs O'Carroll as part of the YAW Gwaith Cartref Cycle.

1

Watch Spectre



4

Complete a mindmap about Spectre, the characters, themes and narrative .

2

Watch Skyfall

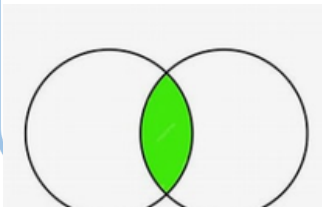


5

Complete a mindmap about the James Bond Franchise.

3

Compare the teaser poster and the main Poster using a venn diagram



6

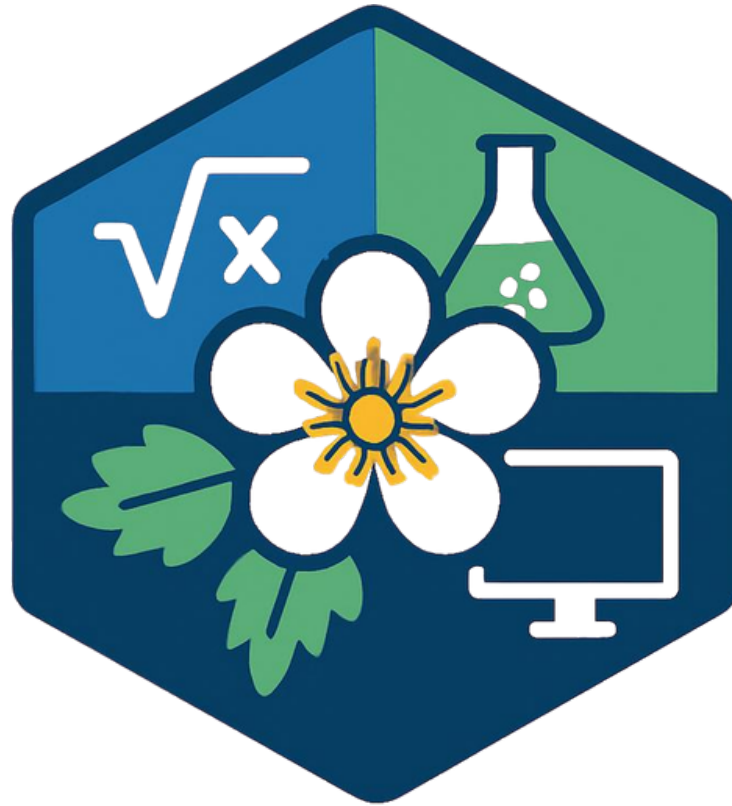
Create a revision mindmap about Hollywood film

Tick off and date the ones you have completed

1	2	3
4	5	6



INNOVATION



**FACULTY OF
INNOVATION**

Name:..... Class:.....



Hospitality and Catering

Homework booklet

Objectives:

To improve evaluation and analysis skills, in preparation for unit 2.

Task:

Chose 6 of your practical lessons and thoroughly evaluate the success of it.

Consider:

- Nutritional content.
- Smell, taste & texture of the dish.
- Environmental affect of ingredients used.
- Overall success of the dish.

Dish 1:

[illegible]

Dish 2:

[illegible]

Dish 3:

[illegible]

Dish 4:

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slightly textured appearance and is set against a dark background.

Dish 5:

[illegible]

Dish 6:

[illegible]

Product Design

Homework

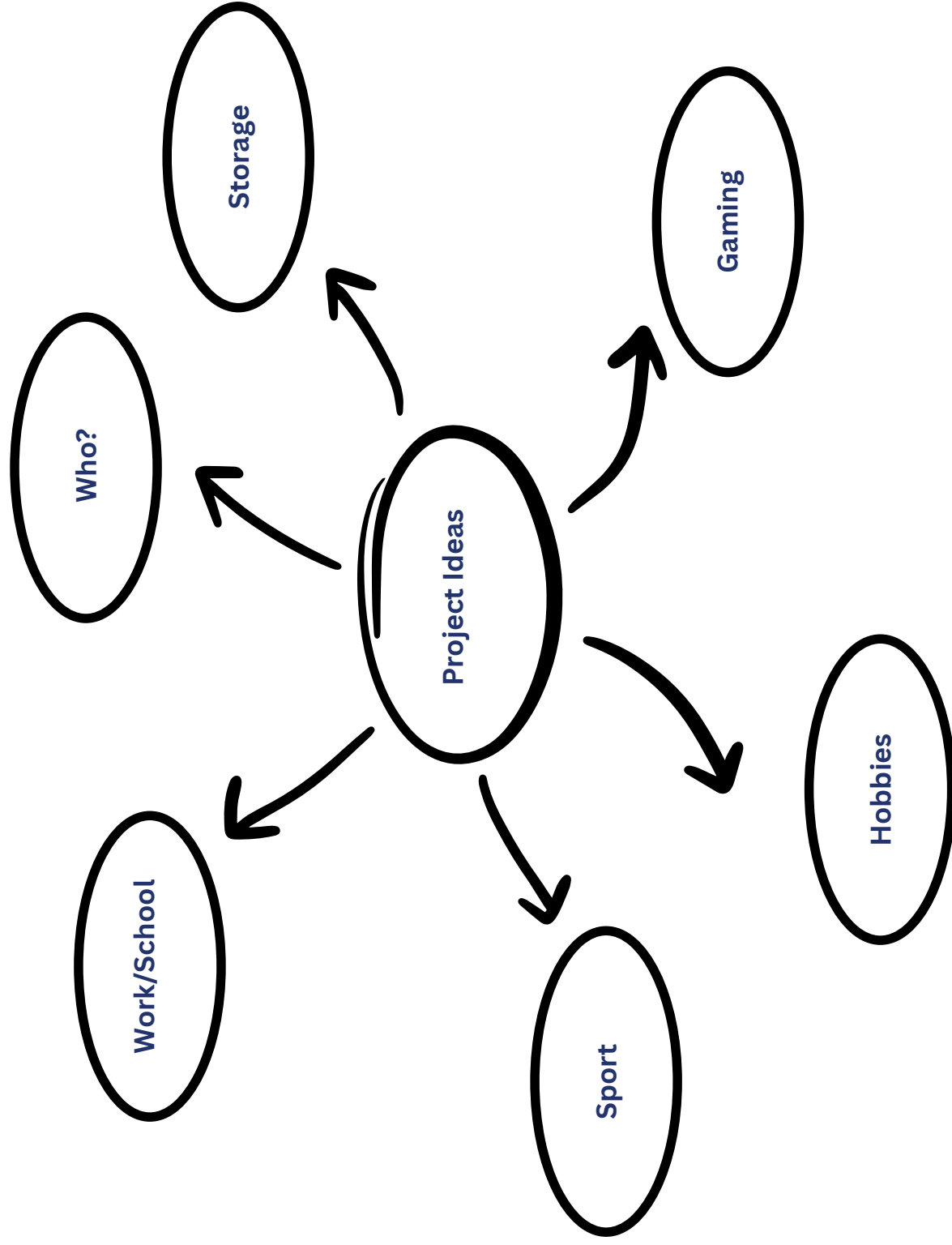


Use your theory book to help your response to the past paper questions. You can use internet research to aid your answer where appropriate.

Answer all questions in detail and read the question carefully before responding.

1. Project Ideas

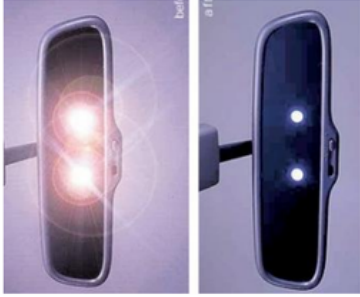
Task: Create a mind map with as many topics, products, items or people you could design for. There is no wrong answer at this point, list as many things as possible.



2.Smart Materials

Task: Using your notes from your book or researching the topic. Complete the past paper questions below.

The two images below show a rear view mirror from a car. It includes smart materials and is designed to eliminate the glare from headlights of vehicles travelling behind.



Eliminates glare

- (a) (i) Tick the boxes to show if the following statements about smart materials are true or false. [2]

True	False

Smart materials change their properties depending on the environment.

Changes in the properties of smart materials are reversible.

- (ii) State the name of a suitable smart material that could be used in this rear view mirror and describe how this material functions. [2]

Name of Smart Material:

Function:

.....

.....

List 2 other smart materials and examples of products that use them.....

.....

.....

.....

.....

3.Ergonomics

Task: Using your notes from your book or researching the topic. Complete the past paper questions below.

What is Anthropometrics?

.....

.....

.....

.....

.....

What is ergonomics?

.....

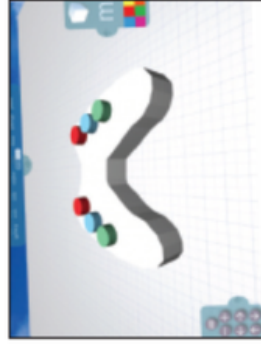
.....

.....

.....

.....

The images below show a new game controller at different stages of design.



CAD model



Foam model



Final prototype

- (ii) Explain how testing the foam model of the new game controller can help the designer identify areas for further improvement. [3]

.....

.....

.....

.....

.....

4.Product Development

The razors below have been subject to incremental improvements over time.



- (a) Discuss how the razors have benefitted from the incremental changes and the impact this has had on the user. [6]

Aesthetics:

.....

.....

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.....

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Shape:

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Comfort:

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.....

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.....

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Function:

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.....

.....

5.Sustainability

List the 6 R's of sustainability and give a definition for each, one is completed for you.

Reduce Use less of something. An example of this might be using less plastic packaging to make the product better for the environment as it will have less waste.

Re

Re

Re

Re

Re

Re

Study the images shown below. One is of a new smart watch with activity tracker. It has been designed to replace a traditional watch like the one in the other image.



New smart watch with activity tracker



Traditional watch

- (b) When consumers purchase the new smart watch with activity tracker, they are likely to dispose of the traditional watch. Explain **two** ways consumers could do this sustainably. $2 \times [2]$

1.

.....

2.

.....

6.Sustainability Strategies

Task: The images below are examples of sustainability strategies that companies use. Give two reasons why these strategies will help consumers consider environmental factors.

Smart Meter



.....

.....

.....

.....

.....

Energy Rating Label



.....

.....

.....

.....

.....

Eco Label



.....

.....

.....

.....

.....

This page helps you understand the key skills and knowledge you will develop in the Classification unit. Use it to support your work in lessons and Gwaith Cartref.

Classifying and naming organisms - Traditionally based on morphological features but more recently DNA analysis has been used to more accurately group organisms to show how related they are.

DOMAIN	The largest groups. There are 3 domains. Eukarya (which contains 4 of the 5 kingdoms), Bacteria and Archaea.
KINGDOM	There are 5 kingdoms: animals, plants, fungi, single celled organisms, and bacteria.
PHYLUM	Groups get smaller and organisms
CLASS	become more similar as they have more
FAMILY	morphological features (body structures) in common. ↓
GENUS	The first part of an organism's scientific name. Starts with a capital letter e.g. Panthera.
SPECIES	The second part of an organism's scientific name e.g. tigris.

Panthera tigris

Scientific names are used as they are **universal**. Language barriers or the use of common names for organisms could be confusing. The use of these names from the binomial system by all scientists **avoids any confusion**.

Adaptations

Living things become adapted to their habitat.

These adaptations may be **morphological**.

Fennec foxes who live in hot climates have large ears to radiate heat away from their bodies.

Arctic foxes have small furry ears to reduce heat loss.

Adaptations may also be behavioural; the Fennec fox is mostly nocturnal (awake at night) and burrows under the sand to avoid the heat of the day in the desert.

Competition

All organisms compete for survival.

Animals compete for:

- food, territory and mates.

Plants compete for:

- light, water and minerals.

Interspecific competition is competition between different species.

Intraspecific competition is competition between members of the same species.

Other than competition, the size of a population is changed by:

Predation, pollution or disease

This page helps you understand the key skills and knowledge you will develop in the Classification unit. Use it to support your work in lessons and Gwaith Cartref.

Measuring biodiversity

Plants

To measure the biodiversity of plants in an area or to investigate the different distribution of plants we can use a **quadrat**.

It is important to take a **random sample** of an area to avoid collecting **biased data**.

A **larger sample** will give a valid estimate of the number of plants in the area.

Quadrat

1. Randomly throw a quadrat.
2. Count the different species and the number of each in each quadrat.
3. Take a mean number of each species of plants from all the quadrats collected.
4. Multiply up to estimate how many in the whole area.



Quadrat, usually a 1m square
grid

Measuring the distribution of plants can be carried out using quadrats set in a row 1m apart. This will give you an idea of how plant life changes along a particular route e.g. Along a seashore. This is called a **transect**.

Measuring biodiversity

Animals

Measuring the biodiversity of animals can not be achieved using quadrats as animals may move quickly out of the area.

Instead scientists use the **capture/recapture technique**.

Method

1. Carefully collect organisms found in 1 area without trampling habitat or leaving litter.
2. Mark the organisms and return them to the same area they were collected from.
3. Leave time for organisms to reintegrate into their community.
4. Return and again collect as many organisms as found, collect as those already marked and unmarked samples.
5. Use an equation to calculate the estimated population size.

When using capture-recapture data, assumptions made include:

- no death
- immigration or emigration
- marking technique does not affect chances of survival.

Below are a range of activities for you to complete independently whilst we are learning about _____. You will be set these tasks by your _____ teacher as part of the YAW Gwaith Cartref Cycle.

1

Classification: Write a mnemonic to remember the classification hierarchy.

Give the full classification for the following:

Human
Shark
Penguin

2

You have been asked to estimate the population of daisies on the school field.

Give a set of instructions to be able to estimate the population in the whole field.

3

Describe why, during the capture-recapture method of sampling population size, insects would be marked on the underside of their body.

4

Watch the 'Adaptation Song' video. Describe the adaptations of a camel to survive in this environment.

5

Watch this clip. Use this, and your own knowledge to explain why some species might go extinct.

6

QER exam style question: Explain how the binomial naming system and DNA analysis helps use to understand the relationships between different species.



Tick off and date the ones you have completed

1	2	3
4	5	6

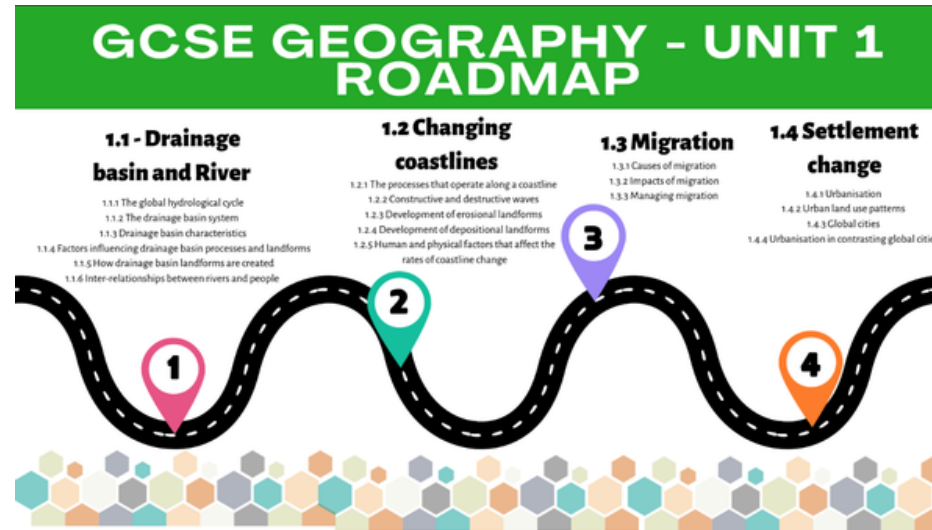
LIFE



FACULTY OF LIFE

This page helps you understand the key skills and knowledge you will develop unit 1. Use it to support your work in lessons and Gwaith Cartref.

Unit 1: Our Physical and Human World Written examination: 1 hour 30 minutes 30% of qualification	90 marks
Questions requiring objective responses, short and extended answers, with some based around applied situations.	
Unit 2: Developing Fieldwork Skills Non-examination assessment: 7 hours (not including the time it takes to undertake the fieldwork) 25% of qualification	90 marks
Set and marked by WJEC. WJEC will set two topic areas a year from: geographical flows, settlement, sustainability, mitigating risk, inequality, place and space, change over time.	
Unit 3: Our Dynamic and Diverse World Written examination: 1 hour 30 minutes 30% of qualification	90 marks
Questions requiring objective responses, short and extended answers, with some based around applied situations.	
Unit 4: Sustainable Solutions Non-examination assessment: 6 hours (3 hours for research and 3 hours to respond to tasks) 15% of qualification	60 marks
Set by WJEC, marked by the Centre and moderated by WJEC.	



Top tips for the exam

Learn all of the key terms in the Unit 1 specification.
Read all of the resources for a question before you start answering the question.

Look at the command word of the question – understand what the question is asking you.
Look at the context of the question e.g. is it talking about the UK or global?

Look at the mark tariff for the question and spend an appropriate amount of time on each question indicated by the mark allocation.

Spend time looking at mark schemes – if you understand how an examination question is to be marked you are more likely to gain a higher mark.

Unit 1 Assessment objectives and weightings

AO1	Demonstrate knowledge and understanding of places, people, environments and processes at a variety of scales	15%
AO2	Apply knowledge and understanding of geographical terms, skills and concepts to different contexts	10%
AO3	Analyse, evaluate, or make judgements from a variety of sources, synthesising where appropriate	5%

Below are a range of activities for you to complete independently as part of the YAW Gwaith Cartref Cycle.



1

TASG 1 - Please work your way through the revision pack provided to you by your teacher. As you complete the exam questions included in the pack, please take to your teacher to be marked.

2

Please read the following report and make notes



3

TASG 2 - Research Task

Research and make note on

- the United Nations' Sustainable Development Goals (SDGs) in order to prepare for Unit 4.

5

Please read the following report and make notes



4

TASG 3 - Research Task

Research and make note on

- the well-being goals in the Well-being of Future Generations Act (Wales) 2015. in order to prepare for Unit 4.

6

Please watch the following clip and write a paragraph answering the question - What it will take to achieve the Sustainable Development Goals?



Tick off and date the ones you have completed

1	2	3
4	5	6

HISTORY

Term 3

UNITS 1 (DWR) & UNIT 2 (GERMANY)



Below are a range of activities for you to complete independently whilst we are revising Unit 3. You will be set these tasks by Miss Boyce as part of the YAW Gwaith Cartref Cycle.

1

TASG 1 - UNIT 3

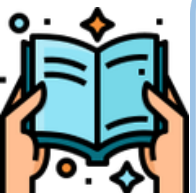
Please make your way through your revision pack provided by your teacher. Be prepared to share your notes in class.



2

TASG 2 - UNIT 3

Please make your way through your revision pack provided by your teacher. Be prepared to share your notes in class.



3

TASG 3 - UNIT 2

Use the WJEC Knowledge Organisers to make a mind map on KQ1 The End of the First World War in readiness for Unit 2 Germany in Transition



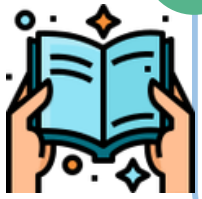
Tick off and date the ones you have completed

1	2	3
4	5	6

Health & Social Care

Term 3

Below are a range of activities for you to complete independently whilst we are revising Unit 3. You will be set these tasks by Miss Watkins as part of the YAW Gwaith Cartref Cycle.

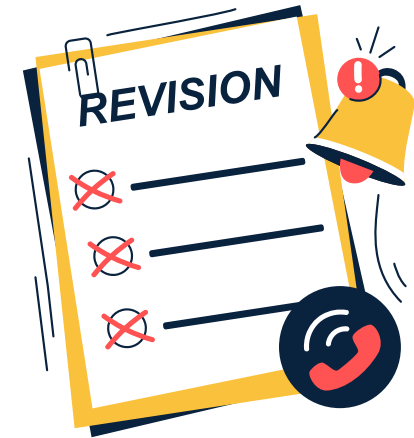


1

TASG 1 -

Answer the following:

"Discuss the benefits of mindfulness for mental health [6]"



2

TASG 2 - UNIT 3

Mr. Davies is 82 and has recently moved into a residential care home following a stroke that affected his left side. He is passionate about gardening and used to be very independent. However, because he is slow and struggles with balance, the care staff often do everything for him—they dress him, cut his food, and bring him his meals in his room to save time. Mr. Davies has become withdrawn, rarely speaks, and refuses to leave his room.

1. Define Active Participation in your own words [2 marks].
2. Identify two ways in which Mr. Davies is currently a "passive recipient" of care [2 marks].
3. Explain how the care staff could adopt a "person-centred approach" to promote active participation for Mr. Davies regarding his meals and social life [4 marks]



2

Please make your way through your revision pack provided by your teacher. Be prepared to share your notes in class.