



**THE
ST LEONARDS
ACADEMY**



**HOME
LEARNING
PACK
YEAR 11
TERMS
3 & 4**



PRIDE THROUGH SUCCESS

CONTENTS

How to use this pack	3
English	4
Maths - Foundation	38
Maths - Higher	86
Science	121
History	132
Geography	176
French	196
Spanish	201
Drama	214
Photography	217
Personal Development	230
Physical Education	253

HOW TO USE THIS BOOKLET

In this booklet you will find a menu of tasks related to the subjects and topics that you study. There are opportunities for you to revise material you have previously studied, practice skills that you have learned in class and sometimes learn something new.

As a minimum you will need a pen and some paper to complete these tasks. If you need these, please collect from the reception desk at the academy. For some of the mind-mapping tasks you might wish to use coloured pens or pencils but they are not essential. Some tasks may ask you to create packs of flashcards. You can use any kind of paper or card for this but don't worry if you don't have enough, just choose another task.

While you are not in school **you should follow your normal school timetable** and complete an hour of work for each hour you would normally be studying that subject in school. You may find that, without the support of your teacher you complete tasks more slowly than you would do in a lesson and that is absolutely fine.

If you get really stuck on something, move on to the next task and/or seek help from the internet, a parent/guardian or by e-mailing or phoning your teacher if possible.

ENGLISH LITERATURE



"Beware the Ides of March"



JULIUS
CAESAR

WILLIAM SHAKESPEARE

Julius Caesar – Plot Summary

Two tribunes (Roman officers), Marullus and Flavius, break up a gathering of Roman citizens who **seek to celebrate Julius Caesar's triumphant return from war. The victory is marked by public games in which Caesar's friend, Mark Antony, takes part. On his way to the arena Caesar is stopped by a soothsayer who warns that he should 'Beware the Ides of March.'**

The senators (politicians), Caius Cassius and Marcus Brutus, are concerned about **Caesar's** reaction to the power he holds in the Republic. They fear he will accept offers to become Emperor (as good as a king). Cassius, is jealous **of Caesar's power**, while Brutus has a more balanced view and only wishes to protect the ideology of the Roman Republic- no one person should hold total power.

On the eve that the conspiracy is born, there is a terrible storm over Rome and strange, ominous **things are seen on the streets. These are considered to be bad omens that show the gods' anger.**

Before the Ides of March, Cassius, Casca, and other conspirators, visit Brutus at night to persuade **him of their views, and they plan Caesar's death. Brutus is troubled**; he loves Caesar, but he is loyal to the Republic. Despite his troubles, he does not confide in his devoted wife, Portia.

On the Ides (15th) March, Caesar is urged not to go to the Senate by his wife, Calphurnia, who has had dreams that he will be murdered, and she fears the omens of the overnight storms. After agreeing not to go, he is later persuaded by one of the conspirators (Decius Brutus) to go. After **ignoring Calpurinia's concerns, one final person attempts to persuade Caesar not to attend the Senate, however, Caesar ignores Artemidorus' note too and when he reaches the Senate, the conspirators surround Caesar and stab him to death- Brutus gives the final blow.**

Against Cassius's advice, Brutus allows Mark Antony **to speak at Caesar's** funeral in the market place after Brutus has addressed the people of Rome. Brutus attempts **to explain the conspirators'** reasons for killing Caesar and their fears **for Caesar's ambition. Brutus calms the crowd** and they seem to be on his side, **but Antony's** clever and manipulative speech stirs them to rioting and the conspirators are forced to flee from the city.

Brutus and Cassius gather an army in Northern Greece and prepare to fight the forces led by Mark **Antony, who has joined with Caesar's great-nephew, Octavius, and with Lepidus.** Away from Rome, Brutus and Cassius are filled with doubts about the future and they quarrel bitterly over funds for their **soldiers' pay-** Brutus accuses Cassius of accepting bribes and suggests that he is dishonourable. Shortly after, **they make up prepare to engage Antony's army at Philippi. Brutus** stoically receives news **of his wife's suicide in Rome; Portia has killed herself after suffering a mental breakdown.** Later on that night, Brutus **sees Caesar's ghost as he rests. The ghost warns him that he will 'see' Caesar in battle-** hinting that Brutus will die at Phillipi.

In the battle, the Republicans (Cassius and Brutus) at first appear to be winning, but when **Cassius' messenger's horse seems to be overtaken by the enemy**, Cassius fears the worst and gets his servant, Pindarus, to help him to a quick death. **Brutus, finding Cassius's body, kills himself**; this is the only honourable action left to him. Antony, triumphant on the battlefield, **praises Brutus as 'the noblest Roman of them all', and orders a formal funeral before he and Octavius return to rule in Rome.**

Characters:

Julius Caesar

Despite several warnings, Caesar is stabbed to death by the conspirators on the 'Ides of March'.

Brutus

One of Caesar's closest friends. He's persuaded to assassinate Caesar by his brother in law, Cassius.

Cassius

One of the conspirators. Persuades Brutus to join the conspirators. Kills himself out of guilt and fear.

Marc Anthony

One of Caesar's most trusted friends and advisors. Gives Caesar's funeral speech. Goes to war against Brutus and Cassius with Caesar's nephew, Octavius.

Octavius

Caesar's nephew. Leads his army in the fight against Brutus and Cassius' army.

Portia

Brutus' wife. She kills herself by swallowing hot coals.

Calphurnia

Caesar's wife. Has a dream about her husband's death.

Caska

One of the conspirators that works closely with Cassius. He is the first to stab Caesar.

Soothsayer

Warns Caesar of his doom: 'Beware the Ides of March'

Artemidorus

Tries to warn Caesar by handing him a note.

Cicero
Decius Brutus
Lucius
Trebonius
Cinna

Conspirators
All play a role in
Caesar's death.

Messala

A messenger in Brutus' army.

Titinius

An officer in Brutus' army.

Strato

Brutus' loyal servant. Hold his sword whilst he runs on it.

Pindarus

Cassius' slave/servant.

Themes	
Power	Betrayal
Ambition	Manipulation
Conflict	Honour
Fate	The role of women
Violence	Loyalty

Key Spellings and Vocabulary	
Ambition	Shakespeare
Manipulation	Presents
Roman Fool	Conveys
Conspirators	Highlights
Conspiracy	Challenges
Act	Scene
Foreshadowing	Implies
Dramatic irony	Suggests
Dignitas	Specifically
Roman Empire	Undoubtedly
Regicide	Elizabethan

Techniques and Dramatic Conventions	
Foreshadowing	Warning or indication of future events.
Pathetic fallacy	When the weather/lighting reflects the mood.
Dramatic irony	When the audience is aware of something of which the characters are not.
Pathos	A rhetorical device that aims to convince by creating a strong emotional reaction.
Ethos	A rhetorical device that aims to convince by questioning someone's ethics (morals and beliefs).
Logos	A rhetorical device that aims to convince using logic and reasoning.
Soliloquy	When a character speaks their thoughts aloud on a stage, unaware of any audience.
Rising action	A series of relevant incidents that create suspense, interest and tension in a narrative.
Denouement	The final part of a play, film, or narrative in which the strands of the plot are drawn together and matters are explained or resolved.

Extract 1- Act 1, Scene 1 (of 3)

Streets of Rome

MARULLUS

Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The livelong day, with patient expectation,
To see great Pompey pass the streets of Rome:
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,
To hear the replication of your sounds
Made in her concave shores?
And do you now put on your best **attire**?
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood? Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to **intermit** the plague
That needs must light on this ingratitude.

FLAVIUS

Go, go, good countrymen, and, for this fault,
Assemble all the poor men of your sort;
Draw them to Tiber banks, and weep your tears into the
channel, till the lowest stream
Do kiss the most **exalted** shores of all.

Exeunt all the Commoners

See whether their basest metal be not moved;
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capitol;
This way will I
disrobe the images,
If you do find them deck'd with ceremonies.

MARULLUS

May we do so?
You know it is the feast of Lupercal.

FLAVIUS

It is no matter; let no images
Be hung with Caesar's trophies. I'll about,
And drive away the vulgar from the streets:
So do you too, where you perceive them thick. These
growing feathers pluck'd from Caesar's wing will make
him fly an ordinary pitch,
Who else would soar above the view of men
And keep us all in **servile** fearfulness.

Summary:

There is a party in the streets of Rome to celebrate Caesar's triumphant return from war. Two tribunes (officers) of Rome, Marullus and Flavius, discuss their hatred of Caesar and his growing power and do their best to disrupt the celebrations.

Attire: Clothing

Intermit: Stop/suspend

Exalted: Glorious

Servile: Enslaved/ Begging



Key Knowledge

Pompey was previously the most powerful man in Rome. He was married to Caesar's daughter, but when she died, he betrayed Caesar and this led to a civil war. He was defeated in battle and fled to Egypt where he was assassinated.

Key Knowledge

A reference to the plague would have frightened Shakespeare's audience- 33 years prior to this play's release, the Great Plague of London (1665-66) killed a quarter of London's population.

Key Knowledge

The River Tiber flows through Rome. It is referenced several times throughout the play.

Key Knowledge

The Lupercal was an annual festival in the Roman calendar. It was celebrated each year, on the 15th of February, to avert evil spirits and purify the city.

Shakespeare's Techniques!

Shakespeare uses a metaphor to create imagery of Caesar as a bird that is soaring above all others.

Furthermore, he uses violent verbs to foreshadow the violence of his death later on in the play.



Extract 2 – Act 1, Scene 2 (of 3)

A public place
Shout. Flourish

BRUTUS

What means this shouting? I do fear, the people
Choose Caesar for their king.

CASSIUS

Ay, do you fear it?
Then must I think you would not have it so.

BRUTUS

I would not, Cassius; yet I love him well.
But wherefore do you hold me here so long?
What is it that you would **impart** to me?
If it be aught toward the general good,
Set honour in one eye and death i' the other,
And I will look on both **indifferently**,
For let the gods so speed me as I love
The name of honour more than I fear death.

CASSIUS

I know that virtue to be in you, Brutus,
As well as I do know your outward favour.
Well, honour is the subject of my story.
I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Caesar; so were you:
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Caesar said to me 'Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?' Upon the word,
Accoutred as I was, I plunged in
And bade him follow; so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point proposed,
Caesar cried 'Help me, Cassius, or I sink!'
I, as Aeneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Caesar. And this man
Is now become a god, and Cassius is
A wretched creature and must bend his body,
If Caesar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake;
His coward lips did from their colour fly,
And that same eye whose bend doth awe the world

Did lose his **lustre**: I did hear him groan:
Ay, and that tongue of his that bade the Romans
Mark him and write his speeches in their books,
Alas, it cried 'Give me some drink, Titinius,'
As a sick girl. Ye gods, it doth amaze me
A man of such a **feeble** temper should
So get the start of the majestic world
And bear the palm alone.

Shout. Flourish

Key Knowledge

Palm leaves were formerly used as symbols of victory.

Key Knowledge

The Roman Republic was established in 509 BC when the last king of Rome was overthrown (with help from Brutus' ancestors). The Republic established a democratic society led by chosen political parties (always more than one person). However, under Caesar's rule, the fall of the Roman Republic began. Eventually, in 27BC, Rome became an empire under the rule of Caesar's nephew, Augustus (Octavius).

Summary:

Cassius, an ambitious politician, attempts to persuade Brutus that Caesar has grown too powerful. He is the founder of the conspiracy and he knows that he needs Brutus on his side because Roman citizens respect Brutus. Cassius compares himself to Caesar and even admits that he saved him once. He highlights the many occasions that Caesar has been weak and suggests that such a man has no business in leadership.

Impart: Share

Indifferently: Uncaringly

Lustre: Shine

Feeble: Weak



Key Knowledge

In Greco-Roman mythology, **Aeneas** was a Trojan hero, the son of the prince Anchises and the goddess Venus.

Cassius is comparing himself to the son of a goddess.

Shakespeare's Technique!

Shakespeare uses a lexical set of weakness. This highlights Cassius' manipulative ways as he is trying to show Brutus that Caesar isn't deserving of his power.

Furthermore, Cassius' uses juxtaposition in this speech emphasises the difference in power between him and Caesar ('a god'/'wretched creature')

Extract 3 – Act 1, Scene 2 (of 3)

BRUTUS

Another general shout!
I do believe that these applauses are
For some new honours that are heap'd on Caesar.

CASSIUS

Why, man, he doth bstride the narrow world
Like a **Colossus**, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus and Caesar: what should be in that 'Caesar'?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
Brutus will start a spirit as soon as Caesar.
Now, in the names of all the gods at once,
Upon what meat doth this our Caesar feed,
That he is grown so great? Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say till now, that talk'd of Rome,
That her wide walls **encompass'd** but one man?
Now is it Rome indeed and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once that would have **brook'd**
The eternal devil to keep his state in Rome
As easily as a king.

BRUTUS

That you do love me, I am nothing jealous;
What you would work me to, I have some aim:
How I have thought of this and of these times,
I shall recount hereafter; for this present,
I would not, so with love I might entreat you,
Be any further moved. What you have said
I will consider; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

CASSIUS

I am glad that my weak words
Have struck but thus much show of fire from Brutus.

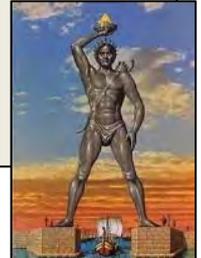
Summary:

Cassius, an ambitious politician, attempts to persuade Brutus that Caesar has grown too powerful. He is the founder of the conspiracy and he knows that he needs Brutus on his side because Roman citizens respect Brutus. Cassius compares Brutus' honour to Caesar's to suggest that Caesar is less of a man than Brutus. Cassius knows that if Brutus isn't involved in the conspiracy, they will all be labelled as murderers and put to death. Essentially, Brutus is their security and Cassius is using persuasive techniques to manipulate him.

Colossus: Giant statue; god-like

Encompass'd: Held

Brook'd: Tolerated; allowed



Key Knowledge

During the **Renaissance** period, many people looked beyond religion when considering what or who was in control of their **fate**. Many people believed that their destiny was pre-determined (already written) in the **stars**. In this line, Cassius is saying that it is not in their fate to be ruled by Caesar and that they must act to change it.

Key Knowledge

The Roman Republic and Brutus

Brutus' ancestors helped to overthrow the last dictator of Rome and established the Roman Republic. Due to this, Brutus is considered to be one of the most honourable men in Rome.



Shakespeare's Technique!

Cassius' speech is deliberately full of persuasive techniques such as:

- Repetition
- Rule of 3
- Rhetorical questions
- Parallelism (phrases with a similar grammatical structure)
- Ethos (A rhetorical technique that uses ethics to persuade)
- Logos (A rhetorical technique that uses logic to persuade)

Shakespeare has included these to highlight Cassius' manipulative and cunning ways.

Extract 4 – Act 1, Scene 2 (of 3)

CAESAR

Antonius!

ANTONY

Caesar?

CAESAR

Let me have men about me that are fat;
Sleek-headed men and such as sleep o' nights:
Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.

ANTONY

Fear him not, Caesar; he's not dangerous;
He is a noble Roman and well given.

CAESAR

Would he were fatter! But I fear him not:
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much;
He is a great observer and he looks
Quite through the deeds of men: he loves no plays,
As thou dost, Antony; he hears no music;
Seldom he smiles, and smiles in such a sort
As if he **mock'd** himself and **scorn'd** his spirit
That could be moved to smile at anything.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves,
And therefore are they very dangerous.
I rather tell thee what is to be fear'd
Than what I fear; for always I am Caesar.
Come on my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.

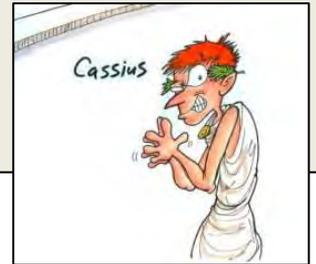
Summary:

Upon seeing Cassius and Brutus, Caesar tells Antony that he fears Cassius. He thinks that Cassius is ambitious and that he likes to scheme. Antony naively says that he doesn't think Cassius is a threat.

Seldom: Rarely

Mock'd: Tease

Scorn'd: Despised; hated



Shakespeare's Technique!

Shakespeare uses **dialogue** to build tension for the audience. This conversation between Caesar and Antony is an example of **dramatic irony** because Antony says that Cassius isn't a threat, when clearly, he is. Perhaps Shakespeare is suggesting that Antony is naive and that Caesar should be more concerned for his safety, especially considering the Soothsayer's warning ('beware the Ides of March').

Extract 5- Act 1, Scene 3 (of 3)

A street.

Thunder and lightning. Enter from opposite sides, CASCA, with his sword drawn, and CICERO

CICERO

Good even, Casca: brought you Caesar home?
Why are you breathless? and why stare you so?

CASCA

Are not you moved, when all the sway of earth
Shakes like a thing **unfirm**? O Cicero,
I have seen tempests, when the scolding winds
Have rived the knotty oaks, and I have seen
The ambitious ocean swell and rage and foam,
To be **exalted** with the threatening clouds:
But never till to-night, never till now,
Did I go through a **tempest dropping fire**.
Either there is a **civil strife in heaven**,
Or else the world, too saucy with the gods,
Incenses them to send destruction.

CICERO

Why, saw you anything more wonderful?

CASCA

A common slave--you know him well by sight--
Held up his left hand, which did flame and burn
Like twenty torches join'd, and yet his hand,
Not sensible of fire, remain'd unscorch'd.
Besides--I ha' not since put up my sword--
Against the Capitol I met a lion,
Who glared upon me, and went surly by,
Without annoying me: and there were drawn
Upon a heap a hundred ghastly women,
Transformed with their fear; who swore they saw
Men all in fire walk up and down the streets.
And yesterday the **bird of night** did sit
Even at noon-day upon the market-place,
Hooting and shrieking. When these prodigies
Do so conjointly meet, let not men say
'These are their reasons; they are natural;'
For, I believe, they are portentous things
Unto the climate that they point upon.

Summary:

Two conspirators, Cicero and Casca, meet in the capital. They discuss all of the strange weather and omens. This scene is all about foreshadowing and tension- Shakespeare uses pathetic fallacy to create an ominous atmosphere.

Unfirm: Unsteady

Exalted: High; risen

Tempest: Storm

Dropping fire: Lightning

Civil strife in heaven: War within heaven

Incenses: Angers

Bird of night: Raven/crow



Key Knowledge

Black birds, particularly crows and ravens, have been considered to be bad omens for hundreds of years. During the plague, healers would visit the sick wearing a mask that resembled a crow's beak. Furthermore, both birds are omnivores and they eat carrion (dead flesh/meat).

Shakespeare's Technique!

Shakespeare uses pathetic fallacy in this extract by having the stormy weather reflect the unrest in Rome, especially amongst the conspirators.

Furthermore, there are several references to ominous and violent language that create rising action in this scene. The audience understands that we are building to the climax- Caesar's assassination.

Extract 6- Act 2, Scene 1 (of 4)

Rome. BRUTUS's orchard.
Enter BRUTUS

BRUTUS

It must be by his death: and for my part,
I know no personal cause to **spurn** at him,
But for the general. He would be crown'd:
How that might change his nature, there's the question.
It is the bright day that brings forth the adder;
And that craves wary walking. Crown him?--that;--
And then, I grant, we put a sting in him,
That at his will he may do danger with.
The abuse of greatness is, when it disjoins
Remorse from power: and, to speak truth of Caesar,
I have not known when his affections sway'd
More than his reason. But 'tis a common proof,
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once **attains** the **upmost** round.
He then unto the ladder turns his back,
Looks in the clouds, **scorning** the base degrees
By which he did ascend. So Caesar may.
Then, lest he may, prevent. And, since the **quarrel**
Will bear no colour for the thing he is,
Fashion it thus; that what he is, **augmented**,
Would run to these and these extremities:
And therefore think him as a serpent's egg
Which, hatch'd, would, as his kind, grow mischievous,
And kill him in the shell.

Summary:

This is a key moment in the play: Brutus' soliloquy. A soliloquy is a technique used by playwrights- a character speaks their thoughts and feelings aloud to the audience.

In this scene, Brutus speaks his thoughts aloud, alone in his garden. He lists the reasons for joining the conspiracy and eventually decides that killing Caesar is the right thing to do. Brutus thinks that Caesar will grow too powerful if he is allowed to live.

Spurn: Reject

Remorse: Regret

Attains: Reaches

Upmost: Highest

Scorning: Look down upon

Quarrel: Argument

Augmented: Increased; amplified

Key Knowledge

Shakespeare's audience would have been god fearing people. They would have associated a '**serpent**' with the devil. It can be assumed that Shakespeare is using a biblical allusion and is comparing Caesar to the devil/Satan.

Key Knowledge

Regicide is the act of **killing a monarch**. Caesar would have been viewed as a king by the Elizabethan audience.

In Queen Elizabeth's era, people believed that kings/queens were hand chosen by God to rule on earth. In the eyes of God and the church, regicide would have been the **ultimate sin**.

Shakespeare's Technique!

Shakespeare uses an extended metaphor of a 'ladder' throughout this extract to emphasise that there is no stopping Caesar on his ascension to power. Brutus clearly feels that Caesar is on the path to becoming a king.

Furthermore, the metaphor 'serpent's egg' further supports the idea that Caesar will become too powerful and dangerous- it's just a matter of time. It could also suggest that Caesar is going to poison the republic, as a snake does its prey.



Extract 7- Act 2, Scene 1 (of 4)

Enter the conspirators, CASSIUS, CASCA, DECIUS BRUTUS, CINNA, METELLUS CIMBER, and TREBONIUS

CASSIUS

I think we are too bold upon your rest:
Good morrow, Brutus; do we trouble you?

BRUTUS

I have been up this hour, awake all night.
Know I these men that come along with you?

CASSIUS

Yes, every man of them, and no man here
But honours you; and every one doth wish
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.

BRUTUS

He is welcome hither.

CASSIUS

This, Decius Brutus.

BRUTUS

He is welcome too.

CASSIUS

This, Casca; this, Cinna; and this, Metellus Cimber.

BRUTUS

They are all welcome.
What watchful cares do interpose themselves
Betwixt your eyes and night?

CASSIUS

Shall I entreat a word?

BRUTUS and CASSIUS whisper

DECIUS BRUTUS

Here lies the east: doth not the day break here?

CASCA

No.

CINNA

O, pardon, sir, it doth; and yon gray lines
That fret the clouds are messengers of day.

CASCA

You shall confess that you are both deceived.
Here, as I point my sword, the sun arises,
Which is a great way growing on the south,
Weighing the youthful season of the year.
Some two months hence up higher toward the north

He first presents his fire; and the high east
Stands, as the Capitol, directly here.

BRUTUS

Give me your hands all over, one by one.

CASSIUS

And let us swear our resolution.

BRUTUS

No, not an oath: if not the face of men,
The sufferance of our souls, the time's abuse,--
If these be motives weak, break off betimes,
And every man hence to his idle bed;
So let high-sighted **tyranny** range on,
Till each man drop by lottery. But if these,
As I am sure they do, bear fire enough
To kindle cowards and to steel with valour
The melting spirits of women, then, countrymen,
What need we any spur but our own cause,
To prick us to redress? what other bond
Than secret Romans, that have spoke the word,
← And will not **palter**? and what other oath
Than honesty to honesty engaged,
That this shall be, or we will fall for it?
Swear priests and cowards and men **cautelous**,
Old **feeble carrions** and such suffering souls
That welcome wrongs; unto bad causes swear
Such creatures as men doubt; but do not stain
The even virtue of our enterprise,
Nor the **insuppressive** mettle of our spirits,
To think that or our cause or our performance
Did need an **oath**; when every drop of blood
That every Roman bears, and nobly bears,
Is guilty of a several bastardy,
If he do break the smallest particle
Of any promise that hath pass'd from him.

Key Knowledge

Dignitas:

In Ancient Rome, 'dignitas' was a way of life for many men who believed in honour, patriotism and morality. This idea explains Brutus' motives.



Summary:

The evening before the Ides of March, the conspirators visit Brutus at his house. Brutus gives a speech about the need to be an honourable, loyal Roman. At this point, he steps up and becomes their leader.

Tyranny: Oppression; cruelty

Palter: Be vague; equivocate

Cautelous: Crafty; cunning

Feeble: Weak

Carrions: Decaying flesh of men

Insuppressive: Unconquerable

Oath: Promise

Shakespeare's Technique!

Shakespeare uses a lexical set to convey Brutus' honourable intentions: 'valour', 'honesty', 'virtue', 'nobly'

Extract 8- Act 2 Scene 1 (of 4)

DECIUS BRUTUS

Shall no man else be touch'd but only Caesar?

CASSIUS

Decius, well urged: I think it is not meet,
Mark Antony, so well beloved of Caesar,
Should outlive Caesar: we shall find of him
A **shrewd contriver**; and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all: which to prevent,
Let Antony and Caesar fall together.

BRUTUS

Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Caesar:
Let us be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Caesar;
And in the spirit of men there is no blood:
O, that we then could come by Caesar's spirit,
And not **dismember** Caesar! But, alas,
Caesar must bleed for it! And, gentle friends,
Let's kill him boldly, but not wrathfully;
Let's carve him as a dish fit for the gods, Not hew him as
a carcass fit for hounds: And let our hearts, as subtle
masters do, Stir up their servants to an act of rage,
And after seem to chide 'em. This shall make
Our purpose necessary and not envious:
Which so appearing to the common eyes,
We shall be call'd **purgers**, not murderers.
And for Mark Antony, think not of him;
For he can do no more than Caesar's arm
When Caesar's head is off.

CASSIUS

Yet I fear him;
For in the **ingrafted** love he bears to Caesar—

BRUTUS

Alas, good Cassius, do not think of him:
If he love Caesar, all that he can do
Is to himself, take thought and die for Caesar:
And that were much he should; for he is given
To sports, to wildness and much company.

TREBONIUS

There is no fear in him; let him not die;
For he will live, and laugh at this hereafter.

Clock strikes

Summary:

The conspirators are still at Brutus' house. Some ask whether they should kill others as well as Caesar. Cassius suggests that they should kill Marc Antony too, but Brutus strongly disagrees.

Brutus is shown to be naïve here; Marc Antony's revenge is the reason that they all die in the end—perhaps he should have listened to Cassius.

Shrewd: Smart

Contriver: Schemer

Dismember: Cut to pieces

Purgers: People who get rid of things

Ingranted: Built in



Shakespeare's Technique!

Shakespeare uses juxtaposition and parallelism in this speech as a way of contrasting honour and dishonour. He is highlighting Brutus' desire to be seen as an honourable man who only agrees to assassinate Caesar for the good of Rome.

Removing Caesar and protecting Rome will be seen as a brave and necessary sacrifice to save the republic, but killing Antony too will make them seem like bloodthirsty murderers. This contrast is highlighted by:

'Sacrificers, but not butchers'

'Boldly, but not wrathfully'

'Purgers, not murderers'

These are also examples of metaphors that create vivid imagery for the audience.

Extract 9- Act 2, Scene 1 (of 4)

Enter *PORTIA*

PORTIA

You've ungently, Brutus,
Stole from my bed: and yesternight, at supper,
You suddenly arose, and walk'd about,
Musing and sighing, with your arms across,
And when I ask'd you what the matter was,
You stared upon me with ungentle looks;
I urged you further; then you scratch'd your head,
And too impatiently stamp'd with your foot;
Yet I insisted, yet you answer'd not,
But, with an angry wafture of your hand,
Gave sign for me to leave you: so I did;
Fearing to strengthen that impatience
Which seem'd too much enkindled, and withal
Hoping it was but an effect of humour,
Which sometime hath his hour with every man.
It will not let you eat, nor talk, nor sleep,
And could it work so much upon your shape
As it hath much prevail'd on your condition,
I should not know you, Brutus. Dear my lord,
Make me acquainted with your cause of grief.

BRUTUS

I am not well in health, and that is all.

PORTIA

Brutus is wise, and, were he not in health,
He would embrace the means to come by it.

BRUTUS

Why, so I do. Good Portia, go to bed.

PORTIA

Is Brutus sick? and is it physical
To walk unbraced and suck up the humours
Of the dank morning? What, is Brutus sick,
And will he steal out of his wholesome bed,
To dare the vile contagion of the night
And tempt the rheumy and unpurged air
To add unto his sickness? No, my Brutus;
You have some sick **offence** within your mind,
Which, by the right and virtue of my place,
I ought to know of: and, upon my knees,
I charm you, by my once-commended beauty,
By all your vows of love and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are heavy, and what men to-night
Have had to resort to you: for here have been
Some six or seven, who did hide their faces
Even from darkness.

BRUTUS

Kneel not, gentle Portia.

PORTIA

I should not need, if you were gentle Brutus.
Within the bond of marriage, tell me, Brutus,
Is it excepted I should know no secrets
That **appertain** to you? Am I yourself
But, as it were, in sort or limitation,
To keep with you at meals, comfort your bed,
And talk to you sometimes? **Dwell** I but in the **suburbs**
Of your good pleasure? If it be no more,
Portia is Brutus' harlot, not his wife.

BRUTUS

You are my true and honourable wife,
As dear to me as are the ruddy drops
That visit my sad heart

PORTIA

If this were true, then should I know this secret.
I grant I am a woman; but withal
A woman that Lord Brutus took to wife:
I grant I am a woman; but withal
A woman well-reputed, Cato's daughter.
Think you I am no stronger than my sex,
Being so father'd and so husbanded?
Tell me your counsels, I will not disclose 'em:
I have made strong proof of my constancy,
Giving myself a **voluntary wound**
Here, in the thigh: can I bear that with patience.
And not my husband's secrets?

BRUTUS

O ye gods,
Render me worthy of this noble wife!

Knocking within

Hark, hark! one knocks: Portia, go in awhile;
And by and by thy bosom shall partake
The secrets of my heart.
All my engagements I will construe to thee,
All the charactery of my sad brows: Leave me with haste.

Exit *PORTIA*

Key Knowledge:
Cato was a politician in the Roman Republic, and a follower of the Stoic philosophy.

Summary:

Brutus can't sleep. His wife, Portia, wakes up and asks him questions. Portia tries to convince Brutus to share his secrets.

Offence: Crime

Appertain: Belong

Dwell: Live

Suburbs: Outskirts

Voluntary wound: Deliberate cut

Shakespeare's Technique!

Portia's empowered speech is full of metaphors that show her intelligence and desire to be seen as a strong woman.



Extract 10- Act 2, Scene 2 (of 4)

CAESAR's house.

Thunder and lightning. Enter CAESAR, in his night-gown

CAESAR

Nor heaven nor earth have been at peace to-night:
Thrice hath Calpurnia in her sleep cried out,
'Help, ho! they murder Caesar!' Who's within?

Enter a Servant

Servant

My lord?

CAESAR

Go bid the priests do present sacrifice
And bring me their opinions of success.

Servant

I will, my lord.

Exit.

Enter CALPURNIA

CALPURNIA

What mean you, Caesar? think you to walk forth?
You shall not stir out of your house to-day.

CAESAR

Caesar shall forth: the things that threaten'd me
Ne'er look'd but on my back; when they shall see
The face of Caesar, they are vanished.

CALPURNIA

Caesar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;
And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fought upon the clouds,
In ranks and **squadrons** and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Caesar! these things are beyond all use,
And I do fear them.

CAESAR

What can be avoided
Whose end is purposed by the mighty gods?
Yet Caesar shall go forth; for these predictions
Are to the world in general as to Caesar.

CALPURNIA

When beggars die, there are no comets seen;
The heavens themselves **blaze** forth the death of princes.

CAESAR

Cowards die many times before their deaths;
The **valiant** never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

Re-enter Servant

What say the augurers?

Servant

They would not have you to stir forth to-day.
Plucking the **entrails** of an offering forth,
They could not find a heart within the beast.

CAESAR

The gods do this in shame of cowardice:
Caesar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Caesar shall not: danger knows full well
That Caesar is more dangerous than he:
We are two lions litter'd in one day,
And I the elder and more terrible:
And Caesar shall go forth.

CALPURNIA

Alas, my lord,
Your wisdom is consumed in confidence.
Do not go forth to-day: call it my fear
That keeps you in the house, and not your own. We'll
send Mark Antony to the senate-house:
And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.

CAESAR

Mark Antony shall say I am not well,
And, for thy humour, I will stay at home.

Key Knowledge:

Animal **sacrifices** were made to the gods. These rituals were offered to ask the gods for good fortune in prayer.

Key Knowledge:

An **augurer** performs mystical rituals to see the future. They would slice open an animal and 'see' the future in its insides.

Summary:

In this extract, Caesar's wife, Calpurnia, begs him not to leave the house because she has had a nightmare and has heard of the strange events/sightings in the streets of Rome. Caesar eventually listens and decides not to go.

Squadron: Army; troops

Blaze: On fire; burn

Valiant: Brave

Entrails: Body parts; intestines

Shakespeare's Technique!

Shakespeare continues to use pathetic fallacy to reflect the danger that Caesar is in. He also uses metaphors to convey Caesar's arrogance and hubris.



Extract 11- Act 2, Scene 2 (of 4)

Enter *DECIUS BRUTUS*

DECIUS BRUTUS

Caesar, all hail! good morrow, worthy
Caesar:
I come to fetch you to the senate-house.

CAESAR

And you are come in very happy time,
To bear my greeting to the **senators**
And tell them that I will not come to-day:
Cannot, is false, and that I dare not, falser:
I will not come to-day: tell them so, Decius.

CALPURNIA

Say he is sick.

CAESAR

Shall Caesar send a lie?
Have I in **conquest** stretch'd mine arm so far,
To be afraid to tell graybeards the truth?
Decius, go tell them Caesar will not come.

DECIUS BRUTUS

Most mighty Caesar, let me know some cause,
Lest I be laugh'd at when I tell them so.

CAESAR

The cause is in my will: I will not come;
That is enough to satisfy the senate.
But for your private satisfaction,
Because I love you, I will let you know:
Calpurnia here, my wife, stays me at home:
She dreamt to-night she saw my statua,
Which, like a fountain with an hundred spouts,
Did run pure blood: and many lusty Romans
Came smiling, and did bathe their hands in it:
And these does she apply for warnings, and **portents**,
And evils **imminent**; and on her knee
Hath begg'd that I will stay at home to-day.

DECIUS BRUTUS

This dream is all amiss interpreted;
It was a vision fair and fortunate:
Your statue spouting blood in many pipes,
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, stains, relics and cognizance.
This by Calpurnia's dream is signified.

CAESAR

And this way have you well expounded it.

DECIUS BRUTUS

I have, when you have heard what I can say:

Key Knowledge:

The senate house was built by/for Julius Caesar as a political building.



And know it now: the senate have **concluded**
To give this day a crown to mighty Caesar.
If you shall send them word you will not come,
Their minds may change. Besides, it were a mock
Apt to be render'd, for some one to say
'Break up the senate till another time,
When Caesar's wife shall meet with better dreams.'
If Caesar hide himself, shall they not whisper
'Lo, Caesar is afraid'?
Pardon me, Caesar; for my dear dear love
To our proceeding bids me tell you this;
And reason to my love is **liable**.

CAESAR

How foolish do your fears seem now, Calpurnia!
I am ashamed I did yield to them.
Give me my robe, for I will go.

Summary:

The conspirators expect that Caesar won't go to the senate because of the omens and strange night. They send Decius Brutus to convince him. Caesar changes his mind after hearing he might be crowned. This is a key moment in the play, especially when we consider whether Caesar really was ambitious and whether he was a threat to the Republic.

Senator: Politician

Conquest: Defeat

Portents: Omens

Imminent: About to happen

Concluded: Final decision

Liable: responsible

Shakespeare's Technique!

Shakespeare continues to foreshadow Caesar's violent death- this time through the description of Calpurnia's nightmare. The vivid imagery created by the simile 'like a fountain with an hundred spouts' could symbolise Caesar's body after multiple stabbings.

Extract 12- Act 2- SCENE 3 (of 4)

A street near the Capitol.

Enter ARTEMIDORUS, reading a paper

ARTEMIDORUS

'Caesar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna, trust not Trebonius: mark well Metellus Cimber: Decius Brutus loves thee not: thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Caesar. If thou beest not **immortal**, look about you: security gives way to **conspiracy**. The mighty gods defend thee! Thy lover,

'ARTEMIDORUS.'

Here will I stand till Caesar pass along,
And as a suitor will I give him this.

My heart **laments** that **virtue** cannot live
Out of the teeth of **emulation**.

If thou read this, O Caesar, thou mayst live;
If not, the Fates with traitors do **contrive**.

Exit

Summary:

A man tries to warn Caesar about the conspirators' plan. He tries to give him warning in a letter, but the letter is never read.

Immortal: Doesn't die; god-like

Conspiracy: Scheme; plot

Laments: Cries of sadness

Virtue: Quality

Emulation: Rivalry; competition

Contrive: Plot



Key Knowledge:

Shakespeare and letters

Undelivered letters are used to create tension in Shakespeare's plays. In *Romeo and Juliet*, Romeo doesn't receive Father Lawrence's letter and this leads to his downfall.

Shakespeare's Technique!

This scene creates tension for the audience as it takes place right before the assassination of Caesar. It is also an example of dramatic irony, as the audience knows about the conspiracy, but Caesar does not. This is Caesar's last chance to avoid his fate, but he ignores it.

Extract 13- Act 2, Scene 4 (of 4)

Another part of the same street, before the house of BRUTUS.

Enter PORTIA and LUCIUS

PORTIA

I prithee, boy, run to the senate-house;
Stay not to answer me, but get thee gone:
Why dost thou stay?

LUCIUS

To know my errand, madam.

PORTIA

I would have had thee there, and here again,
Ere I can tell thee what thou shouldst do there.
O constancy, be strong upon my side,
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's **might**.
How hard it is for women to keep counsel!
Art thou here yet?

Key Knowledge:
Rome was a patriarchal society.
Women were inferior to men.

LUCIUS

Madam, what should I do?
Run to the Capitol, and nothing else?
And so return to you, and nothing else?

PORTIA

Yes, bring me word, boy, if thy lord look well,
For he went sickly forth: and take good note
What Caesar doth, what suitors press to him.
Hark, boy! what noise is that?

LUCIUS

I hear none, madam.

PORTIA

Prithee, listen well;
I heard a bustling rumour, like a **fray**,
And the wind brings it from the Capitol.



LUCIUS

Sooth, madam, I hear nothing.

Enter the Soothsayer

PORTIA

Come hither, fellow: which way hast thou been?

SOOTHSAYER

At mine own house, good lady.

PORTIA

What is't o'clock?

SOOTHSAYER

About the ninth hour, lady.

PORTIA

Is Caesar yet gone to the Capitol?

SOOTHSAYER

Madam, not yet: I go to take my stand,
To see him pass on to the Capitol.

PORTIA

Thou hast some suit to Caesar, hast thou not?

SOOTHSAYER

That I have, lady: if it will please Caesar
To be so good to Caesar as to hear me,
I shall beseech him to befriend himself.

PORTIA

Why, know'st thou any harm's intended towards him?

SOOTHSAYER

None that I know will be, much that I fear may **chance**.
Good morrow to you. Here the street is narrow:
The throng that follows Caesar at the heels,
Of senators, of praetors, common suitors,
Will crowd a feeble man almost to death:
I'll get me to a place more void, and there
Speak to great Caesar as he comes along.

Exit

PORTIA

I must go in. Ay me, how weak a thing
The heart of woman is! O Brutus,
The heavens speed thee in thine **enterprise**!
Sure, the boy heard me: Brutus hath a suit
That Caesar will not grant. O, I grow faint.
Run, Lucius, and commend me to my lord;
Say I am merry: come to me again,
And bring me word what he doth say to thee.

Exeunt severally

Summary:

Portia is in a near hysterical state; she suspects that something is going to happen between Brutus and Caesar, and she knows that others are involved. Due to Brutus' distressed state, she suspects that he may challenge Caesar over something and fears for Brutus. She feels helpless as a woman and is forced to sit back as the tragedy unfolds.

Might: Strength

Fray: Fight

Chance: Potentially happen

Enterprise: Pursuit

Shakespeare's Technique!

This scene is full of exclamations and questions which convey Portia's hysteria and build tension for the audience.

Extract 14- Act 3, Scene 1 (of 3)

Rome. Before the Capitol; the Senate sitting above.

A crowd of people; among them ARTEMIDORUS and the Soothsayer. Flourish. Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIUS BRUTUS, METELLUS CIMBER, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, and others

CASSIUS

Pardon, Caesar; Caesar, pardon:
As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.

CAESAR

I could be well moved, if I were as you:
If I could pray to move, prayers would move me:
But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks,
They are all fire and every one doth shine,
But there's but one in all doth hold his place:
So in the world; 'tis furnish'd well with men,
And men are flesh and blood, and apprehensive;
Yet in the number I do know but one
That unassailable holds on his rank,
Unshak'd of motion: and that I am he,
Let me a little show it, even in this;
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.

CINNA

O Caesar,--

CAESAR

Hence! wilt thou lift up Olympus?

DECIUS BRUTUS

Great Caesar,--

CAESAR

Doth not Brutus bootless kneel?

CASCA

Speak, hands for me!

CASCA first, then the other Conspirators and BRUTUS stab CAESAR

CAESAR

Et tu, Brute! Then fall, Caesar.

Dies



Key Knowledge:

There's hardly any dialogue or description here as the acting would have communicated the violence of it.

Summary:

The conspirators surround Caesar and distract him by asking to free one of their brothers. After Caesar refuses and enough conspirators have surrounded him, the assassination begins. Casca stabs first- Brutus stabs last. As Caesar dies he shows his shock at Brutus' betrayal by exclaiming '**Et tu, Brute!**' which translates to 'and you, Brutus!'

In the commotion, Antony runs for his life. He sends a servant to ask if he can safely speak to the conspirators so that he may ask them their reasons for killing Caesar.

Enfranchisement: Empowered

Pulpit: Stand; presentation space

Doomsday: End of the world/ judgement day

Prostrate: Almost flat on the floor

Untouch'd: Unharmed

Shrewdly: Cleverly

Shakespeare's Technique!

In this scene, Shakespeare highlights Caesar's hubris just before he dies. He uses the simile 'constant as the northern star' and words such as 'fix'd', 'hold' and 'unshak'd' to create a sense of irony- he isn't constant, he's about to die.

CINNA

Liberty! Freedom! Tyranny is dead!
Run hence, proclaim, cry it about the streets.

CASSIUS

Some to the common pulpits, and cry out
'Liberty, freedom, and **enfranchisement!**'

BRUTUS

People and senators, be not affrighted;
Fly not; stand stiff: ambition's debt is paid.

CASCA

Go to the **pulpit**, Brutus.

DECIUS BRUTUS

And Cassius too.

BRUTUS

Where's Publius?

CINNA

Here, quite confounded with this mutiny.

METELLUS CIMBER

Stand fast together, lest some friend of Caesar's
Should chance--

BRUTUS

Talk not of standing. Publius, good cheer;

There is no harm intended to your person,
Nor to no Roman else: so tell them, Publius.

CASSIUS

And leave us, Publius; lest that the people,
Rushing on us, should do your age some mischief.

BRUTUS

Do so: and let no man abide this deed,
But we the doers.

Re-enter TREBONIUS

CASSIUS

Where is Antony?

TREBONIUS

Fled to his house amazed:
Men, wives and children stare, cry out and run
As it were **doomsday**.

BRUTUS

Fates, we will know your pleasures:
That we shall die, we know; 'tis but the time
And drawing days out, that men stand upon.

CASSIUS

Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.

BRUTUS

Grant that, and then is death a benefit:
So are we Caesar's friends, that have abridged
His time of fearing death. Stoop, Romans, stoop,
And let us bathe our hands in Caesar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let's all cry 'Peace, freedom and liberty!'

CASSIUS

Stoop, then, and wash. How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!

BRUTUS

How many times shall Caesar bleed in sport,
That now on Pompey's basis lies along
No worthier than the dust!

CASSIUS

So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country liberty.

DECIUS BRUTUS

What, shall we forth?

CASSIUS

Ay, every man away:
Brutus shall lead; and we will grace his heels
With the most boldest and best hearts of Rome.

Enter a Servant

BRUTUS

Soft! who comes here? A friend of Antony's.

SERVANT

Thus, Brutus, did my master bid me kneel:
Thus did Mark Antony bid me fall down;
And, being **prostrate**, thus he bade me say:
Brutus is noble, wise, valiant, and honest;
Caesar was mighty, bold, royal, and loving:
Say I love Brutus, and I honour him;
Say I fear'd Caesar, honour'd him and loved him.
If Brutus will vouchsafe that Antony
May safely come to him, and be resolved
How Caesar hath deserved to lie in death,
Mark Antony shall not love Caesar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus
Thorough the hazards of this untrod state
With all true faith. So says my master Antony.

BRUTUS

Thy master is a wise and valiant Roman;
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied; and, by my honour,
Depart **untouch'd**.

SERVANT

I'll fetch him presently.

Exit

BRUTUS

I know that we shall have him well to friend.

CASSIUS

I wish we may: but yet have I a mind
That fears him much; and my misgiving still
Falls **shrewdly** to the purpose.

BRUTUS

But here comes Antony.

Key Knowledge:

There is a sense of irony here- this moment was described earlier on in Calpurnia's nightmare:

Act 2, Scene 2:

'She dreamt to-night she saw my statua, which, like a fountain with an hundred spouts, did run pure blood: and many lusty Romans came smiling, and did bathe their hands in it'

Extract 15- Act 3, Scene 1 (of 3)

Re-enter ANTONY

BRUTUS

Welcome, Mark Antony.

ANTONY

O mighty Caesar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well.
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank:
If I myself, there is no hour so fit
As Caesar's death hour, nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure. Live a thousand years,
I shall not find myself so apt to die:
No place will please me so, no mean of death,
As here by Caesar, and by you cut off,
The choice and master spirits of this age.

BRUTUS

O Antony, beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands and this our present act,
You see we do, yet see you but our hands
And this the bleeding business they have done:
Our hearts you see not; they are pitiful;
And pity to the general wrong of Rome--
As fire drives out fire, so pity pity--
Hath done this deed on Caesar. For your part,
To you our swords have leaden points, Mark
Antony:
Our arms, in strength of **malice**, and our hearts
Of brothers' temper, do receive you in
With all kind love, good thoughts, and reverence.

CASSIUS

Your voice shall be as strong as any man's
In the disposing of new dignities.

BRUTUS

Only be patient till we have appeased
The multitude, beside themselves with fear,
And then we will deliver you the cause,
Why I, that did love Caesar when I struck him,
Have thus proceeded.

ANTONY

I doubt not of your wisdom.
Let each man render me his bloody hand:
First, Marcus Brutus, will I shake with you;
Next, Caius Cassius, do I take your hand;
Now, Decius Brutus, yours: now yours, Metellus;

Summary:

After sending his servant to assess whether it is safe, Antony returns and Brutus explains their reasons for killing Caesar. Antony asks to speak at Caesar's funeral and carry in his body. Cassius doesn't like this plan, but his concerns are ignored by Brutus.

Throughout the extract, though he is very emotional, Antony cleverly pretends to understand why they killed Caesar, but deep down he is angry and wants revenge. He knows that anything negative he says will result in him being killed too. He realises that he must wait for the perfect moment...

Malice: Wickedness

Flatterer: Sycophant; suck up

Lethe: 1 of 5 rivers in the Underworld (Greek Mythology)

Shakespeare's Technique!

Shakespeare uses an extended metaphor to describe Antony as a fallen 'hart' (archaic name for a male deer). He created imagery of Caesar as a noble creature who has been slain by 'hunters'.

Yours, Cinna; and, my valiant Casca, yours;
Though last, not last in love, yours, good Trebonius.
Gentlemen all,--alas, what shall I say?
My credit now stands on such slippery ground,
That one of two bad ways you must conceit me,
Either a coward or a **flatterer**.
That I did love thee, Caesar, O, 'tis true:
If then thy spirit look upon us now,
Shall it not grieve thee dearer than thy death,
To see thy thy Anthony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius! Here wast thou bay'd, brave hart;
Here didst thou fall; and here thy hunters stand,
Sign'd in thy spoil, and crimson'd in thy **lethe**.
O world, thou wast the forest to this hart;
And this, indeed, O world, the heart of thee.
How like a deer, stricken by many princes,
Dost thou here lie!

CASSIUS

Mark Antony,--

ANTONY

Pardon me, Caius Cassius:
The enemies of Caesar shall say this;
Then, in a friend, it is cold modesty.

CASSIUS

I blame you not for praising Caesar so;
But what compact mean you to have with us?
Will you be prick'd in number of our friends;
Or shall we on, and not depend on you?

ANTONY

Therefore I took your hands, but was, indeed,
Sway'd from the point, by looking down on Caesar.
Friends am I with you all and love you all,
Upon this hope, that you shall give me reasons
Why and wherein Caesar was dangerous.

BRUTUS

Or else were this a savage spectacle:
Our reasons are so full of good regard
That were you, Antony, the son of Caesar,
You should be satisfied.

ANTONY

That's all I seek:
And am moreover suitor that I may
Produce his body to the market-place;
And in the pulpit, as becomes a friend,
Speak in the order of his funeral.

BRUTUS

You shall, Mark Antony.

CASSIUS

Brutus, a word with you.

Aside to BRUTUS

You know not what you do: do not consent
That Antony speak in his funeral:
Know you how much the people may be moved
By that which he will utter?

BRUTUS

By your pardon;
I will myself into the pulpit first,
And show the reason of our Caesar's death:
What Antony shall speak, I will protest
He speaks by leave and by permission,
And that we are contented Caesar shall
Have all true rites and lawful ceremonies.
It shall advantage more than do us wrong.

CASSIUS

I know not what may fall; I like it not.

BRUTUS

Mark Antony, here, take you Caesar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Caesar,
And say you do't by our permission;
Else shall you not have any hand at all

About his funeral: and you shall speak
In the same pulpit whereto I am going,
After my speech is ended.

ANTONY

Be it so.
I do desire no more.

BRUTUS

Prepare the body then, and follow us.

Exeunt all but ANTONY

Extract 16- Act 3, Scene 1 (of 3)

ANTONY

O, pardon me, thou bleeding piece of earth,
That I am **meek** and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,--
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue--
A curse shall light upon the limbs of men;
Domestic fury and fierce **civil strife**
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants **quarter'd** with the hands of war;
All pity choked with custom of fell deeds:
And Caesar's spirit, ranging for revenge,
With **Ate** by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry 'Havoc,' and let slip the dogs of war;
That this foul deed shall smell above the earth
With **carrion** men, groaning for burial.

Enter a Servant

You serve Octavius Caesar, do you not?

SERVANT

I do, Mark Antony.

ANTONY

Caesar did write for him to come to Rome.

SERVANT

He did receive his letters, and is coming;
And bid me say to you by word of mouth--
O Caesar!--
Seeing the body

ANTONY

Thy heart is big, get thee apart and weep.
Passion, I see, is catching; for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?

SERVANT

He lies to-night within seven leagues of Rome.

ANTONY

Post back with speed, and tell him what hath chanced:
Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet;
Hie hence, and tell him so. Yet, stay awhile;
Thou shalt not back till I have borne this corse
Into the market-place: there shall I try

In my **oration**, how the people take
The cruel issue of these bloody men;
According to the which, thou shalt discourse
To young Octavius of the state of things.
Lend me your hand.

Exeunt with CAESAR's body

Summary:

The conspirators have gone to the pulpit, leaving Antony alone with Caesar's body. Finally, he can say how he truly feels and reveals the depths of his rage and desire for revenge. Antony can't say these things in front of the crowd or the conspirators as they'll kill him too.

Meek: Gentle; kind

Civil strife: Civil war in Rome

Quarter'd: Arms and legs chopped off

Carrion: Decaying flesh for animals to feast on

Oration: Speech

Key Knowledge:

Ate is a Greek goddess- the daughter of Zeus. She is the goddess of mischief, delusion and ruin. This shows that Antony intends to take down the conspirators by being manipulative and highly deceitful.

Key Knowledge:

Octavius is Caesar's great nephew. He later becomes the first emperor of Rome, ending the republic.

Shakespeare's Technique!

The first part of this scene is a soliloquy- Antony is alone on stage, speaking his true feelings aloud for the audience to hear.

Throughout the soliloquy, Shakespeare uses a lexical set of anger and violence to convey the true extent of Antony's rage and desire for revenge. His true motives are conveyed through words such as 'curse', 'fury', 'fierce strife', 'blood' and 'destruction'.

Extract 17- Act 3, Scene 2 (of 3)

Enter BRUTUS and CASSIUS, and a throng of Citizens

BRUTUS

Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: **censure** me in your wisdom, and awake your senses, that you may the better judge.

If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer:

--Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was **valiant**, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his **valour**; and death for his ambition. Who is here so **base** that would be a **bondman**? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

All

None, Brutus, none.

BRUTUS

Then none have I offended. I have done no more to Caesar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.

Enter ANTONY and others, with CAESAR's body

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart,--that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

Summary:

Brutus speaks to the people of Rome. He outlines the conspirators' reasons for killing Caesar. The people of Rome believe him and seem to agree with what he says... until Antony walks in with Caesar's bloody body.

Censure: Severe disapproval

Valiant: Brave

Valour: Courage

Base: Dishonourable

Bondman: An enslaved person



Shakespeare's Technique!

The purpose of Brutus' speech is to explain to the citizens of Rome why he and the conspirators killed Caesar. He persuades them into believing that Caesar was ambitious and that he deserved to die in order to protect the republic. He uses a range of rhetorical techniques to achieve this:

- Direct address
 - Repetition
 - Rhetorical question
 - Juxtaposition
 - Parallelism
 - Ethos (A rhetorical device that aims to convince by questioning someone's ethics (morals and beliefs).
- Rule of 3

Extract 18- Act 3, Scene 2 (of 3)

ANTONY

Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft **interred** with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a **grievous** fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest--
For Brutus is an honourable man;
So are they all, all honourable men--
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgment! thou art fled to **brutish** beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

First Citizen

Methinks there is much reason in his sayings.

Second Citizen

If thou consider rightly of the matter,
Caesar has had great wrong.

Third Citizen

Has he, masters?
I fear there will a worse come in his place.

Fourth Citizen

Mark'd ye his words? He would not take the crown;
Therefore 'tis certain he was not ambitious.

First Citizen

If it be found so, some will dear abide it.

Second Citizen

Poor soul! his eyes are red as fire with weeping.

Third Citizen

There's not a nobler man in Rome than Antony.

Fourth Citizen

Now mark him, he begins again to speak.

ANTONY

But yesterday the word of Caesar might
Have stood against the world; now lies he there.
And none so poor to do him reverence.
O masters, if I were **disposed** to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men:
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honourable men.
But here's a parchment with the seal of Caesar;
I found it in his closet, 'tis his will:
Let but the commons hear this testament--
Which, pardon me, I do not mean to read--
And they would go and kiss dead Caesar's wounds
And dip their napkins in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.

Summary:

The citizens of Rome are shocked by the sight of Antony carrying Caesar's body. In his speech, Antony chooses to praise Caesar in order to show that he really wasn't a bad leader. His aim is to get the Roman people to realise (on their own) that the conspirators are murderers.

Interred: Buried

Grievous: Serious

Brutish: Cruel

Disposed: Likely to

Bequeathing: Leaving



Shakespeare's Technique!

The purpose of Antony's speech is to convince the citizens of Rome that Caesar wasn't ambitious.

Antony uses:

- Verbal irony (when the meaning behind someone's words is different to the literal meaning)
- Direct address
- Repetition
- Rhetorical question
- Parallelism
- Pathos (A rhetorical device that aims to convince by appealing to emotions)
- Rule of 3

Extract 19- Act 3, Scene 2 (of 3)

ANTONY

If you have tears, prepare to shed them now.
You all do know this **mantle**: I remember
The first time ever Caesar put it on;
'Twas on a summer's evening, in his tent,
That day he overcame the **Nervii**:
Look, in this place ran Cassius' dagger through:
See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd;
And as he pluck'd his cursed steel away,
Mark how the blood of Caesar follow'd it,
As rushing out of doors, to be resolved
If Brutus so unkindly knock'd, or no;
For Brutus, as you know, was Caesar's angel:
Judge, O you gods, how dearly Caesar loved him!
This was the most unkindest cut of all;
For when the noble Caesar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite **vanquish'd** him: then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statua,
Which all the while ran blood, great Caesar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason **flourish'd** over us.
O, now you weep; and, I perceive, you feel
The dint of pity: these are gracious drops.
Kind souls, what, weep you when you but behold
Our Caesar's vesture wounded? Look you here,
Here is himself, **marr'd**, as you see, with traitors.

First Citizen

O piteous spectacle!

Second Citizen

O noble Caesar!

Third Citizen

O **woful** day!

Fourth Citizen

O traitors, villains!

First Citizen

O most bloody sight!

Second Citizen

We will be revenged.

All

Revenge! About! Seek! Burn! Fire! Kill! Slay!
Let not a traitor live!

ANTONY

Stay, countrymen.

First Citizen

Peace there! hear the noble Antony.

Second Citizen

We'll hear him, we'll follow him, we'll die with him.

ANTONY

Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable:
What private griefs they have, alas, I know not,
That made them do it: they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him:
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on;
I tell you that which you yourselves do know;
Show you sweet Caesar's wounds, poor poor dumb
mouths,
And bid them speak for me: but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Caesar that should move
The stones of Rome to rise and **mutiny**.

All

We'll **mutiny**.

First Citizen

We'll burn the house of Brutus.

Summary:

Antony's speech becomes more passionate once he realises that he now has the support of the Roman people. Up till now, he has cleverly manipulated his words so that the citizens of Rome realise that the conspirators are murderers, but now he can finally say what he wants. The people of Rome decide to riot and burn the conspirators' houses down.

Mantle: Robe/cloak

Nervii: Area of Belgium

Vanquish'd: Defeated

Flourished: Thrived/spread

Marr'd: Marked

Woful: Sad

Mutiny: Revolt (against your leaders)



Shakespeare's Technique!

Antony continues to use a range of rhetorical techniques, but in this part, he also includes a range of metaphors that create vivid imagery for the crowd and convey his anger and disgust towards the conspirators, particularly Brutus.

Extract 20- Act 4, Scene 3 (of 3)

Brutus' tent.

Enter **BRUTUS** and **CASSIUS**

CASSIUS

That you have wrong'd me doth appear in this:
You have condemn'd and noted Lucius Pella
For taking bribes here of the Sardians;
Wherein my letters, praying on his side,
Because I knew the man, were **slighted** off.

BRUTUS

You wronged yourself to write in such a case.

CASSIUS

In such a time as this it is not meet
That every nice offence should bear his comment.

BRUTUS

Let me tell you, Cassius, you yourself
Are much condemn'd to have an itching palm;
To sell and mart your offices for gold
To undeservers.

CASSIUS

I an itching palm!
You know that you are Brutus that speak this,
Or, by the gods, this speech were else your last.

BRUTUS

The name of Cassius honours this corruption,
And **chastisement** doth therefore hide his head.

CASSIUS

Chastisement!

BRUTUS

Remember March, the ides of March remember:
Did not great Julius bleed for justice' sake?
What villain touch'd his body, that did stab,
And not for justice? What, shall one of us
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate our fingers with **base** bribes,
And sell the mighty space of our large honours
For so much trash as may be grasped thus?
I had rather be a dog, and **bay** the moon,
Than such a Roman.

CASSIUS

Brutus, bay not me;
I'll not endure it: you forget yourself,
To hedge me in; I am a soldier, I,
Older in practise, abler than yourself
To make conditions.

BRUTUS

Go to; you are not, Cassius.

Summary:

Cassius and Brutus have fled Rome and gathered an army. In this scene, they argue and insult one another. Brutus realises that Cassius' actions are dishonourable; he has been taking bribes.

Slighted: Snubbed

Contaminate: Infect

Bay: Howl; bark

Mirth: Amusement; laughter

Chastisement: Punishment

Base: Dishonourable

Choler: Anger

Waspish: Irritating

CASSIUS

I am.

BRUTUS

I say you are not.

CASSIUS

Urge me no more, I shall forget myself;
Have mind upon your health, tempt me no further.

BRUTUS

Away, slight man!

CASSIUS

Is't possible?

BRUTUS

Hear me, for I will speak.
Must I give way and room to your rash **choler**?
Shall I be frightened when a madman stares?

CASSIUS

O ye gods, ye gods! must I endure all this?

BRUTUS

All this! ay, more: fret till your proud heart break;
Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? must I stand and crouch
Under your testy humour? By the gods
You shall digest the venom of your spleen,
Though it do split you; for, from this day forth,
I'll use you for my **mirth**, yea, for my laughter,
When you are **waspish**.

CASSIUS

Is it come to this?

BRUTUS

You say you are a better soldier:
Let it appear so; make your vaunting true,
And it shall please me well: for mine own part,
I shall be glad to learn of noble men.

CASSIUS

You wrong me every way; you wrong me, Brutus;
I said, an elder soldier, not a better:
Did I say 'better'?

Shakespeare's Technique!

Shakespeare uses dialogue to build tension between Cassius and Brutus. The rhetorical questions show their anger and disbelief at each other's words.



Extract 21- Act 4, Scene 3 (of 3)

BRUTUS

O Cassius, I am sick of many griefs.

CASSIUS

Of your philosophy you make no use,
If you give place to accidental evils.

BRUTUS

No man bears sorrow better. Portia is dead.

CASSIUS

Ha! Portia!

BRUTUS

She is dead.

CASSIUS

How 'scaped I killing when I **cross'd** you so?
O **insupportable** and touching loss!
Upon what sickness?

BRUTUS

Impatient of my absence,
And grief that young Octavius with Mark Antony
Have made themselves so strong:--for with her death
That **tidings** came;--with this she **fell distract**,
And, her attendants absent, **swallow'd fire**.

CASSIUS

And died so?

BRUTUS

Even so.

CASSIUS

O ye immortal gods!

Re-enter LUCIUS, with wine and taper

BRUTUS

Speak no more of her. Give me a bowl of wine.
In this I bury all unkindness, Cassius.

CASSIUS

My heart is thirsty for that noble pledge.
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love.

BRUTUS

Come in, Titinius!

Exit LUCIUS

Re-enter TITINIUS, with MESSALA

Key Knowledge:

Many Romans followed the Greek **philosophy of Stoicism**. A Stoic man should endure pain or hardship without the display of feelings and without complaint.

Summary:

Cassius and Brutus make up just as Brutus is informed of his wife's death. Brutus reveals that Portia lost her mind and killed herself by swallowing hot coals. Brutus is open with his emotions to Cassius, but as soon as others enter, he appears to change and be cold and unfeeling. It is clear that he doesn't want to appear weak in front of his soldiers.

Cross'd: Insulted

Insupportable: Unbearable

Tidings: Reports

Fell distract: Went mad

Swallow'd fire: Swallowed hot coals

Philippi: City in Macedonia (Modern day Greece)

Proscription: Banning

Shakespeare's Technique!

Shakespeare uses dialogue to reveal Brutus' character and relationships. In front of Cassius, he is 'sick of many griefs' but in front of his officers, he switches off his emotions and won't show his true feelings. This shows Brutus' leadership characteristics- to his equal, he can be himself, but to his inferiors, he must put on a stoic front.

Welcome, good Messala.

Now sit we close about this taper here,
And call in question our necessities.

CASSIUS

Portia, art thou gone?

BRUTUS

No more, I pray you.

Messala, I have here received letters,
That young Octavius and Mark Antony
Come down upon us with a mighty power,
Bending their expedition toward **Philippi**.

MESSALA

Myself have letters of the selfsame tenor.

BRUTUS

With what addition?

MESSALA

That by **proscription** and bills of outlawry,
Octavius, Antony, and Lepidus,
Have put to death an hundred senators.

BRUTUS

Therein our letters do not well agree;
Mine speak of seventy senators that died
By their **proscriptions**, Cicero being one.

Key Knowledge:
It is common in Shakespeare's tragedies for women to lose their minds or kill themselves. For example: Lady Macbeth (Macbeth), Ophelia (Hamlet) and Juliet (Romeo and Juliet).



CASSIUS

Cicero one!

MESSALA

Cicero is dead,
And by that order of **proscription**.
Had you your letters from your wife, my lord?

BRUTUS

No, Messala.

MESSALA

Nor nothing in your letters writ of her?

BRUTUS

Nothing, Messala.

MESSALA

That, methinks, is strange.

BRUTUS

Why ask you? hear you aught of her in yours?

MESSALA

No, my lord.

BRUTUS

Now, as you are a Roman, tell me true.

MESSALA

Then like a Roman bear the truth I tell:
For certain she is dead, and by strange manner.

BRUTUS

Why, farewell, Portia. We must die, Messala:
With meditating that she must die once,
I have the patience to endure it now.

MESSALA

Even so great men great losses should endure.

CASSIUS

I have as much of this in art as you,
But yet my nature could not bear it so.

BRUTUS

Well, to our work alive. What do you think
Of marching to Philippi presently?

Key Knowledge:

This is a stoic response from Brutus. He says that she was going to die eventually, so that makes it more bearable. Messala and Cassius praise him for his emotional strength.



Extract 22- Act 4, Scene 3 (of 3)

BRUTUS

It was well done; and thou shalt sleep again;
I will not hold thee long: if I do live,
I will be good to thee.

Music, and a song

This is a sleepy tune. O murderous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music? Gentle knave, good night;
I will not do thee so much wrong to wake thee:
If thou dost nod, thou break'st thy instrument;
I'll take it from thee; and, good boy, good night.
Let me see, let me see; is not the leaf turn'd down
Where I left reading? Here it is, I think.

Enter the Ghost of CAESAR

How ill this **taper** burns! Ha! who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous **apparition**.
It comes upon me. Art **thou** anything?
Art thou some god, some angel, or some devil,
That makest my blood cold and my hair to stare?
Speak to me what thou art.

GHOST

Thy evil spirit, Brutus.

BRUTUS

Why comest thou?

GHOST

To tell **thee** thou shalt see me at Philippi.

BRUTUS

Well; then I shall see thee again?

GHOST

Ay, at Philippi.

BRUTUS

Why, I will see thee at Philippi, then.

Exit Ghost

Now I have taken heart thou vanishest:
Ill spirit, I would hold more talk with thee.
Boy, Lucius! Varro! Claudius! Sirs, awake! Claudius!

Summary:

Caesar's ghost visits Brutus at night in his tent and warns him that they will meet again on the battlefield. This scene clearly foreshadows Brutus' death at the end of the play.

Taper: Fire torch

Apparition: Ghost

Thou: You

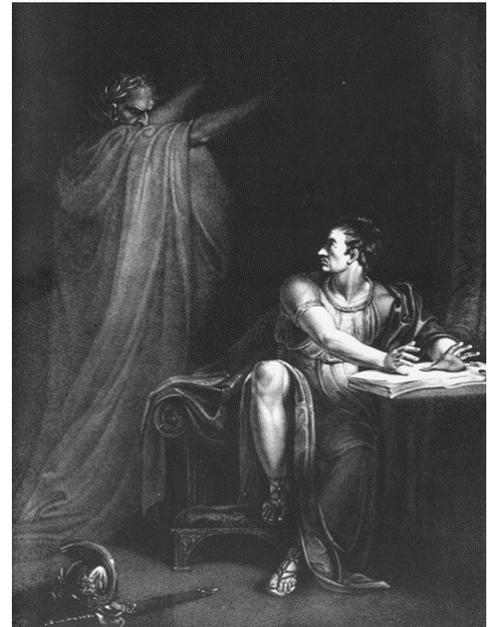
Thee: You

Ay: Yes

Shakespeare's Technique!

Shakespeare uses adjectives and a metaphor to show Brutus' fear at the sight of Caesar's ghost.

Furthermore, Caesar's ominous message that Brutus shall see him at Philippi could foreshadow Brutus' death in battle.



Extract 23– Act 5, Scene 1 (of 5)

The plains of Philippi.

Enter OCTAVIUS, ANTONY, and their army

Drum. Enter BRUTUS, CASSIUS, and their Army; LUCILIUS, TITINIUS, MESSALA, and others

BRUTUS

They stand, and would have **parley**.

CASSIUS

Stand fast, Titinius: we must out and talk.

OCTAVIUS

Mark Antony, shall we give sign of battle?

ANTONY

No, Caesar, we will answer on their charge.
Make forth; the generals would have some words.

OCTAVIUS

Stir not until the signal.

BRUTUS

Words before blows: is it so, countrymen?

OCTAVIUS

Not that we love words better, as you do.

BRUTUS

Good words are better than bad strokes, Octavius.

ANTONY

In your bad strokes, Brutus, you give good words:
Witness the hole you made in Caesar's heart,
Crying 'Long live! hail, Caesar!'

CASSIUS

Antony,
The **posture** of your blows are yet unknown;
But for your words, they rob the Hybla bees,
And leave them honeyless. →

ANTONY

Not stingless too.

BRUTUS

O, yes, and soundless too;
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.

ANTONY

Villains, you did not so, when your vile daggers
Hack'd one another in the sides of Caesar:
You show'd your teeth like apes, and **fawn'd** like hounds,
And bow'd like **bondmen**, kissing Caesar's feet;
Whilst damned Casca, like a **cur**, behind
Struck Caesar on the neck. O you flatterers!

Summary:

Both armies meet on the battlefield. Antony has joined forces with Octavius (Caesar's nephew) and they are clearly out to avenge Caesar. Antony and Octavius confront Brutus and Cassius and heated words are exchanged.

Parley: Discussion

Fawn'd: Grovelled; begged

Bondman: Enslaved person

Masker: Fake

Posture: Position

Cur: Dog; mongrel

Peevish: Easily annoyed

Reveller: Partygoer

Shakespeare's Technique!

Shakespeare uses a range of similes to convey Antony's rage towards Brutus and Cassius. He compares them to 'hounds', 'apes' and 'a cur', implying that they killed Caesar like wild animals without a shred of honour.

CASSIUS

Flatterers! Now, Brutus, thank yourself:
This tongue had not offended so to-day,
If Cassius might have ruled.

OCTAVIUS

Come, come, the cause: if arguing make us sweat,
The proof of it will turn to redder drops. Look;
I draw a sword against conspirators;
When think you that the sword goes up again?
Never, till Caesar's three and thirty wounds
Be well avenged; or till another Caesar
Have added slaughter to the sword of traitors.

BRUTUS

Caesar, thou canst not die by traitors' hands,
Unless thou bring'st them with thee.

OCTAVIUS

So I hope;
I was not born to die on Brutus' sword.

BRUTUS

O, if thou wert the noblest of thy strain,
Young man, thou couldst not die more honourable.

CASSIUS

A **peevish** schoolboy, worthless of such honour,
Join'd with a **masker** and a **reveller**!

ANTONY

Old Cassius still!

OCTAVIUS

Come, Antony, away!
Defiance, traitors, hurl we in your teeth:
If you dare fight to-day, come to the field;
If not, when you have stomachs.

Exeunt OCTAVIUS, ANTONY, and their army

Technique: This seems like a complicated metaphor, but it just means: your words are as sweet as honey—you've stolen from the bees and left them with nothing.

Extract 24- Act 5, Scene 3 (of 5)

Another part of the field.

Alarums. Enter CASSIUS and TITINIUS

CASSIUS

O, look, Titinius, look, the villains **fly!**
Myself have to mine own turn'd enemy:
This **ensign** here of mine was turning back;
I slew the coward, and did take it from him.

TITINIUS

O Cassius, Brutus gave the word too early;
Who, having some advantage on Octavius,
Took it too eagerly: his soldiers fell to spoil,
Whilst we by Antony are all enclosed.

Enter PINDARUS

PINDARUS

Fly further off, my lord, fly further off;
Mark Antony is in your tents, my lord
Fly, therefore, noble Cassius, fly far off.

CASSIUS

This hill is far enough. Look, look, Titinius;
Are those my tents where I perceive the fire?

TITINIUS

They are, my lord.

CASSIUS

Titinius, if thou lovest me,
Mount thou my horse, and hide thy spurs in him,
Till he have brought thee up to yonder troops,
And here again; that I may rest assured
Whether yond troops are friend or enemy.

TITINIUS

I will be here again, even with a thought.

Exit

CASSIUS

Go, Pindarus, get higher on that hill;
My sight was ever thick; regard Titinius,
And tell me what thou notest about the field.

PINDARUS ascends the hill

This day I breathed first: time is come round,
And where I did begin, there shall I end;
My life is run his compass. Sirrah, what news?

PINDARUS

[Above] O my lord!

Summary:

On the battlefield, Cassius and Titinius believe that their army is losing, when in fact, they are winning. Cassius asks Titinius to go to a group of soldiers from Antony's army to see if they are his enemies. Cassius is mistakenly informed that the soldiers have captured Titinius. Cassius can't live with what he thinks he has done, so he kills himself with the sword he used to stab Caesar. Unharmful, Titinius returns to tell Cassius that their army is actually winning, but he finds that Cassius has killed himself. Titinius then kills himself out of loyalty to Cassius- he can't bear to be without him.

Fly: Run

Ensign: Banner man (soldier)

Ascends: Climbs up

Ta'en: Taken/ captured

Hither: Here

Bondman: Enslaved person

Melancholy: Sadness

Envenomed: Poisonous

Misconstrued: Misunderstood

Shakespeare's Technique!

Shakespeare uses an extended metaphor of a 'setting sun' to symbolise that Cassius' life is over and their chances of winning are all but lost. The finality of both deaths create a sense of tragedy as we head towards the denouement.

CASSIUS

What news?

PINDARUS

[Above] Titinius is enclosed roundabout
With horsemen, that make to him on the spur;
Yet he spurs on. Now they are almost on him.
Now, Titinius! Now some light. O, he lights too.
He's **ta'en**.

Shout

And, hark! they shout for joy.

CASSIUS

Come down, behold no more.
O, coward that I am, to live so long,
To see my best friend ta'en before my face!

PINDARUS descends

Come **hither**, Sirrah:

In Parthia did I take thee prisoner;
And then I swore thee, saving of thy life,
That whatsoever I did bid thee do,
Thou shouldst attempt it. Come now, keep thine oath;
Now be a freeman: and with this good sword,
That ran through Caesar's bowels, search this bosom.
Stand not to answer: here, take thou the hilts;
And, when my face is cover'd, as 'tis now,
Guide thou the sword.

PINDARUS stabs him

Caesar, thou art revenged,
Even with the sword that kill'd thee.

Dies

PINDARUS

So, I am free; yet would not so have been,
Durst I have done my will. O Cassius,
Far from this country Pindarus shall run,
Where never Roman shall take note of him.

Exit

Re-enter TITINIUS with MESSALA

MESSALA

It is but change, Titinius; for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.

TITINIUS

These tidings will well comfort Cassius.

MESSALA

Where did you leave him?

TITINIUS

All disconsolate,
With Pindarus his **bondman**, on this hill.

MESSALA

Is not that he that lies upon the ground?

TITINIUS

He lies not like the living. O my heart!

MESSALA

Is not that he?

TITINIUS

No, this was he, Messala,
But Cassius is no more. O setting sun,
As in thy red rays thou dost sink to-night,
So in his red blood Cassius' day is set;
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!
Mistrust of my success hath done this deed.

MESSALA

Mistrust of good success hath done this deed.
O hateful error, **melancholy's** child,
Why dost thou show to the apt thoughts of men
The things that are not? O error, soon conceived,
Thou never comest unto a happy birth,
But kill'st the mother that engender'd thee!

TITINIUS

What, Pindarus! where art thou, Pindarus?

MESSALA

Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears; I may say, thrusting it;
For piercing steel and darts **envenomed**
Shall be as welcome to the ears of Brutus
As tidings of this sight.

TITINIUS

Hie you, Messala,
And I will seek for Pindarus the while.

Exit MESSALA

Why didst thou send me forth, brave Cassius?
Did I not meet thy friends? and did not they
Put on my brows this wreath of victory,
And bid me give it thee? Didst thou not hear their
shouts?

Alas, thou hast **misconstrued** everything!
But, hold thee, take this garland on thy brow;
Thy Brutus bid me give it thee, and I
Will do his bidding. Brutus, come apace,
And see how I regarded Caius Cassius.
By your leave, gods!--this is a Roman's part
Come, Cassius' sword, and find Titinius' heart.

Kills himself

*Alarum. Re-enter MESSALA, with BRUTUS, CATO, STRATO,
VOLUMNIUS, and LUCILIUS*

Extract 25- Act 5, Scene 5 (of 5)

BRUTUS

Come, poor remains of friends, rest on this rock.

CLITUS

Statilius show'd the torch-light; but, my lord,
He came not back: he is or ta'en or slain.

BRUTUS.

Sit thee down, Clitus: slaying is the word;
It is a deed in fashion. Hark thee, Clitus.

Whispering

CLITUS

What, I, my lord? No, not for all the world.

BRUTUS.

Peace then! no words.

CLITUS

I'll rather kill myself.

BRUTUS

Hark thee, Dardanius.

Whispers him

DARDANIUS

Shall I do such a deed?

CLITUS

O Dardanius!

DARDANIUS

O Clitus!

CLITUS

What ill request did Brutus make to thee?

DARDANIUS

To kill him, Clitus. Look, he meditates.

CLITUS

Now is that noble vessel full of grief,
That it runs over even at his eyes.

BRUTUS

Come hither, good Volumnius; list a word.

VOLUMNIUS

What says my lord?

BRUTUS

Why, this, Volumnius:
The ghost of Caesar hath appear'd to me

Summary:

In this final scene of the play, Brutus realises that he is in an impossible situation. He makes the decision to kill himself as this is the only honourable action left for him. Strato, a soldier in Brutus' army, holds Brutus' sword whilst he runs on it.

Antony and Octavius find Brutus' body and agree that he was noble because he thought he was acting in the interest of Rome, however, they state that Brutus was the only honourable one and the rest of the conspirators acted dishonourably and for their own gains. In order to keep Brutus' honour intact, they agree that he is the only conspirator who deserves a proper funeral and rights.

Tarry/ Tarrying: Remain/Remaining

Alarum: Horn/war sounds

Fly: Flee/run

Attain: Conquer

Two several times by night; at Sardis once,
And this last night here in Philippi fields:
I know my hour is come.

VOLUMNIUS

Not so, my lord.

BRUTUS

Nay I am sure it is, Volumnius.
Thou seest the world, Volumnius, how it goes;
Our enemies have beat us to the pit:

Low alarums

It is more worthy to leap in ourselves
Than **tarry** till they push us. Good Volumnius,
Thou know'st that we two went to school together;
Even for that our love of old, I pr'ythee,
Hold thou my sword-hilts, whilst I run on it.

VOLUMNIUS

That's not an office for a friend, my lord.

Alarums still

CLITUS

Fly, fly, my lord! there is no **tarrying** here.

BRUTUS

Farewell to you;—and you;—and you, Volumnius.—
Strato, thou hast been all this while asleep;
Farewell to thee too, Strato.—Countrymen,
My heart doth joy, that yet in all my life
I found no man but he was true to me.
I shall have glory by this losing day,
More than Octavius and Mark Antony
By this vile conquest shall **attain** unto.

So, fare you well at once; for Brutus' tongue
Hath almost ended his life's history:
Night hangs upon mine eyes; my bones would rest
That have but labour'd to attain this hour.

Alarums. Cry within, "Fly, fly, fly!"

CLITUS
Fly, my lord, fly!

BRUTUS
Hence! I will follow.—

Exeunt Clitus, Dardanius, and Volumnius

I pr'ythee, Strato, stay thou by thy lord:
Thou art a fellow of a good respect;
Thy life hath had some smack of honour in it:
Hold, then, my sword, and turn away thy face,
While I do run upon it. Wilt thou, Strato?

STRATO
Give me your hand first: fare you well, my lord.

BRUTUS
Farewell, good Strato.—Caesar, now be still:
I kill'd not thee with half so good a will.

He runs on his sword, and dies.

Alarum. Retreat.

Enter Octavius, Antony, Messala, Lucilius, and Army

OCTAVIUS
What man is that?

MESSALA
My master's man.—Strato, where is thy master?

STRATO
Free from the bondage you are in, Messala:
The conquerors can but make a fire of him;
For Brutus only overcame himself,
And no man else hath honour by his death.

LUCILIUS
So Brutus should be found.—I thank thee, Brutus,
That thou hast proved Lucilius' saying true.

OCTAVIUS
All that served Brutus, I will entertain them.—
Fellow, wilt thou bestow thy time with me?

STRATO
Ay, if Messala will prefer me to you.

OCTAVIUS
Do so, good Messala.

MESSALA
How died my master, Strato?

STRATO
I held the sword, and he did run
on it.

MESSALA
Octavius, then take him to follow
thee,
That did the latest service to my
master.

ANTONY
This was the noblest Roman of
them all:
All the conspirators, save only he,
Did that they did in envy of great Caesar;
He only, in a general-honest thought
And common good to all, made one of them.
His life was gentle; and the elements
So mix'd in him that Nature might stand up
And say to all the world, "This was a man!"

OCTAVIUS
According to his virtue let us use him
With all respect and rites of burial.
Within my tent his bones to-night shall lie,
Most like a soldier, order'd honorably.—
So, call the field to rest; and let's away,
To part the glories of this happy day.

THE END

Shakespeare's Technique!
Shakespeare uses a superlative when Antony describes Brutus as the 'noblest'. This conveys his respect for Brutus and restores Brutus' honour, completing the cyclical structure of Brutus having honour, losing it, and then regaining it.

Key Knowledge:
'Roman Fool'
'A Roman Fool' refers to someone who commits suicide in an impossible/ hopeless situation. It is seen as an honourable thing for a soldier to do.

It is interesting that Cassius had someone else stab him, whereas, Brutus runs on his own sword. This once again highlights Cassius' cowardice and lack of honour.

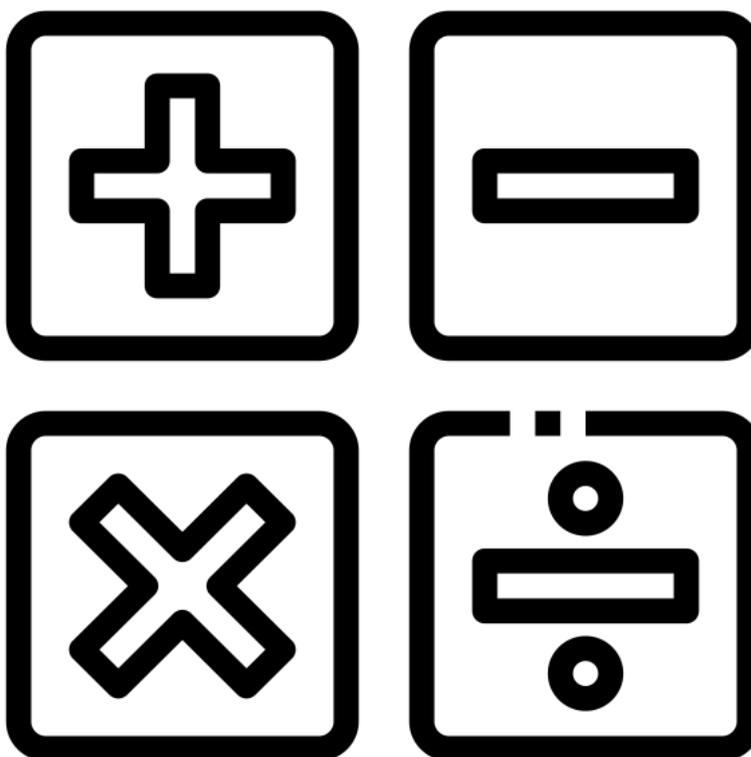
The 'Roman Fool' is referred to in later plays, such as Macbeth. (In the final scenes, Macbeth says 'Must I play the Roman Fool?' when he realises that he is doomed, but he fights instead.



Key Knowledge:
According to Roman mythology, these 'rights of burial' will grant Brutus access to an honourable afterlife in the fields of Elysium (Roman heaven).

MATHS - FOUNDATION

Complete as many of the following tasks as possible.





KS4 Foundation Home Learning Booklet

Mathematics Mastery: 1

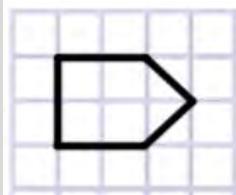
Contents

Area of 2-D shapes	
6.1 Area of rectangles and triangles.....	
Multiplication and division of decimals	
7.1 Multiplication of decimal numbers	
7.2 Division with decimal numbers.....	
7.3 Long division with decimals	
7.4 Division by a decimal	
Further applications of multiplication and division	
8.1 Problems using multiplication and division	

Concept Corner

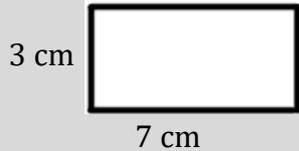
Finding the area of 2D shapes:

Find the area by counting squares:



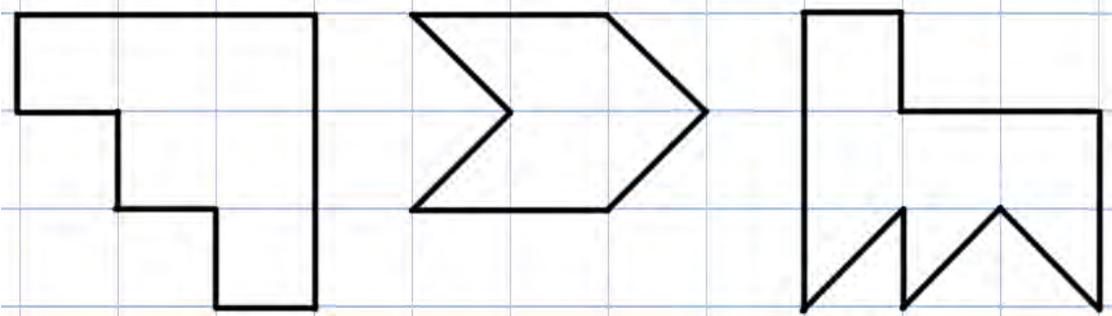
This shape has an area of

Use the formula for the area of a rectangle:



Area =
= cm²

1. Give the area of each shape below (in squares) by counting the number of squares:

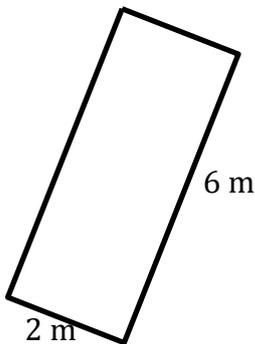


Area =

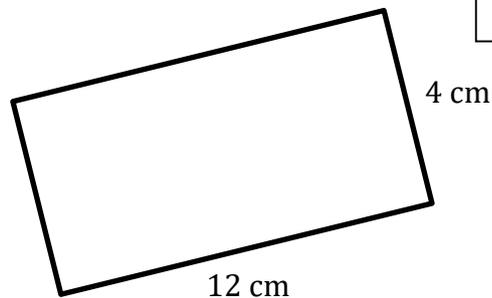
Area =

Area =

2. Calculate the area of these rectangles. Don't forget to write the correct units.



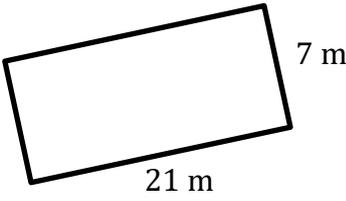
Area =



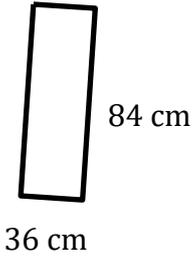
Area =

Diagrams not drawn accurately

Diagrams not drawn accurately

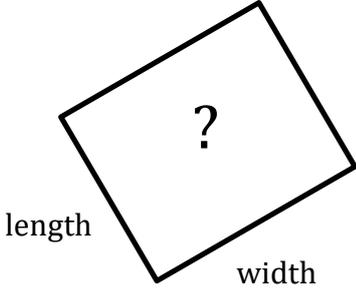


Area =



Area =

3. Fill in the table to show the area of each rectangle:

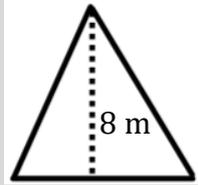


Length	Width	Area
3 cm	4 cm	
3 cm	40 cm	
	4 cm	120 cm ²
300 cm	40 cm	

Concept Corner

Finding the area of 2D shapes:

Use the formula for the area of a triangle:

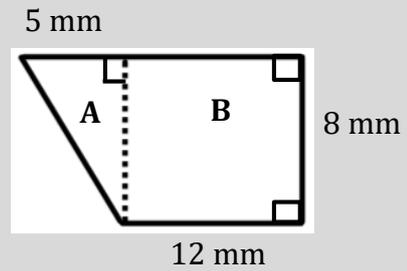


$$\text{Area} = \frac{\text{base} \times \text{height}}{2}$$

Area =

=m²

Finding the area of compound shapes:



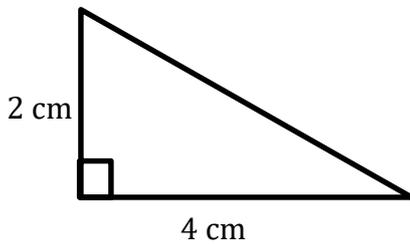
Area A =

Area B =

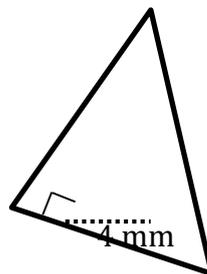
Total Area = Area A + Area B =mm²

4. Calculate the area of these triangles:

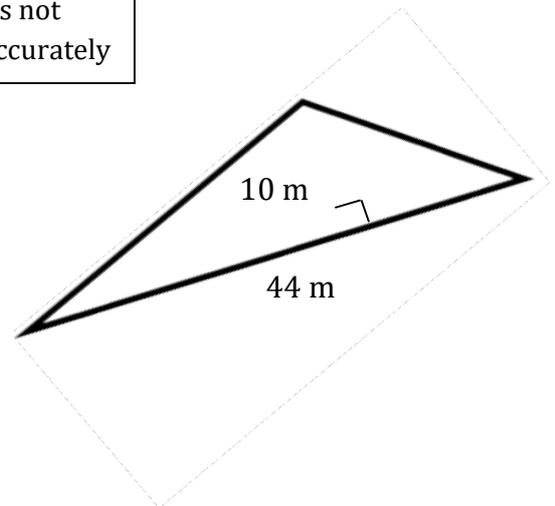
Diagrams not drawn accurately



Area =



Area =



Area =

5.

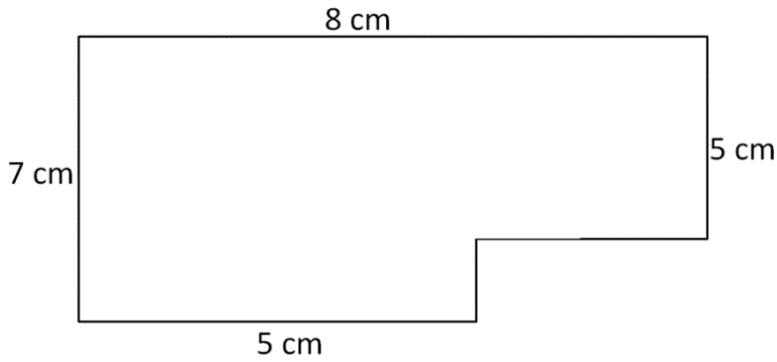


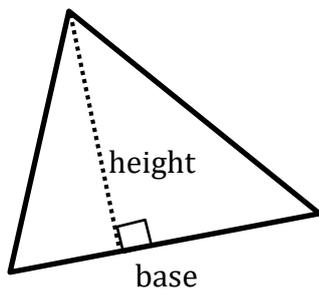
Diagram not drawn accurately

Norley says that “area is length times width” so to find the area of this shape you can calculate “ 7×8 ”.

Shantelle says Norley’s answer will be 6 cm^2 too large.

Shantelle is correct. Explain why.

6. Fill in the gaps in the table:



Base	Height	Area
3 cm	4 cm	
6 cm	4 cm	
3 cm	8 cm	
	8 cm	48cm^2

Reflections

This space is for you to write your reflections on the whole unit on area of 2-D shapes.

You may wish to write about:

- Things you've learnt
- Things you found difficult
- Other areas of maths you used in this topic
- Topics you need to revisit/revise in the future

1. Write down the answers to:

a) $7.3 \times 10 = \dots\dots\dots$

b) $870 \div 10 = \dots\dots\dots$

c) $6.7 \div 100 = \dots\dots\dots$

d) $0.31 \times 1000 = \dots\dots\dots$

e) $34.8 \div 10 = \dots\dots\dots$

f) $24.07 \div 1000 = \dots\dots\dots$

g) $0.6 \times 10 \times 4 = \dots\dots\dots$

2. Fill in the gaps to make the following statements correct:

a) $27 \times \dots\dots\dots = 2700$

b) $0.45 = 45 \div \dots\dots\dots$

c) $\dots\dots\dots \times 0.29 = 290$

d) $\dots\dots\dots \div 1000 = 5.3$

e) $0.082 = \dots\dots\dots \div 100$

f) $9 \times 8 \div \dots\dots\dots = 0.072$



g) $0.03 \times \dots\dots\dots \times 5 = 15$

Concept Corner

If $8 \times 6 = 48$, explain why:

a) $0.8 \times 6 = 4.8$

.....

b) $0.8 \times 0.6 = 0.48$

.....

$6 \times 2 = \dots\dots\dots$

So

$6 \times 0.2 = \dots\dots\dots$

$0.6 \times 2 = \dots\dots\dots$

$0.6 \times 0.2 = \dots\dots\dots$

$5 \times 9 = \dots\dots\dots$

So

$0.05 \times 9 = 0.45$

$5 \times 0.09 = \dots\dots\dots$

$0.05 \times 0.09 = \dots\dots\dots$

1. Calculate the following:

a) $7 \times 4 = \dots\dots\dots$

$0.7 \times 4 = \dots\dots\dots$

$7 \times 0.4 = \dots\dots\dots$

$0.7 \times 0.4 = \dots\dots\dots$

b) $12 \times 3 = \dots\dots\dots$

$1.2 \times 3 = \dots\dots\dots$

$12 \times 0.3 = \dots\dots\dots$

$1.2 \times 0.3 = \dots\dots\dots$

a) Work out:

$$\begin{array}{r} 23 \\ \times 6 \\ \hline \\ \hline \end{array}$$

Now write down the answers to:

$2.3 \times 6 = \dots\dots\dots$

$23 \times 0.6 = \dots\dots\dots$

$2.3 \times 0.6 = \dots\dots\dots$

$0.23 \times 0.06 = \dots\dots\dots$

2. Calculate the following:

a) 6×0.3

b) 0.2×9

c) 5×0.7

d) 0.06×4

e) 0.007×11

3. A punnet of grapes costs £1.29. How much would four punnets of grapes cost?

4. A cheetah can run 1.54 km in a minute. How far can it run in six minutes?

5. Charelle is practising multiplying whole numbers by decimal numbers. She wants to find three different pairs of numbers with a product of 4.8. Fill in the boxes below to help her out; each box should contain one digit:

$$\square \times \square.\square = 4.8$$

$$\square \times \square.\square = 4.8$$

$$\square \times \square.\square = 4.8$$



6. How many different ways can you find to make this statement true?

$$\square \times \square.\square\square = 1$$

Write each calculation below:

7. Estimating an answer can be helpful as it gives an indication of the answer you should expect. Fill in the boxes below, giving an estimate for each calculation (note: “ \approx ” means approximately equal to):

Estimate the answer to 18.7×3.01

18.7 \approx(to the nearest ten)

3.01 \approx(to the nearest integer)

..... \times =

Estimate the answer to 3.9×1.7

3.9 \approx (to the nearest integer)

1.7 \approx (to the nearest integer)

..... \times =

Calculate an estimate for:

i) $4.8 \times 0.8 \approx$ \times =

ii) $19.7 \times 3.8 \approx$ \times =

iii) $1.89 \times 43.6 \approx$ \times =

8. Each calculation in the top line matches a calculation in the line below. Draw lines linking each pair of calculations then write the answer in the space below each one:

$6 \times 3 \div 100$	$7 \times 2 \div 10$	$5 \times 5 \div 1000$	$9 \times 7 \div 100$
-----------------------	----------------------	------------------------	-----------------------

0.5×0.05	9×0.07	0.6×0.3	7×0.2
-------------------	-----------------	------------------	----------------



.....

.....

.....

.....

9. Draw a line matching each question to the correct answer below:

$$0.06 \times 0.4$$
$$2 \times 0.12$$
$$0.3 \times 0.8$$
$$0.024 \times 0.1$$

$$0.24$$

$$0.024$$

$$0.0024$$



10. Sometimes there are quick ways to complete calculations with decimals. For example:

$$\begin{aligned} & 3.7 \times 0.9 \\ &= 3.7 \times 1 - 3.7 \times 0.1 \\ &= 3.7 - 0.37 \\ &= 3.33 \end{aligned}$$

Calculate the following products. Can you spot any shortcuts?

a) 6×0.99

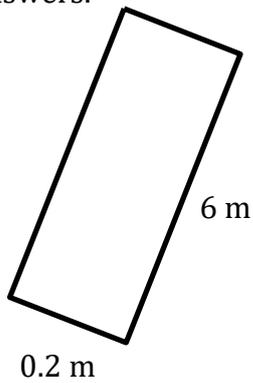
b) 0.2×12.08

c) $0.4 \times 36 \times 2.5$

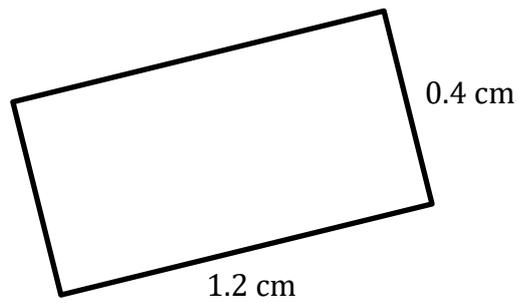
11. Decide whether these calculations will be less than or more than 1. Write the correct symbol in each box.

0.1×8		1
0.2×9		1
20×0.4		1
0.2×0.3		1
0.2×20		1

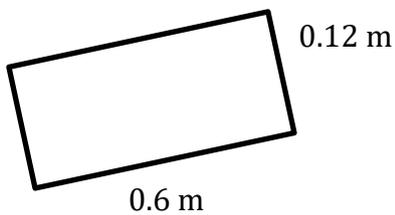
12. Calculate the area of each rectangle, remembering to give the correct units in your answers.



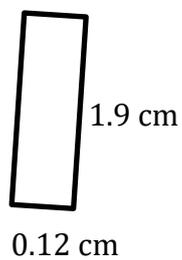
Area =



Area =

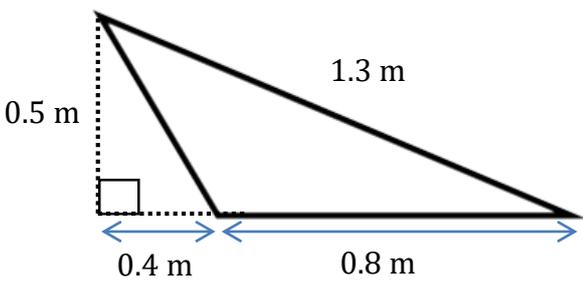
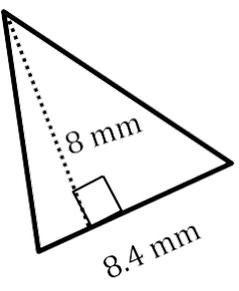
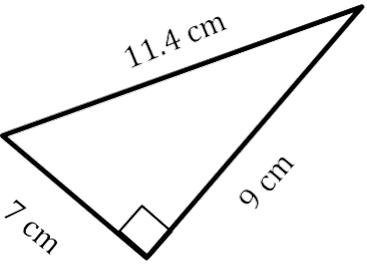


Area =



Area =

13. Calculate the area of each triangle:



Area =

Area =

Area =

7.2 Division with decimal numbers

Concept Corner

Some division calculations don't give us a whole number as an answer. Instead of writing a remainder, we can use decimals to be more precise. For example, to calculate $547 \div 5$:

$$\begin{array}{r} 109.4 \\ 5 \overline{) 547.20} \end{array}$$

To calculate $37 \div 8$:

$$\begin{array}{r} 04.625 \\ 8 \overline{) 37.0200} \end{array}$$

Remember to include
the decimal point in

1. Calculate the answers to these division questions.

a) $37 \div 2$

b) $83 \div 5$

c) $147 \div 4$

d) $821 \div 4$

2. Write these division calculations in ascending order of their quotients.

$25 \div 3,$

$79 \div 10,$

$17.9 \div 2,$

$35 \div 4$

..... ,

..... ,

..... ,

.....

3. Use multiplication to check whether these division calculations are correct:

a) $185 \div 5 = 37$

c) $918 \div 27 = 34$

b) $203 \div 7 = 31$



d) $64.6 \div 19 = 3.4$

4. Mo is calculating 826 divided by eight. Explain why the calculation below is **not** correct:

$$\begin{array}{r} 103.2 \\ 8 \overline{) 8226} \end{array}$$

.....
.....

5. Helen is buying tiles for her bathroom.
For the floor, she needs 27 tiles. The tiles come in packs of 5.
How many packs will Helen need to buy?

6. We can use known facts to help calculate more difficult divisions.
For example, $6 \div 3 = 2$, so $6 \div 30 = 0.2$

Calculate the following:

a) $8 \div 4 = \dots\dots\dots$

$8 \div 40 = \dots\dots\dots$

b) $15 \div 5 = \dots\dots\dots$

$15 \div 50 = \dots\dots\dots$

c) $30 \div 5 = \dots\dots\dots$

$30 \div 50 = \dots\dots\dots$

d) $24 \div 6 = \dots\dots\dots$

$24 \div 60 = \dots\dots\dots$

e) $28 \div 7 = \dots\dots\dots$

$28 \div 700 = \dots\dots\dots$

f) $42 \div 6 = \dots\dots\dots$

$420 \div 6000 = \dots\dots\dots$



2. Senga is buying tiles for her bathroom.

For the walls she needs 165 tiles. The tiles come in packs of 14.

How many packs will Senga need to buy?

3. Ziyad is buying pens for a conference. He needs 360 pens in total. There are 14 pens in each pack.

How many packs of pens does Ziyad need to buy?



4. Mason owns a café. In one day he sells 19 coffees for a total of £46.55.

How much does he charge for one coffee?



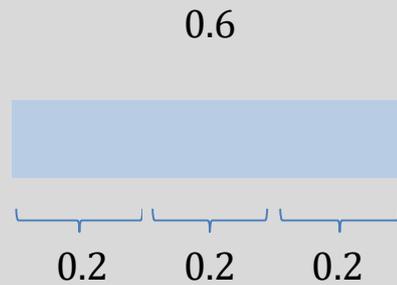
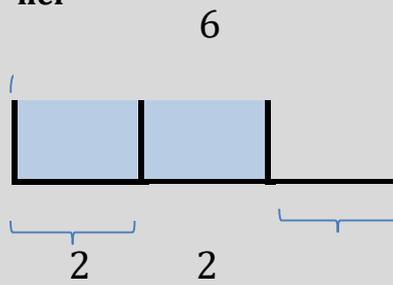
5. Toni the Tennis star earns £850 000 for winning Wimbledon. Wimbledon lasts for a fortnight. How much did Toni earn per day? Give your answer to a suitable degree of accuracy.



6. Wazza the footballer earns £3.5 million per year. How much is this per month? Give your answer to the nearest penny.

7.4 Division by a decimal

Concept Corner



We can see from the bar models above that

$$6 \div 2 = 3 \text{ and } 0.6 \div 0.2 = 3.$$

This means

$$0.6 \div 0.2 = 6 \div 2$$

16	2
160	

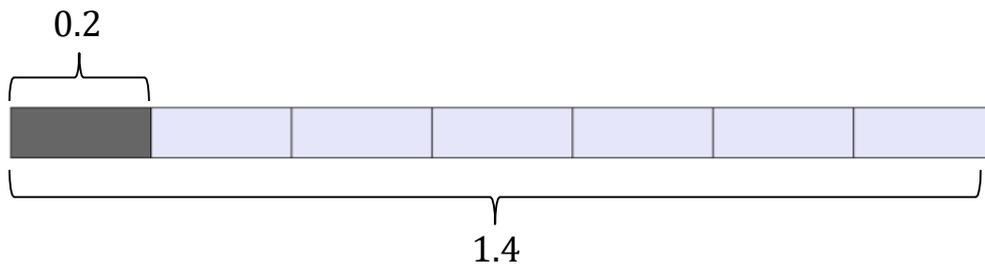
Use the correct numbers from the boxes to the right to fill in the gaps below.

$$1.6 \div 0.2 = \dots \div \dots = 8$$

80	2
20	

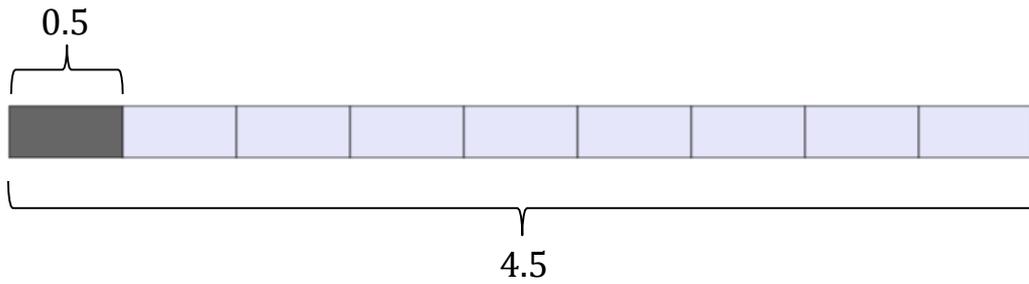
We can also see that:

- Use the bar model below to answer the following division question:



$1.4 \div 0.2 = \dots$

2. Use the bar model below to answer the following division question:



$4.5 \div 0.5 = \dots\dots\dots$

3. Calculate the following divisions. You could draw bar models to help you.

a) $1.2 \div 0.4 = \dots\dots\dots \div 4 = \dots\dots\dots$

b) $1.8 \div 0.6 = \dots\dots\dots \div \dots\dots\dots = \dots\dots\dots$

c) $3.6 \div 0.9 = \dots\dots\dots \div \dots\dots\dots = \dots\dots\dots$

d) $0.36 \div 0.09 = \dots\dots\dots$

e) $3.6 \div 0.09 = \dots\dots\dots$

f) $4.9 \div 0.07 = \dots\dots\dots$

 g) $0.12 \div 0.3 = \dots\dots\dots$

4. Match up the equivalent calculations:

$$6 \div 0.2$$

$$120 \div 3$$

$$12 \div 0.3$$

$$20 \div 5$$

$$3.6 \div 0.2$$

$$600 \div 2$$

$$60 \div 0.2$$

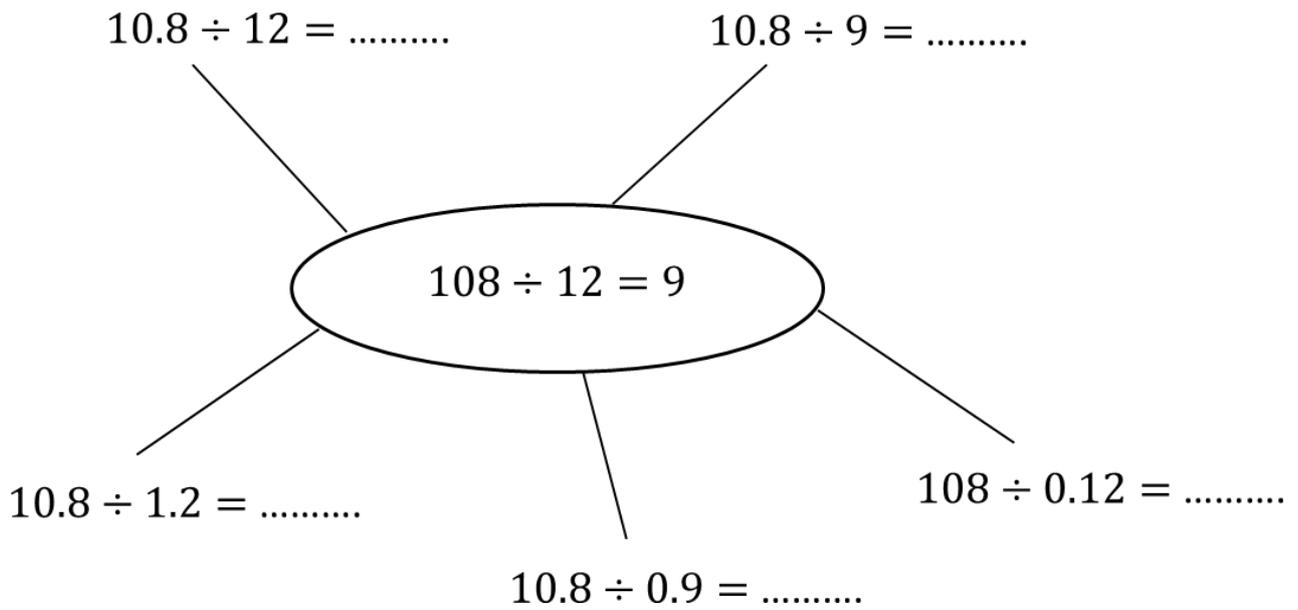
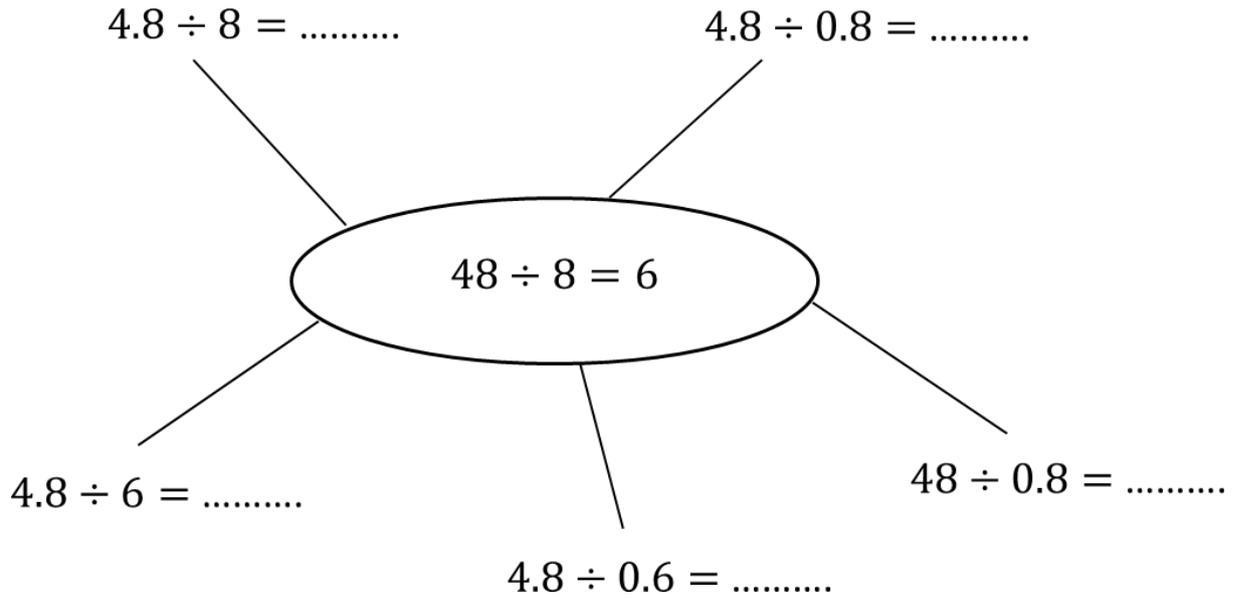
$$36 \div 2$$

$$0.2 \div 0.05$$

$$60 \div 2$$



5. Complete the diagrams below:





6. You are given one statement below. Use it to write down the answers to the other calculations:

$$60 \div 4 = 15$$

a) $60 \div 0.4 = \dots\dots\dots$

d) $60 \div 0.04 = \dots\dots\dots$

b) $60 \div 40 = \dots\dots\dots$

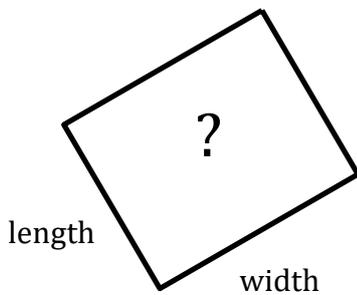
e) $60 \div 15 = \dots\dots\dots$

c) $6 \div 0.4 = \dots\dots\dots$

f) $6 \div 15 = \dots\dots\dots$



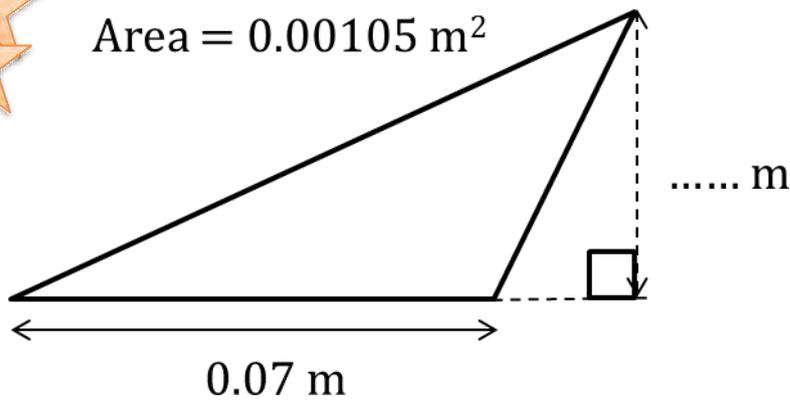
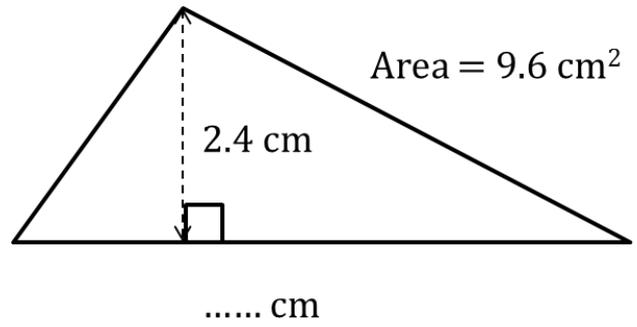
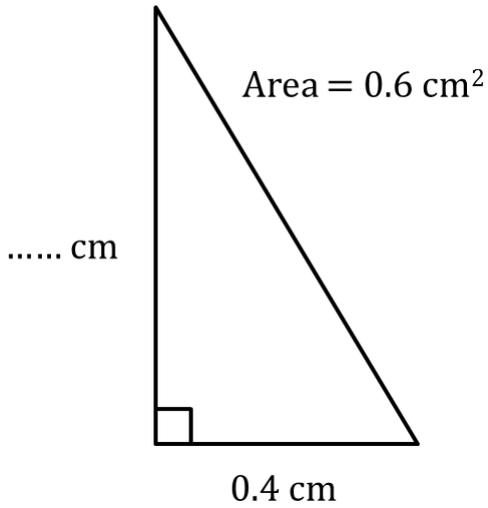
7. Fill in the table to show the area of each rectangle:



Length	Width	Area
2 cm	3 cm	
0.2 cm	30 cm	
200 cm	0.03 cm	
	0.03 cm	0.0006 cm ²
20 m		6 m ²



8. Calculate the missing dimensions of these triangles:



Reflections

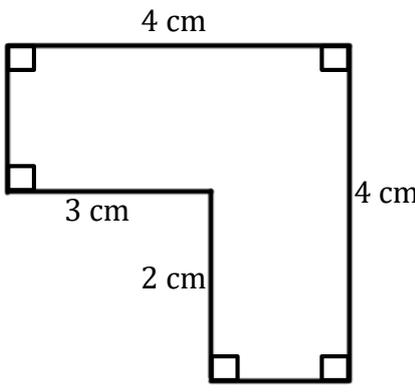
This space is for you to write your reflections on the whole unit on multiplication and division with decimals.

You may wish to write about:

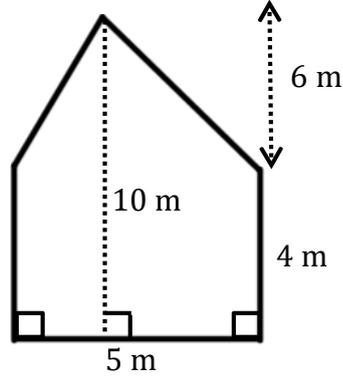
- Things you've learnt
- Things you found difficult
- Other areas of maths you used in this topic
- Topics you need to revisit/revise in the future

8.1 Problems using multiplication and division

1. Calculate the area of these compound shapes (you may need to find some side lengths):

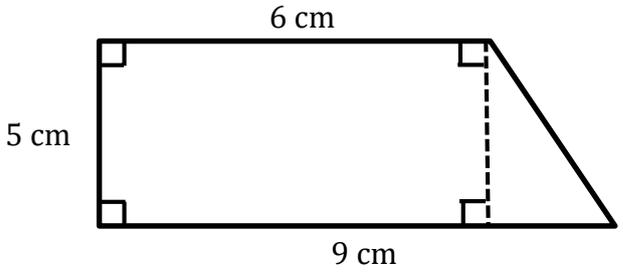
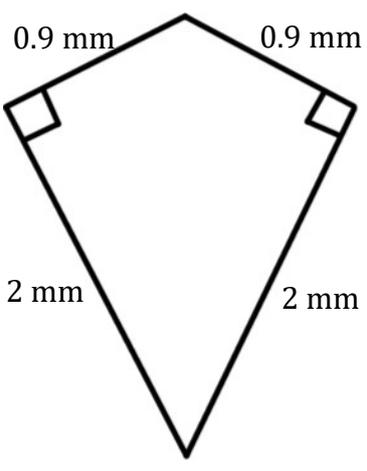


Diagrams not drawn accurately



Area =

Area =



Area =

Area =

2. At a restaurant the staff members combine their tips and divide the total evenly between each person that worked that night. Calculate how much each member of staff will get for each evening below:

a) On Thursday they collected £69.88 in total and there were four members of staff working:

Each staff member gets £.....

b) On Friday they collected £123 in total and there were five members of staff working:

Each staff member gets £.....

c) On Saturday they collected £153.71 in total and there were seven members of staff working (think carefully about your final answer):

Each staff member gets £.....

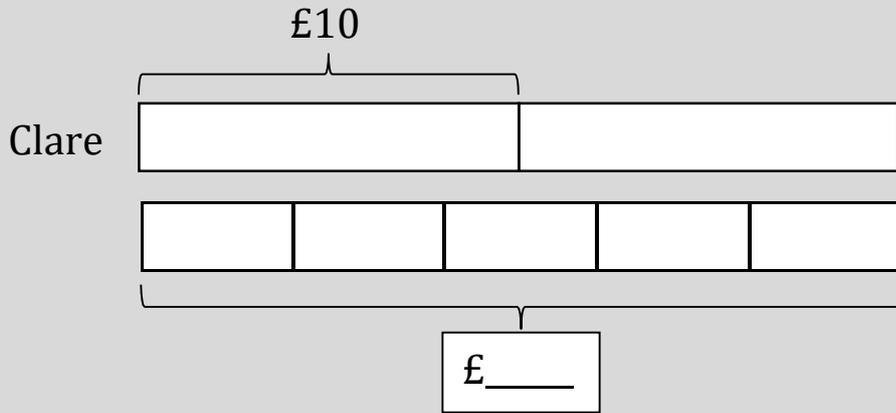
d) Why was Saturday's answer different? What might they have done to resolve this?

.....
.....

Concept Corner

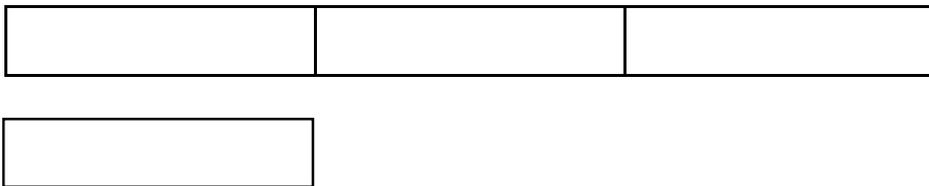
Bar modelling can be a useful strategy for representing multiplication problems, for example:

Two times the amount of money Clare has is equal to five times the amount of money that Salma has. If Clare has £10, fill in the boxes below and calculate how much Salma has.



Five times Salma's money is equal to £....., so Salma has £.....

3. This bar model shows two numbers; the **larger** number is **three times the smaller** one:



Calculate:

a) The value of the **larger** number if the **smaller** number is 5

.....

b) The value of the **larger** number if the **sum** of the numbers is 28

.....

c) The value of the **larger** number if the **difference** between them is 32

.....

d) The **product** of the numbers if their **sum** is 16

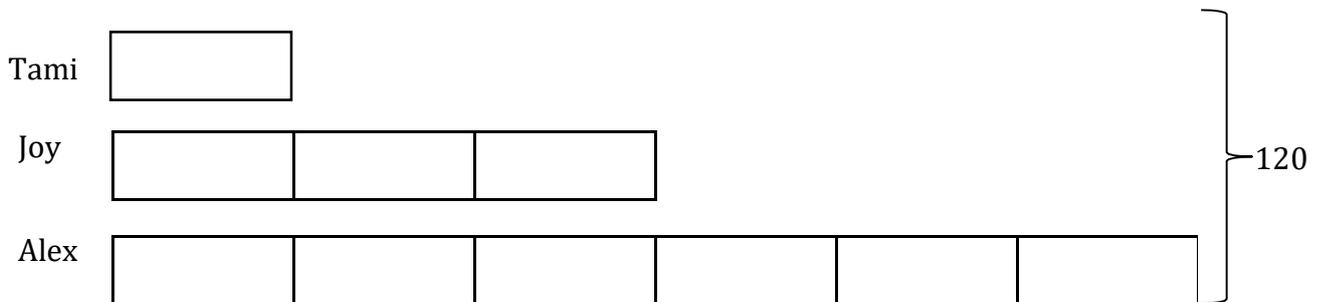
.....

4. David is five times as old as Hamza. The difference between their ages is 8 years. Use the bar model below to calculate both their ages:



Hamza is and David is

5. Tami, Joy and Alex collect toy cars. Joy has three times as many toy cars as Tami, and Alex has twice as many as Joy. In total they have 120 toy cars. Calculate how many toy cars each person has. You may use the bar model to help you.



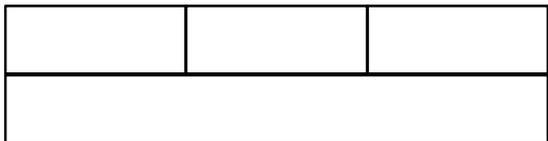
Tami has, Joy hasand Alex has

6. I pick three numbers.
 The second number is three times the size of the first, and the third number is four times the size of the first.
 The sum of the three numbers is 72.
 Find the value of each number. You could use bar modelling to represent this problem.

The numbers are, and

7. Write a question that could be represented by the following bar models:

a)

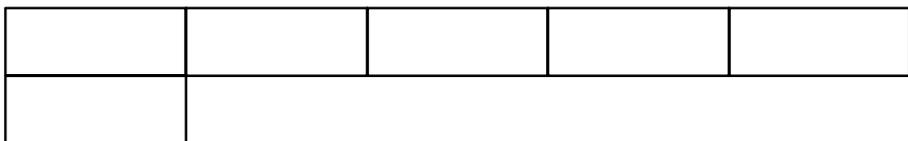


.....

.....

.....

b)

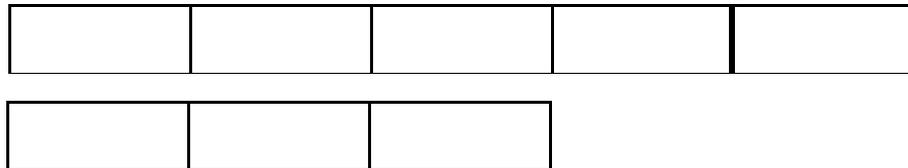


.....

.....

.....

c)

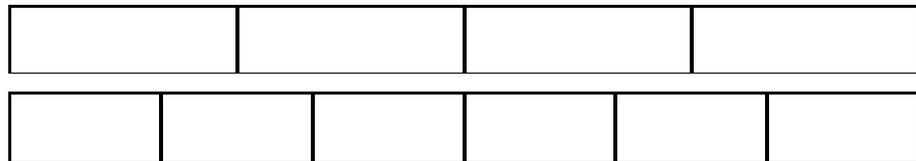


.....

.....

.....

d)



.....

.....

.....

8. Burgers come in packs of six and rolls come in packs of eight.
Andy wants to buy the same number of burgers and rolls.
Give three possible combinations of the number of each pack he should buy.

Option 1:packs of burgers and packs of rolls

Option 2:packs of burgers and packs of rolls

Option 3:packs of burgers and packs of rolls

9. Scott and Rachel were born on different days in February. They work out that the number 30 is a common multiple of the date in February each of them was born.
Give three possible pairs of dates that they could have been born:

Option 1: Theand the..... of February

Option 2: Theand the..... of February

Option 3: Theand the..... of February

10. Harris thinks of a number, doubles it and adds 21.

Che thinks of the same number. When he multiplies the number by five, he gets the same answer as Harris.

Draw a bar model to represent this problem and use it to find out which number Harris and Che were thinking of.



11. Sahar and Laura are discussing their pocket money.

They both get the **same amount of money per week**.

Sahar says that if she saves her pocket money for 3 weeks, then she will only need another £7 to be able to afford the shoes she wants.

Laura says that if she saves her pocket money for 5 weeks, then she will be able to buy the shoes and still have two pounds left over.

Draw a bar model to represent this problem and use it to find out how much money they each get per week.



12. Robyn, Sering and Mehmet are comparing their test results, but won't tell you their scores.

Robyn says she got three times as many marks as Mehmet, but twice as many as Sering. Sering says that he got eight more marks than Mehmet.

Draw a bar model to represent this problem and use it to find out how many marks they each scored.

13. A right-angled triangle is cut out from a rectangular piece of card.
Calculate the area of the left-over piece.

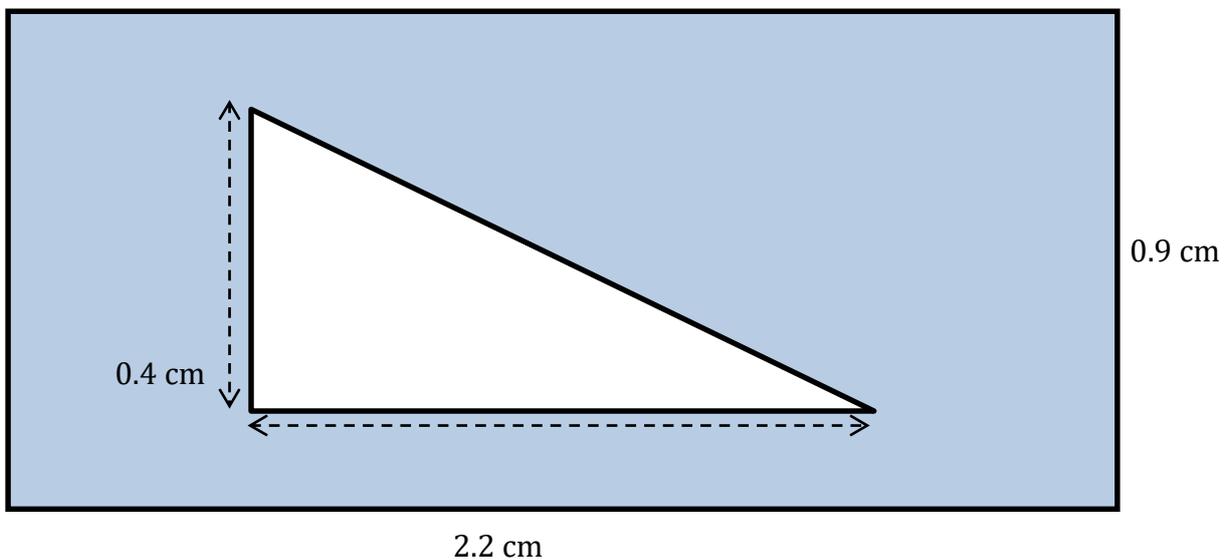


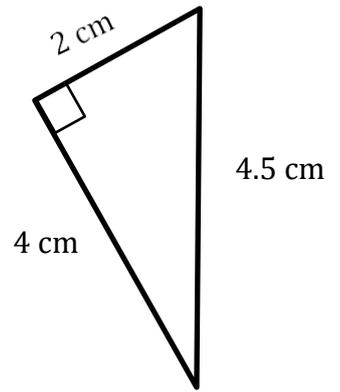
Diagram not drawn accurately

Area =

14. Brynley looks at the triangle to the right and says that “the area is 9 cm^2 because you multiply the height (4.5 cm) by the base (4 cm) and then divide by two”.

Explain why Brynley is **wrong**.

Diagram not drawn accurately



.....

.....

.....

.....

15. Caroline wants to surround her window with fairy lights. The window is 2.1 metres tall and 1.4 metres wide. Calculate the length of lights she will need.
If the lights cost £2 per metre, how much will she have to spend?

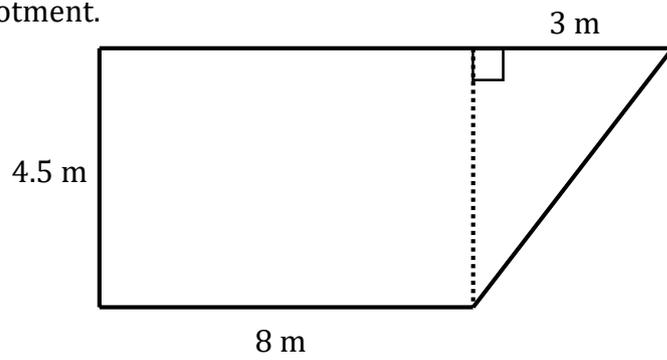
She will have to spend £

16. Gina bought 15 square metres of carpet for her spare room.
The room is 3 metres long and 4.1 metres wide.
How much carpet will she have left over?

She will havem² left over



17. Here is a diagram of Alexi's allotment.



Alexi wants to grow cabbages in his allotment.

Cabbage seeds are sold in bags.

There is enough cabbage seed in each bag to cover 2 m^2 of garden.

Each bag of cabbage seed costs £3.50.

Work out the cost of planting cabbages in Alexi's allotment.

18. Write three different division calculations that result in:

a) A **remainder** of 1

....., and

b) A **remainder** of 3

....., and

19. Explain why the following calculation is wrong

$$\begin{array}{r} 185 \text{ remainder } 5 \\ 4 \overline{) 73425} \end{array}$$

.....
.....
.....

20. Calculate the mean for each of the following sets of data:

a) 4, 11, 7, 3, 5

b) 9, 16, 12, 8, 10

c) 3, 5, 4, 6, 7, 11

d) 12, 33, 21, 9, 15

e) 0.8, 2.2, 1.4, 0.6, 1

21. Write down:

a) Five different numbers with a mean of 10

b) Five **integers** with a mean of 4.6

c) Four non-integer numbers with a mean of 4.6

22. Six students measured how tall they were. They recorded their heights as:

145 cm, 152 cm, 161 cm, 154 cm, 156 cm and 150 cm.

a) Calculate the mean height.

b) Six months later, each student has grown by 2.5 cm.

Write down the new mean height.

23. Carlos recorded the temperature (in °C) for five days in a row in London.

City	Day 1	Day 2	Day 3	Day 4	Day 5	Mean
London	15	12	12	13	32	

Calculate the mean daily temperature for London.

Is the mean representative of the temperature in London? Why/Why not?

.....

.....

24. A family of four have a mean height of 160 cm. No two family members are the same height. Give possible heights for the each of the four family members:

..... , , ,

25. Ian has five bags of sweets. The mean number of sweets in each bag is 23. If one bag contains 41 sweets, what is the mean number of sweets in the other four bags?

The mean number of sweets in the other four bags is

26. Five footballers are comparing their weekly wages.

Wazza says "I get paid £185 000".

Gazza says "I earn £126 000",

Bazza says "my wages are one-hundred and sixty-six thousand five hundred pounds",

Shazza says "I earn £64 000".

Smithy refuses to say how much he is paid.

The team's manager says that the mean salary of the five players is £111 900.

How much does Smithy earn?



27. There are two teams of 11 players on a football pitch. The mean mass of all the players is 75 kg. If the mean mass of one team is 72.6 kg what is the mean mass of the other team?

The mean mass of the other team is..... kg

28.

a) How many seconds are there in 10 minutes?

b) How many seconds are there in one hour?

c) How many hours are there in one week?



d) How many minutes are there in 2.8 hours?

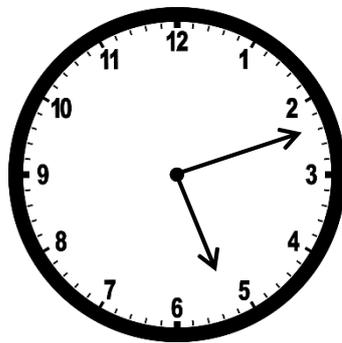


e) How many days are there in 264 hours?



29. Are there more minutes in a fortnight or hours in a year? Explain your answer without calculating the two values.

30.



a) Write down the time shown on the clock.

.....

Mohsin started doing his homework at 16 25

Mohsin finished his homework at 16 59

a) How long did Mohsin spend doing his homework?

.....

Bernard got on a bus at 07 50

Bernard got off the bus at 08 43

b) How long was Bernard on the bus?

.....

31. Tiah and Raphael are comparing the amount of time they spent running last week.
 Tiah says, "I spent 257 minutes running".
 Raphael says "I spent four hours thirty minutes running".
 Who spent the most time doing exercise?

32. Convert these times between 12 and 24 hour clocks

12-hour clock	24-hour clock
2:30 pm	
	05:57
	20:42
Thirteen minutes to five in the afternoon	
Midnight	

33. Patrick did a maths problem in 2 minutes 35 seconds.
 Jannai did the same maths problem in 5 minutes 12 seconds.

Patrick says,

'I did the maths problem in less than half the time Jannai did the maths problem.'

Is Patrick right? Explain your answer.

.....

.....

34. Cladia wakes up at 6:50 am. He has to complete all the activities in the table before he arrives at school.

Shower and get dressed	15 minutes
Eat breakfast	17 minutes
Bus journey	Three-quarters of an hour

School starts at 8:30 am.

a) Will Cladia arrive on time?

b) Cladia needs to do his Art homework. This will take him 25 minutes. Does he have time to do this before school starts?



35. Ulas needs to be at school for 8:45 am.

It takes him 23 minutes to eat his breakfast and pack his bag each morning, as well as 8 minutes to have a shower.

These are the only things he has to do before leaving the house.

The school bus leaves every 15 minutes after 7 am. It takes 18 minutes to get to school.

What time does Ulas need to get up to be at school on time?

Reflections

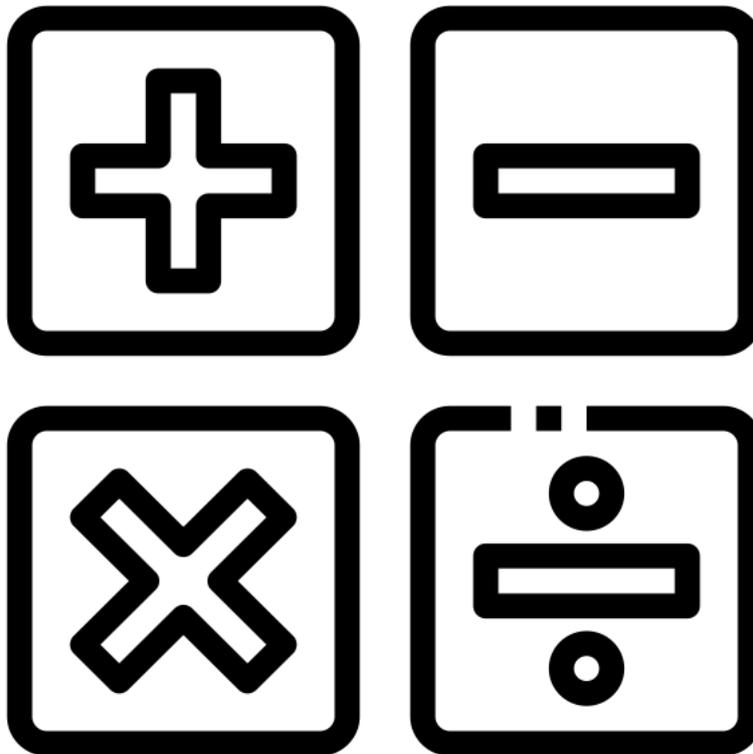
This space is for you to write your reflections on the whole unit on problems using multiplication and division.

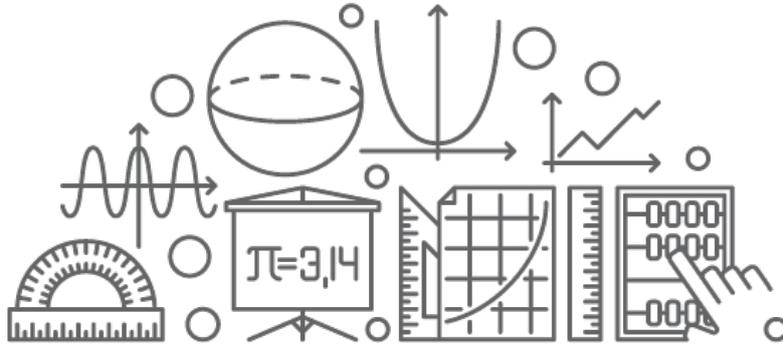
You may wish to write about:

- Things you've learnt
- Things you found difficult
- Other areas of maths you used in this topic
- Topics you need to revisit/revise in the future

MATHS - HIGHER

Complete as many of the following tasks as possible.





KS4 Higher Home Learning Booklet

Mathematics Mastery: 1

Contents

Chapter 1: Coordinate geometry.....
1.1 Coordinates.....
1.2 Midpoint of a line.....
Chapter 2: Linear graphs.....
2.1 Horizontal and vertical lines
2.2 Gradient.....
2.3 Plotting linear graphs
2.4 The equation of a line
2.5 Solving problems with straight lines

Chapter 1: Coordinate geometry

1.1 Coordinates

Concept Corner

Use the words in the box to fill in the gaps below:

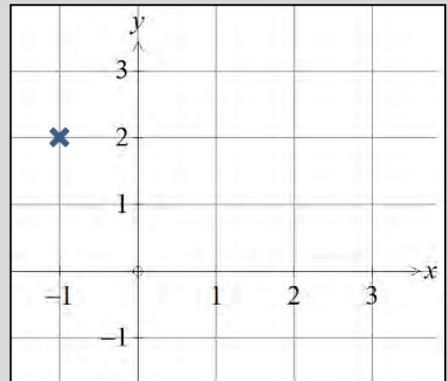
horizontal	diagonal	centre
origin	vertical	

Coordinates identify points on sets of axes.

The x -axis is

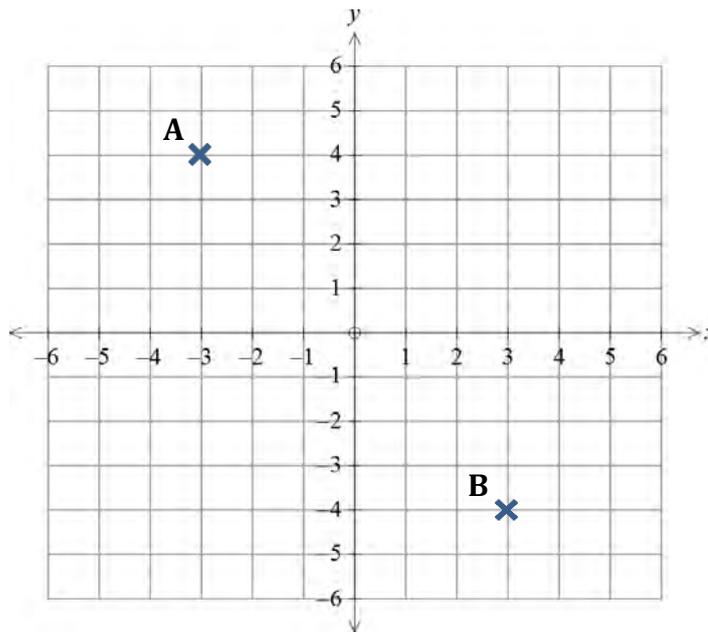
The y -axis is

Coordinates are written alphabetically in the form (x, y) , for example, the coordinates of the point identified to the right are $(-1, 2)$.

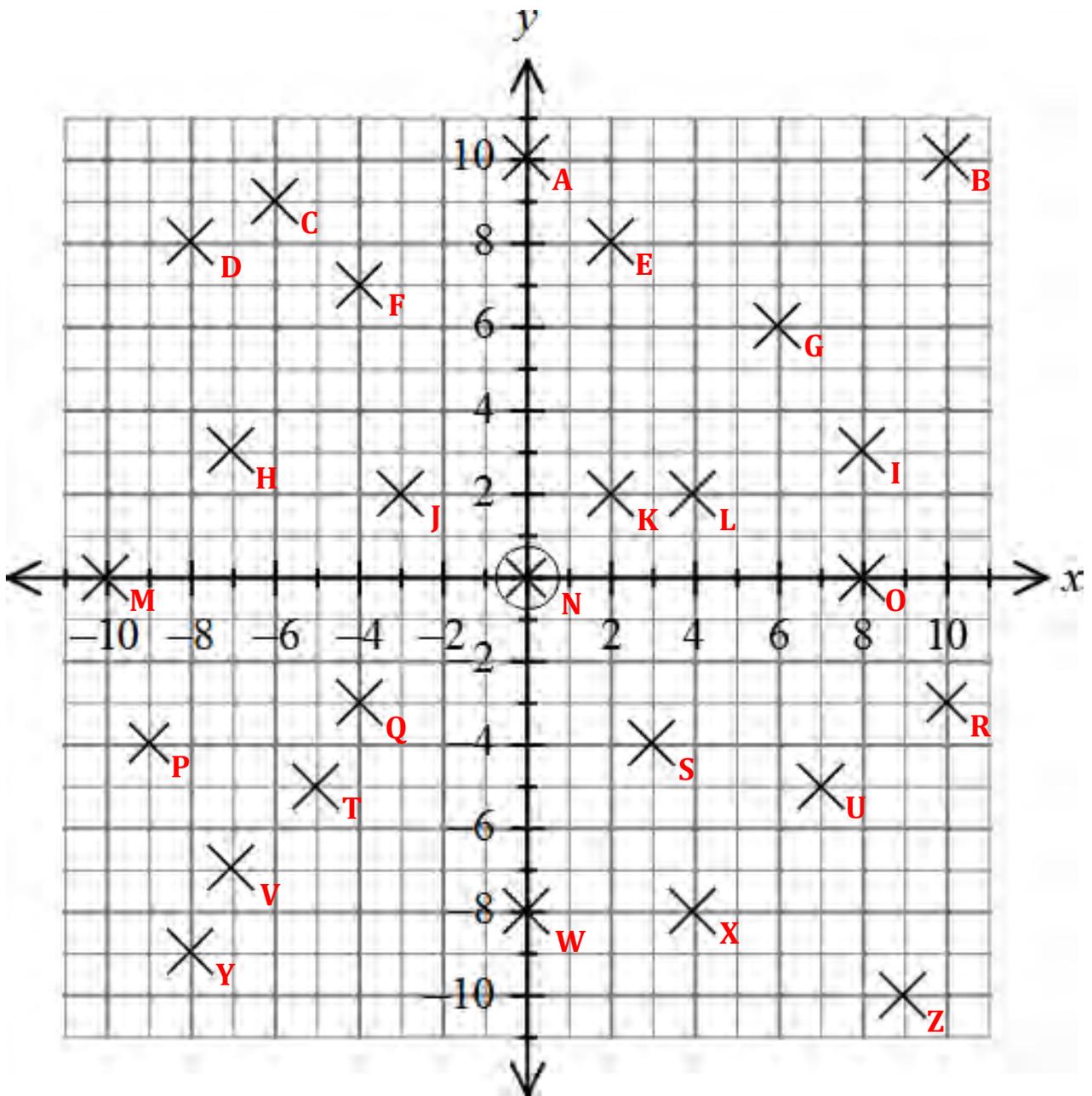


The point with coordinates $(0, 0)$ is also known as the

1. Match the points to the correct coordinates.



- | | |
|---------|------------|
| Point A | $(3, 4)$ |
| | $(3, -4)$ |
| | $(-3, 4)$ |
| Point B | $(-3, -4)$ |



2. Use the information above to de-code the following sentence:

(0, -8)	(-7, 3)	(0, 10)	(-5, -5)

(-8, 8)	(8, 3)	(-8, 8)

(-5, -5)	(-7, 3)	(2, 8)

(9, -10)	(2, 8)	(10, -3)	(8, 0)

(3, -4)	(0, 10)	(-8, -9)

(-5, -5)	(8, 0)

(-5, -5)	(-7, 3)	(2, 8)

(2, 8)	(8, 3)	(6, 6)	(-7, 3)	(-5, -5)	?
					?

(0, 0)	(8, 3)	(-6, 9)	(2, 8)

(10, 10)	(2, 8)	(4, 2)	(-5, -5)

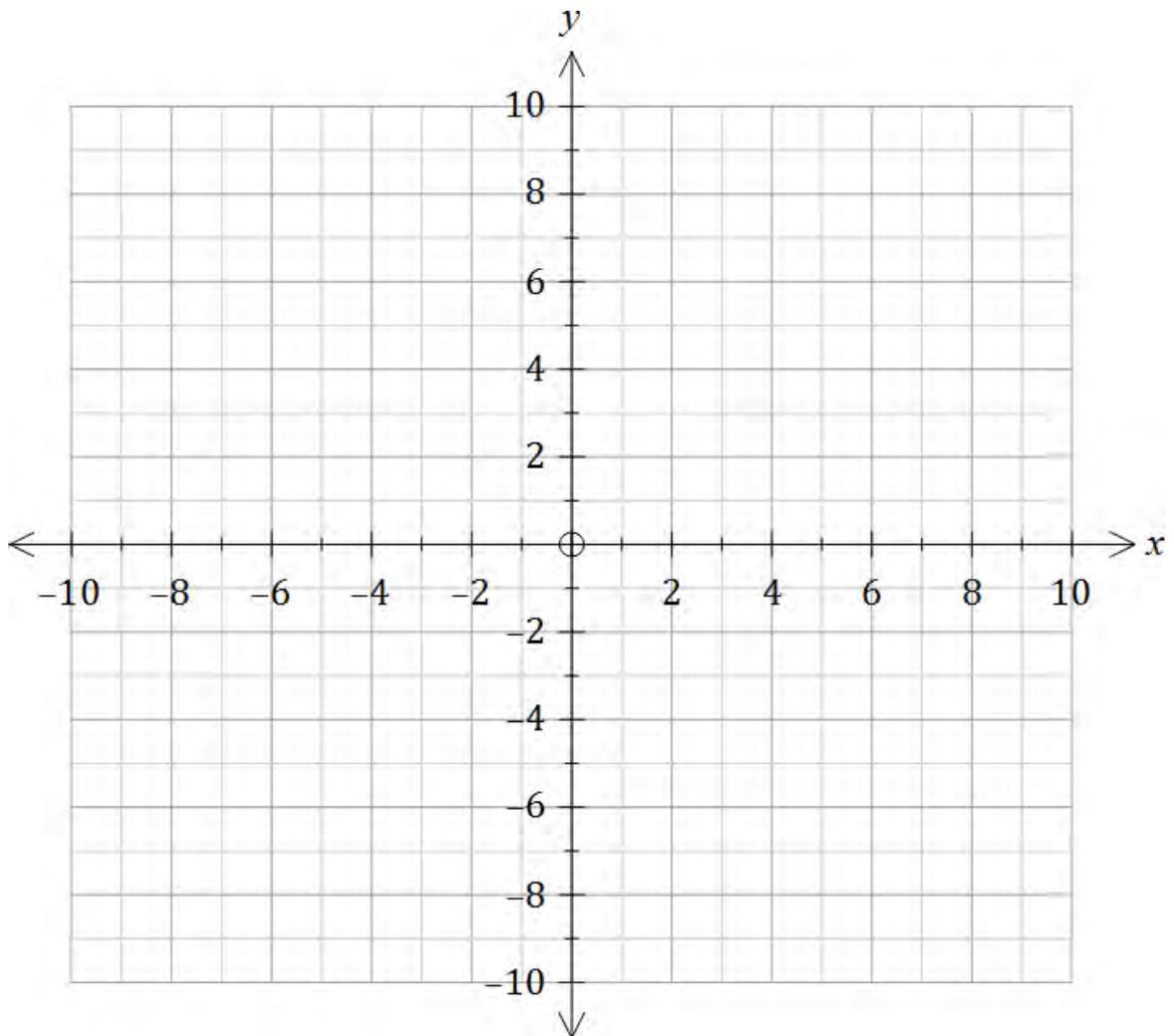
3. Decide whether the statements below are true or false.

a) The y -coordinate of the point $(1, 7)$ is 1. True / False

b) The point $(0, 0)$ is also called the origin. True / False

c) The vertical line that runs through $(0, 0)$ is called the y -axis. True / False

4.



a) Plot the following points and write down the coordinates of the fourth point to make a rectangle.

$(6, 3), (-1, 3), (6, 5), (\dots\dots\dots, \dots\dots\dots)$

b) Plot the following points and write down the coordinates of the fourth point to make a square.

$(-4, 1), (-7, 4), (-1, 4), (\dots\dots\dots, \dots\dots\dots)$

c) Plot the following points and write down the coordinates of a fourth point to make a parallelogram.

$(-3, -2), (-1, -5), (-7, -6), (\dots\dots\dots, \dots\dots\dots)$



- d) The points $(4, -3)$ and $(5, -9)$ form two vertices of an isosceles triangle.
Find three different coordinate pairs which could each represent the third vertex.

(.....,)

(.....,)

(.....,)

- e) Calculate the area of each of the quadrilaterals that you have drawn on the axes above.

Area of rectangle =

Area of square =



Area of parallelogram =

5. Decide whether the statements below are true or false.
Drawing a set of axes with a suitable scale may help.

- a) The points $(0, 0)$, $(0, 120)$ and $(40, 0)$ will form a right-angled triangle.
True / False
- b) The points $(4, 1)$, $(8, 4)$ and $(6, 7)$ will form an isosceles triangle.
True / False
- c) The square whose vertices have coordinates $(-3, 5)$, $(-2, 2)$, $(1, 3)$, $(0, 6)$
has an area of 9 square units.
True / False

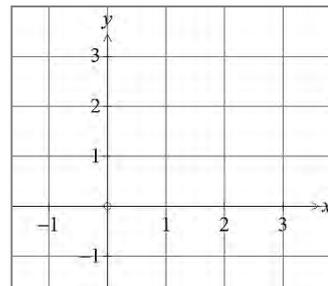
6. I am thinking of a point on the axes below whose coordinates have integer values.
Use the three clues below to identify the coordinates of the point.

My x -coordinate is odd.

The x -coordinate is more than the y -coordinate

My y -coordinate is the first prime number

Answer: (.....,)

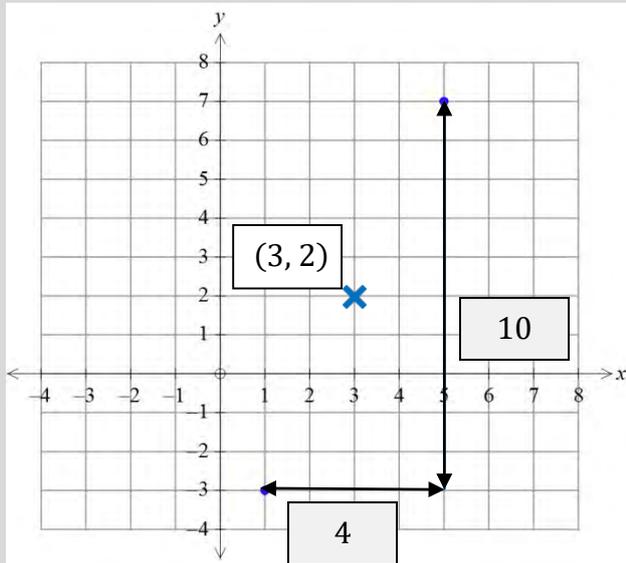


1.2 Midpoint of a line

Concept Corner

Sarah and Katherine have used two different methods to find the midpoint of the line segment joining the points (1, -3) and (5, 7).

Sarah



Katherine

$$\left(\frac{1+5}{2}, \frac{-3+7}{2} \right)$$

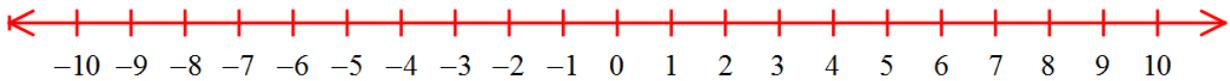
So the midpoint
is (3, 2)

Explain what each student has done.

.....

.....

.....



1. Write down the number which lies half-way between:

a) 0 and 8 e) -2 and 8

b) 8 and 10 f) -1 and -8

c) 3 and 8 g) -7.3 and 8.0

d) -8 and 8 h) -8.75 and $8\frac{1}{4}$



2. a) Tick the appropriate column(s) to indicate whether the following line segments will cross the x -axis, y -axis, or neither.

	x -axis	y -axis	Neither
(2, 6) and (14, 12)			
(-2, -2) and (-4, 3)			
(-4, -14) and (-2, 4)			
(4, -2) and (7, -2)			
(-5, 6) and (11, 7)			

- b) Write down the coordinates of the end-points of a line segment which crosses **both** the x -axis and the y -axis.

(.....,) and (.....,)

3. Calculate the midpoint of each of the following line segments.
You may use the axes below if needed.

- a) (4, 0) and (8, 0)

Midpoint (.....,.....)

- b) (7, 5) and (7, 13)

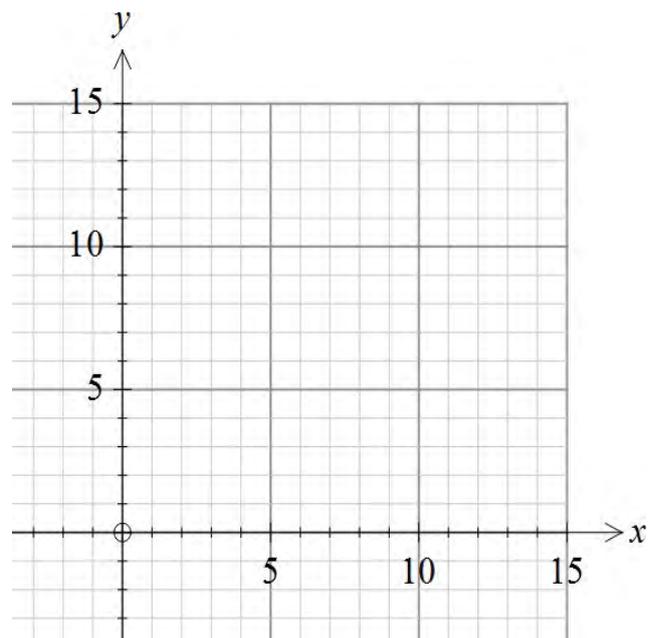
Midpoint (.....,.....)

- c) (10, 7) and (14, 11)

Midpoint (.....,.....)

- d) (74, 28) and (31, 35)

Midpoint (.....,.....)



You may use the axes below to help with the following questions if needed.

4. The midpoint of line segment AB has coordinates (3,5).
The coordinates of point A are (0,5).
Write down the coordinates of point B. (.....,)

5. The midpoint of line segment PQ has coordinates (3,5).
The coordinates of point P are (5,7).
Write down the coordinates of point Q. (.....,)

6. Calculate the midpoint of each of the following line segments using the axes below if necessary.

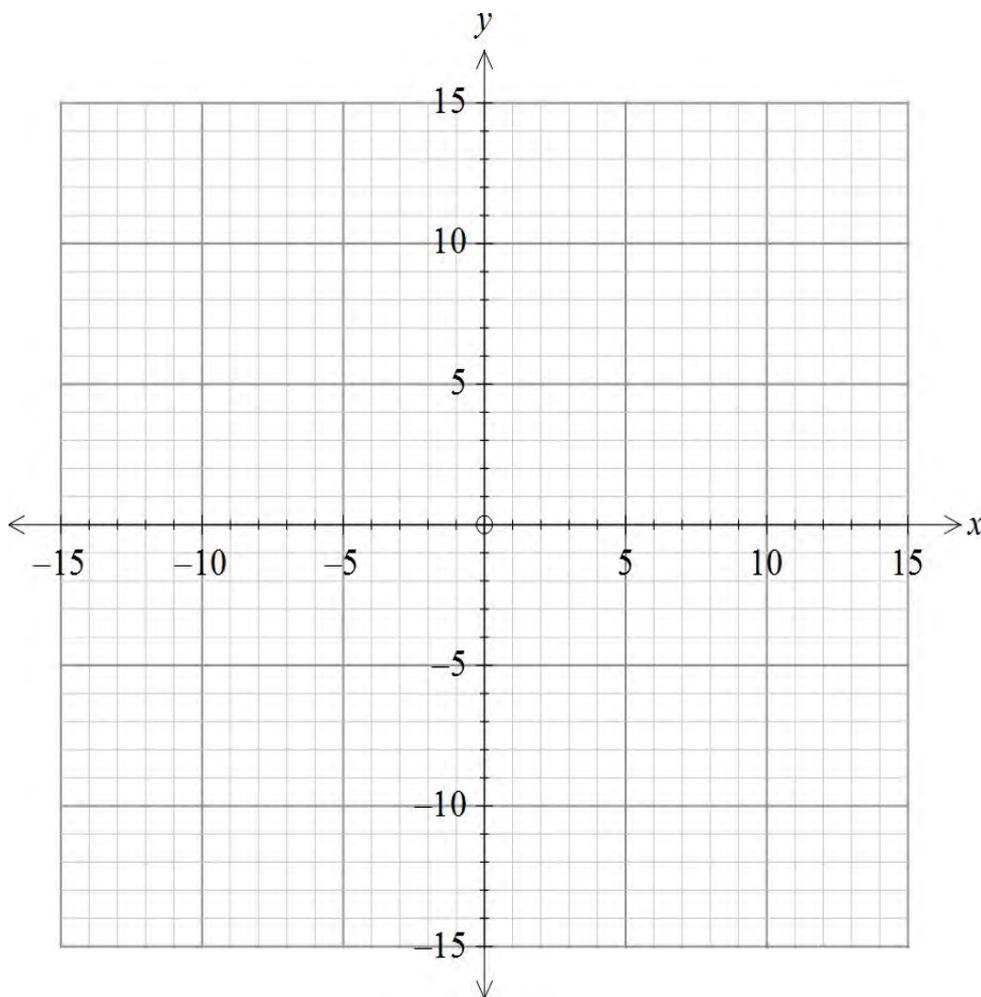
a) $(-8, 4)$ and $(-6, 5)$ Midpoint (.....,)

b) $(10, -4)$ and $(-5, 15)$ Midpoint (.....,)

c) $(-2.4, -1.5)$ and $(-6, 4.5)$ Midpoint (.....,)

★ d) $(16a, -24b)$ and $(2a, 0)$ Midpoint (.....,)

★ e) $(8a, b)$ and $(-9a, 3b)$ Midpoint (.....,)



7. Solve the following problems, using the axes below if required.

a) The midpoint of a line segment AB is point M.

The coordinates of point M are $(5, -3)$ and the coordinates of point A are $(2, 0)$.

What are the coordinates of point B?

(.....,))

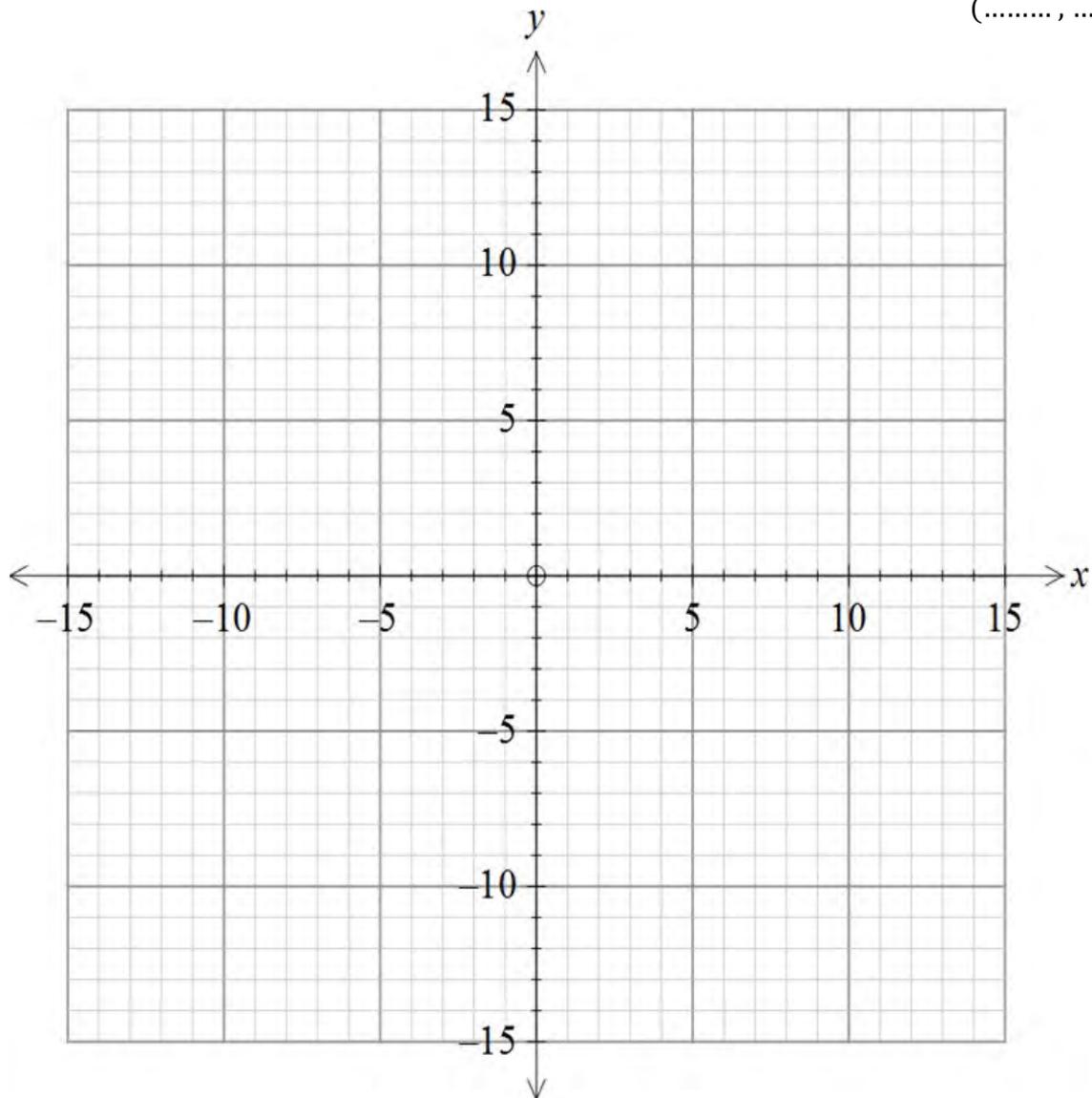
b) The line segment joining $(-4, 10)$ and $(7, 3)$ forms the diameter of a circle.

What are the coordinates of the centre of the circle?

(.....,))

c) The centre of a circle has coordinates $(3, 4)$. The point X $(-1, 9)$ lies on the circumference of the circle. If the line segment XY forms a diameter, find the coordinates of point Y.

(.....,))



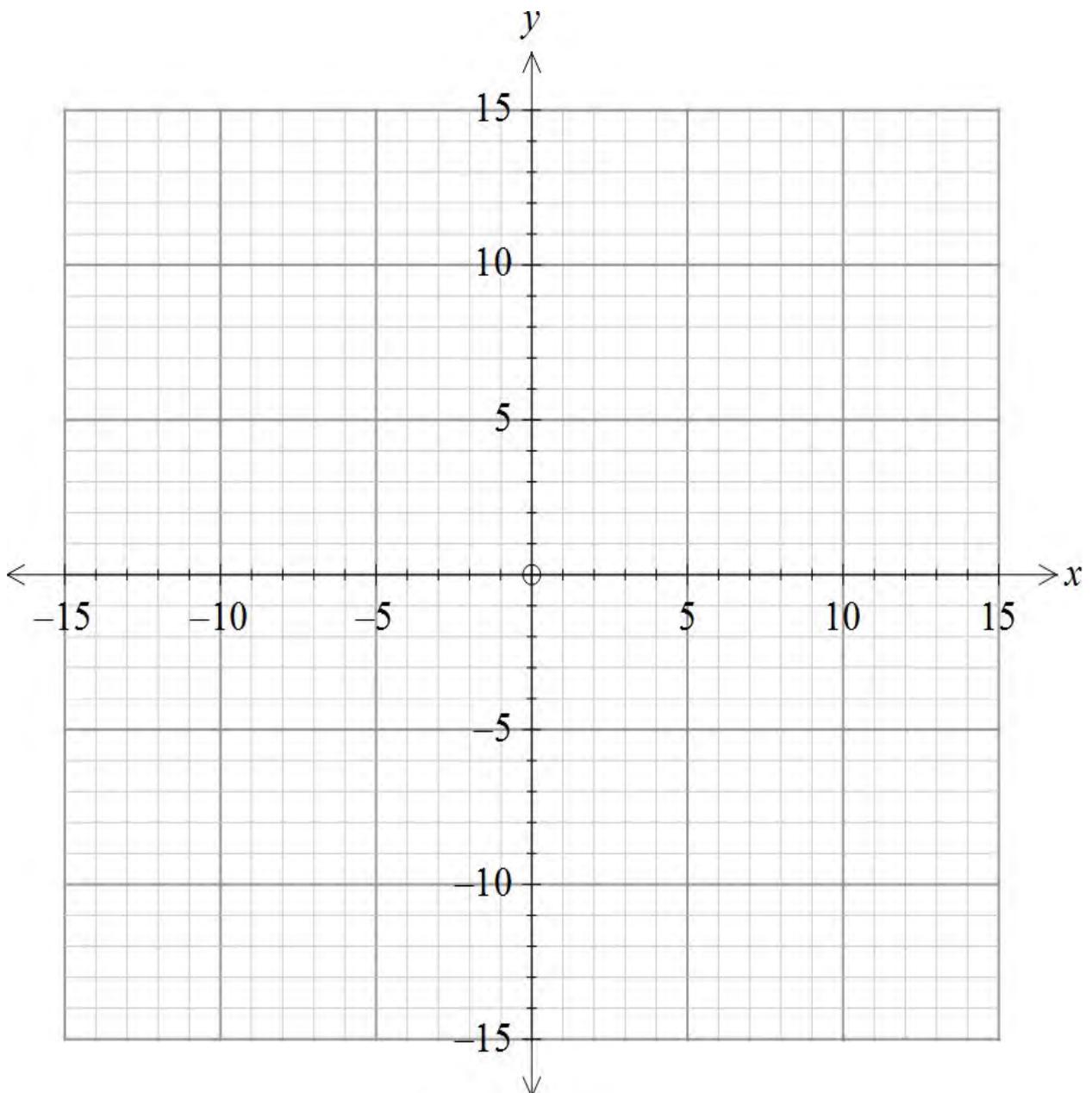
8. Solve the following problems, using the axes below if required.

- a) If the point $(x, 10)$ is the midpoint of the points $(5, 7)$ and $(-9, y)$, calculate the values of x and y .

$x = \dots\dots\dots, y = \dots\dots\dots$

- ★ b) The points $A(-4, 14)$ and $B(4, -6)$ form the line segment AB .
The point P lies on the line segment AB .
The lengths of AP and PB are in the ratio $1 : 3$.
What are the coordinates of point P ?

$(\dots\dots\dots, \dots\dots\dots)$



Reflections

This space is for you to write your reflections on the whole unit on coordinates.

You may wish to write about:

- Things you've learnt
- Things you found difficult
- Other areas of maths you used in this topic
- Topics you need to revisit/revise in the future

Chapter 2: Linear graphs

2.1 Horizontal and vertical lines

Concept Corner

The graph to the right shows three straight lines.

Write down the coordinates of three points which lie on line A:

.....

Why is the equation of this line $y = 4$?

.....

.....

Write down the coordinates of three points which lie on line B:

.....

Why is the equation of this line $x = -2$?

.....

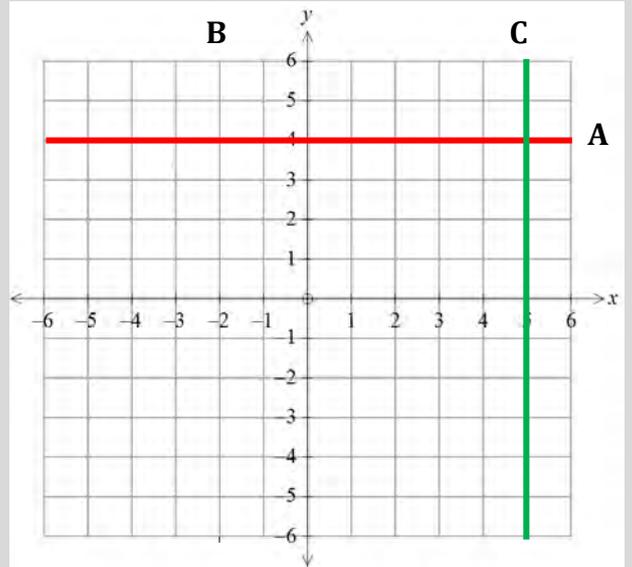
Write down the equation of line C.

.....

The coordinates $(4, -1)$, $(3, -1)$ and $(-2, -1)$ all lie on a different line.

Write down the equation of this line and add it to the graph.

.....



1. Match each equation to the correct set of points, filling in the gaps where appropriate.

$y = 5$

$(3, 3), (3, 4), (3, 5), (3, 6)$

$x = 3$

$(-5, 2), (\dots, 4), (-5, -5), (-5, 8)$

$y = 3$

$(4, 5), (-7, 5), (3, \dots), (5, 5)$

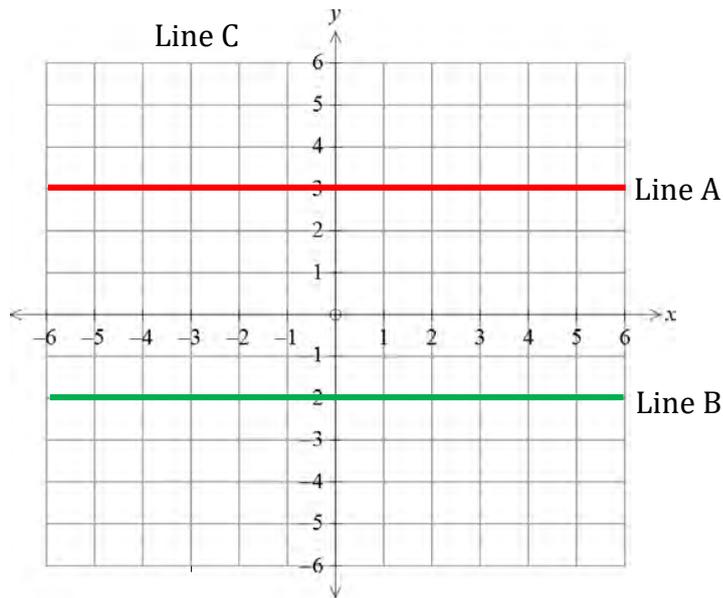
$x = -5$

$(5, -2), (5, -1), (5, \dots), (5, 1)$

$x = 5$

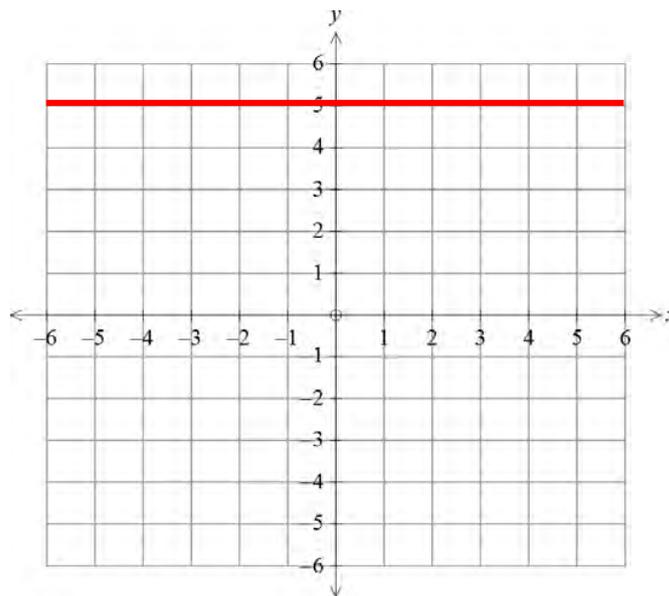
$(3, 3), (2.5, 3), (-13, 3), (2, \dots)$

2. Write the equations of the lines A to C below.
 Draw lines D to F on the same set of axes.



Line	Equation
A	
B	
C	
D	$x = 5$
E	$y = 0$
F	$x = -5$

3. Toby has tried to draw the line $x = 5$ on the axes below.
 Explain *why* he is incorrect and correct his mistake.



.....

.....

.....

4. True or false?

- a) The point $(0, 5)$ lies on the line $x = 5$ True / False
- b) The point $(7, -7)$ lies on the line $y = 7$ True / False
- c) The point $(2, 531)$ lies on the line $x = 2$ True / False
- d) The origin lies on the y -axis True / False
- e) The points $(3, 4)$, $(-7, 4)$, $(1.7, 4)$ can be joined to form a vertical line True / False
- f) The point $(9, 12)$ lies on both of the lines $x = 12$ and $y = 9$ True / False

5. Write down:

- a) The equations of two different horizontal lines.

.....

- b) The equation of a line perpendicular to the line $y = 9$.

.....



- c) The equations of four lines which will enclose a rectangle with area 18 square units.

.....



- d) The equations of four lines which will intersect in four different quadrants to form a square with an area of 25 square units.

.....

2.2 Gradient

Concept Corner

Use the words in the box to fill in the gaps.

parallel	gradient
negative	positive

The slope or steepness of a straight line is a measure of its

The line $y = 2x - 3$ will have a.....gradient, whilst the line $y = -2x + 3$ will have a..... gradient.

Lines with the same gradient will be.....to each other.

Explain how the diagram to the right shows that the gradient of the line is 2.

.....

.....

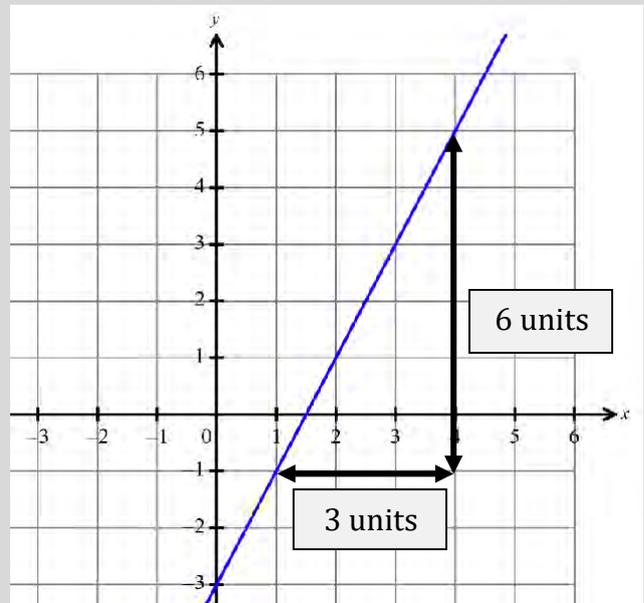
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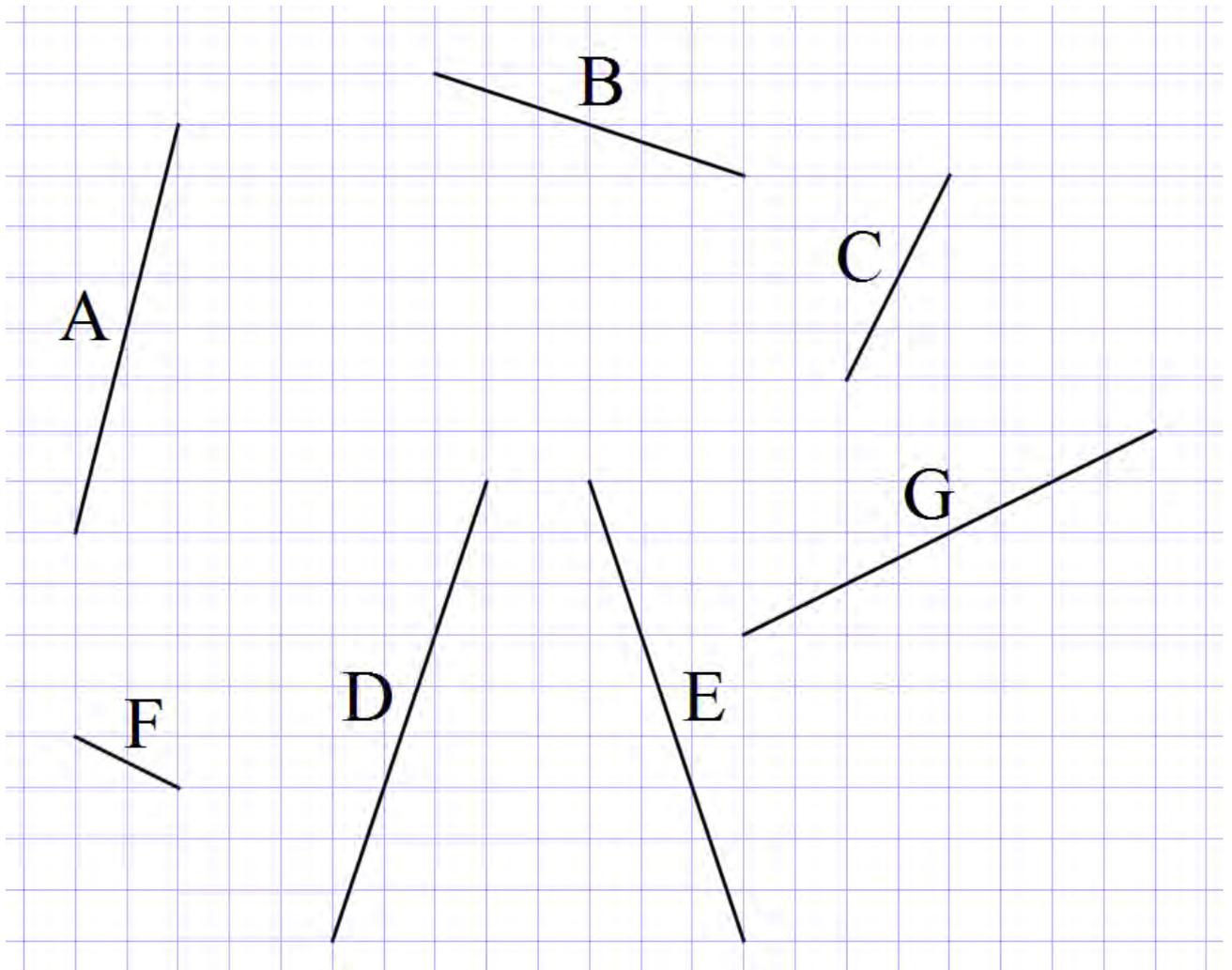
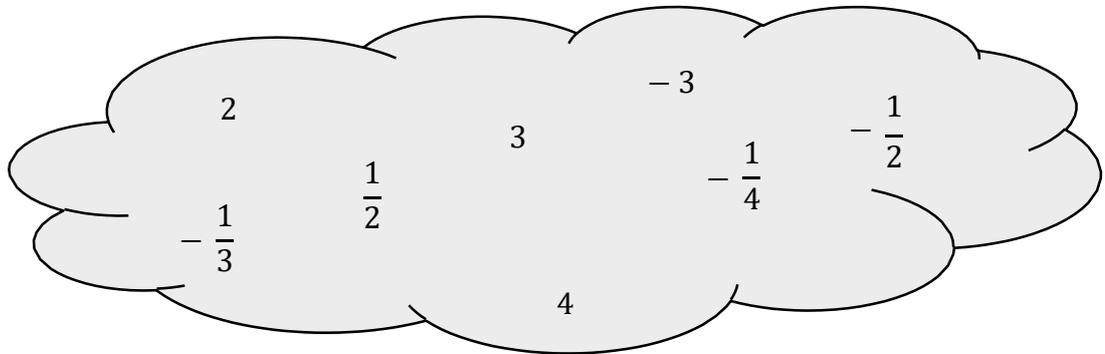
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1. Calculate the gradients of the lines on the grid below using the values provided. On the grid, one square is one unit.

Line segment	A	B	C	D	E	F	G
Gradient							



★ One of the values is left over. Draw a line segment with this gradient on the grid above.

2. Calculate the gradient of each line segments joining the points below.
You may find the axes
useful.

a) $(2, 4)$ and $(4, 16)$

.....

b) $(2, 10)$ and $(4, 6)$

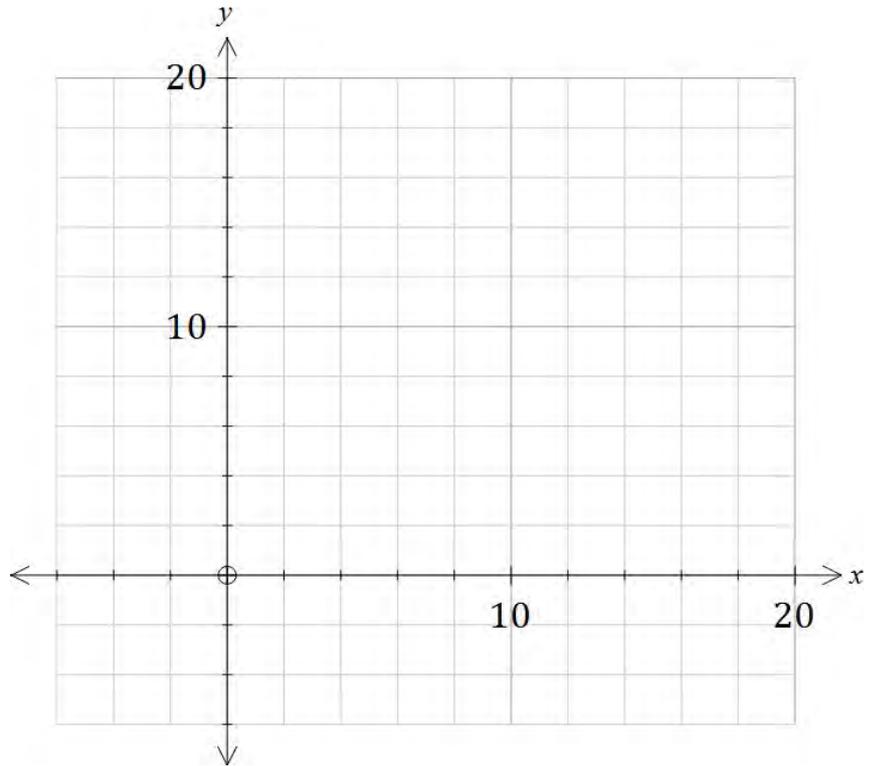
.....

c) $(0, 4)$ and $(6, 6)$

.....

d) $(6, 10)$ and $(12, -2)$

.....



3. Write down the coordinates of the midpoints for each line segment above.

a) Midpoint (.....,

b) Midpoint (.....,

c) Midpoint (.....,

d) Midpoint (.....,

2.3 Plotting linear graphs

Concept Corner

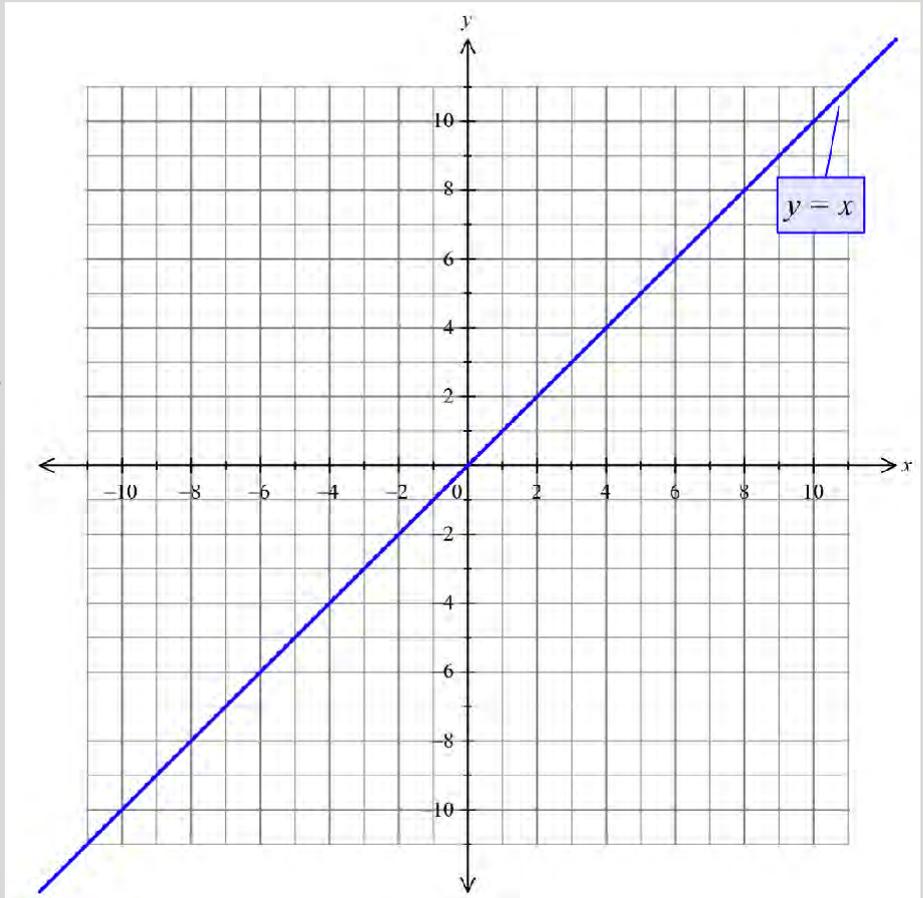
The diagram below shows the graph of $y = x$.

Write down the coordinates of four points which lie on the line $y = x$.

.....
.....

What do you notice about the x - and y -coordinates of these points?

.....
.....
.....
.....



The following points lie on the line $y = 2x$:

$(0, 0)$ $(1, 2)$ $(2, \dots\dots)$ $(\dots\dots, 10)$ $(-3, -6)$.

Use these points to plot the line $y = 2x$ on the axes above.

Which line is steeper, $y = x$ or $y = 2x$?

.....

1. By finding the coordinates of points on each line, plot the graph of each equation on the axes below.

a) $y = x$

(0,) (..... ,) (.....,)

b) $y = 2x$

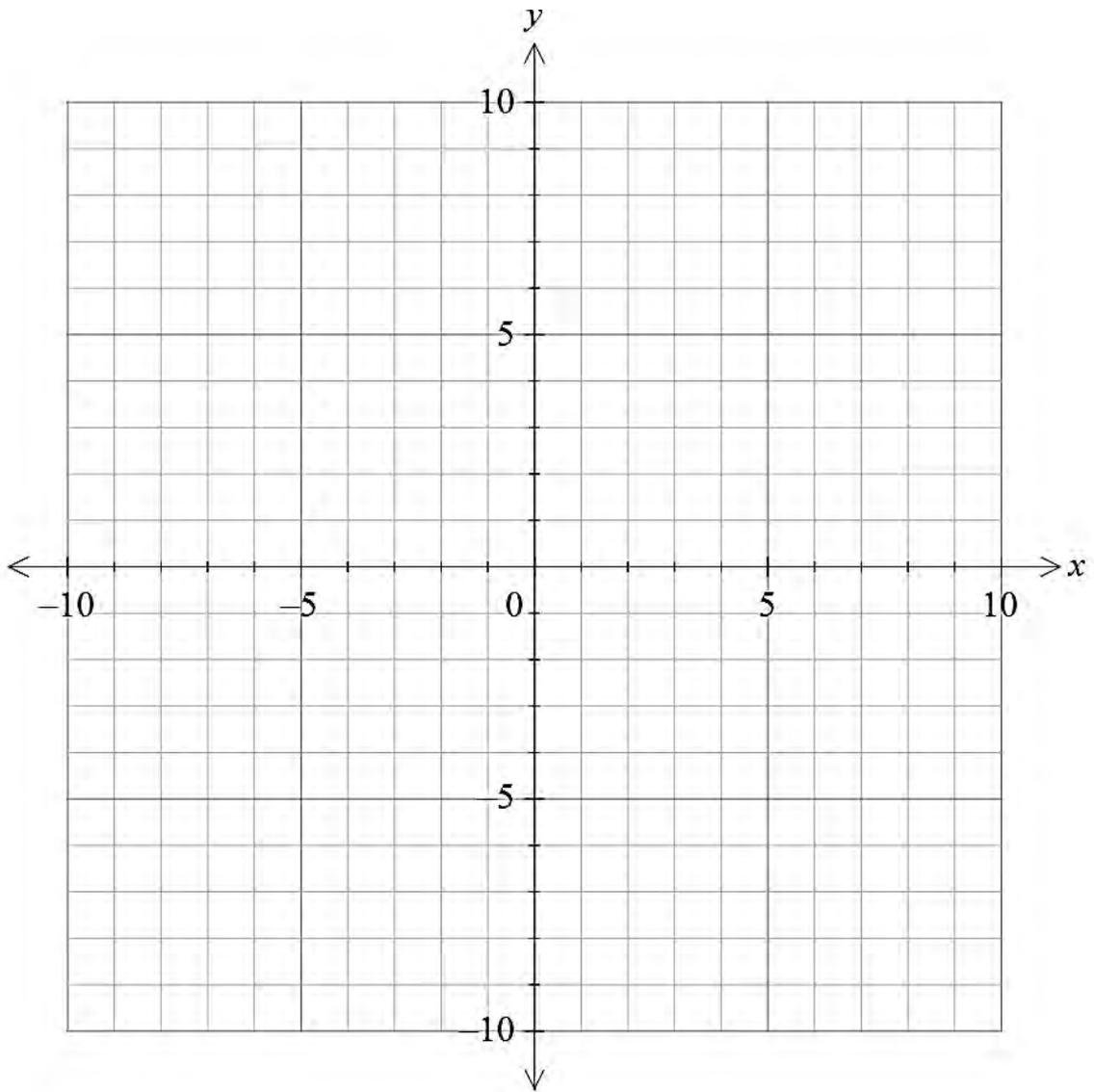
(0,) (..... ,) (..... ,)

c) $y = 2$

(0,) (..... ,) (..... ,)

d) $y = \frac{x}{2}$

(..... ,) (..... ,) (..... ,)



2. By finding the coordinates of points on each line, plot the graph of each equation on the axes below.

a) $y = x + 5$

(0,)

(.....,)

(.....,)

b) $y = x - 5$

(0,)

(.....,)

(.....,)

c) $y = 5 - x$

(0,)

(.....,)

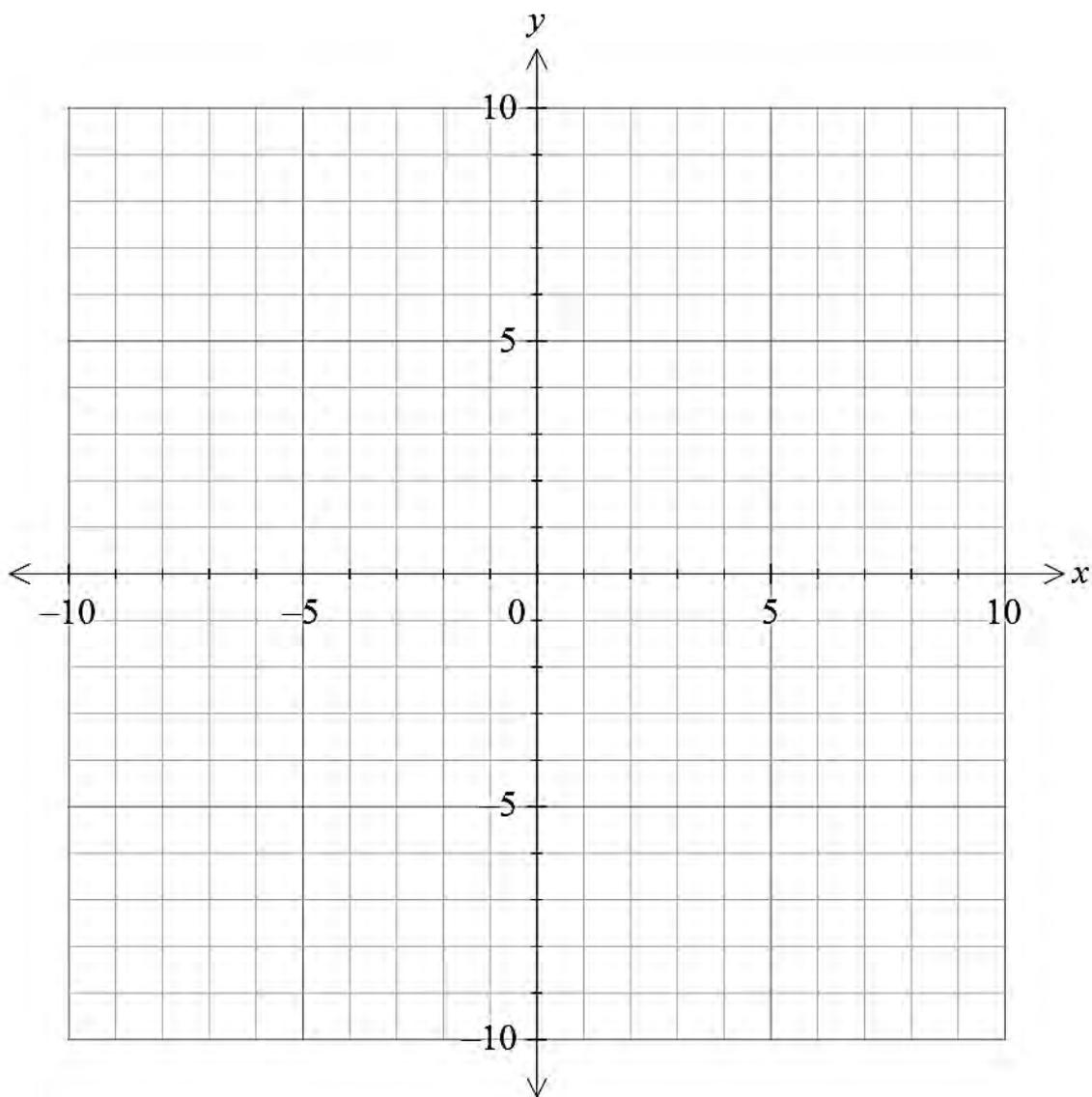
(.....,)

d) $y = -(x + 5)$

(.....,)

(.....,)

(.....,)



3. By finding the coordinates of points on each line, plot the graph of each equation on the axes below.

a) $y = 3x$

(.....,

(.....,

(.....,

b) $y = 3x + 5$

(.....,

(.....,

(.....,

c) $y = -3x + 5$

(.....,

(.....,

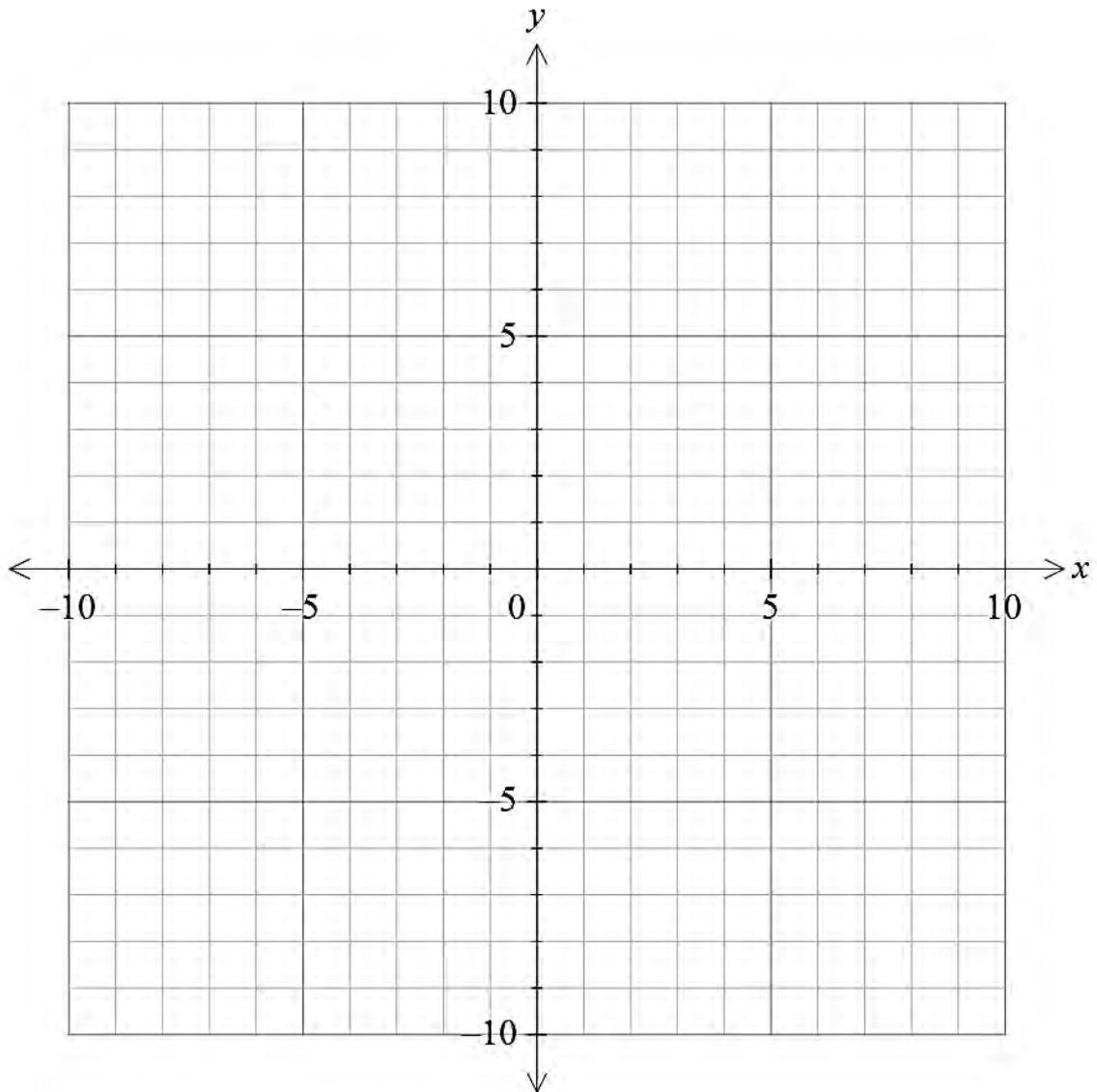
(.....,

d) $y = -(3x + 5)$

(.....,

(.....,

(.....,



5. Leo is trying to draw the graph of $x + y = 5$ and has chosen the following points:

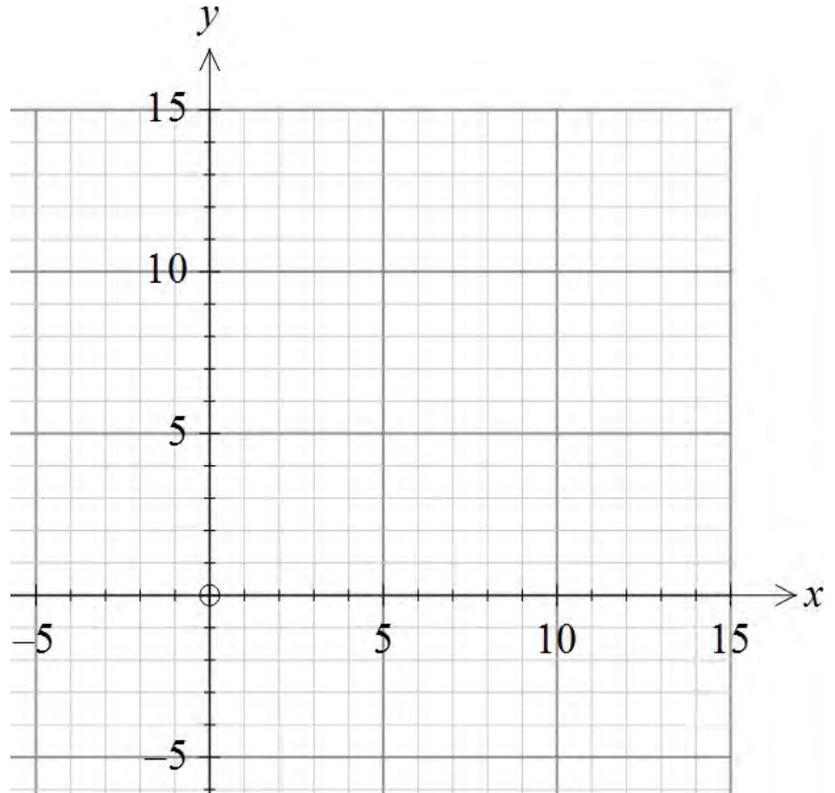
$(0, 5), (1, 5), (2, 5)$.

Leo's coordinates are **wrong**.

What is the equation of the line these points lie on?

.....

Work out the coordinates of three correct points and plot the graph $x + y = 5$.



6. Match the coordinates to the line that they lie on.
Some pairs of coordinates lie on more than one line.

$y = 2x$

$(102, 204)$

$y = 2x + 1$

$(-8, -7)$

$y = x + 1$

$(19, 2)$

$x = 2$

$(0, 0)$

$(0.5, 2)$

a) True or false?

The origin lies on the line $y = 3x$

The coordinate $(3, -7)$ lies on the line $y = \frac{x}{3} - 7$

The coordinate $(31, 132)$ lies on the line $y = 4x - 8$

The line $x = 5$ will cross the line $y = 3x + 6$

The coordinate $(16, -67)$ lies on the line $y = 13 - 5x$

2.4 The equation of a line

Concept Corner

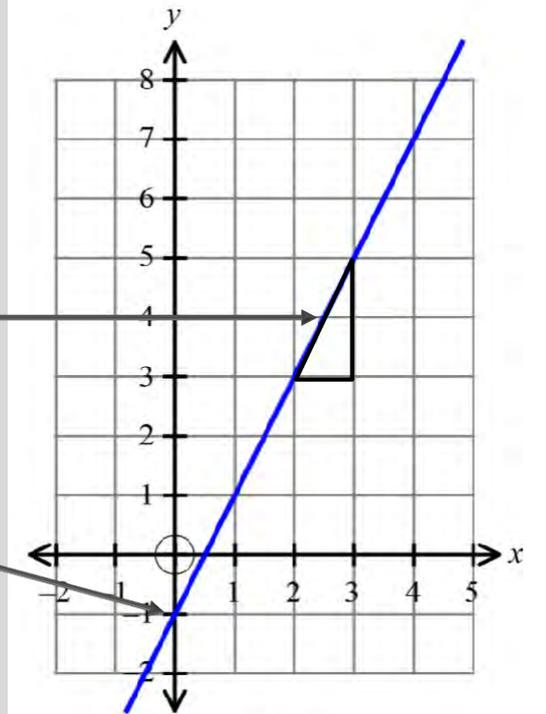
The equation of a straight line can be written in the form:

$y = mx + c$
 m is the gradient
 c is the y -coordinate of the y -intercept

gradient of 2

y -intercept is $(0, -1)$

An equation of the line is therefore $y = 2x - 1$.



1. Complete the table below for each equation.

Equation	Gradient	y-intercept
$y = 3x$		
$y = x$		
$y = 3x - 7$		
$y = 7 + 3x$		
$y = 7 - 3x$		
 $y - 7 = 3x$		
 $y + 3x = 7$		

2. Some students make the statements below.
Are they correct? If not, correct them.

The gradient of the line $y = 3x - 4$ is 3x.

The y-intercept of the line $y = 3 - 5x$ is $(0, -5)$

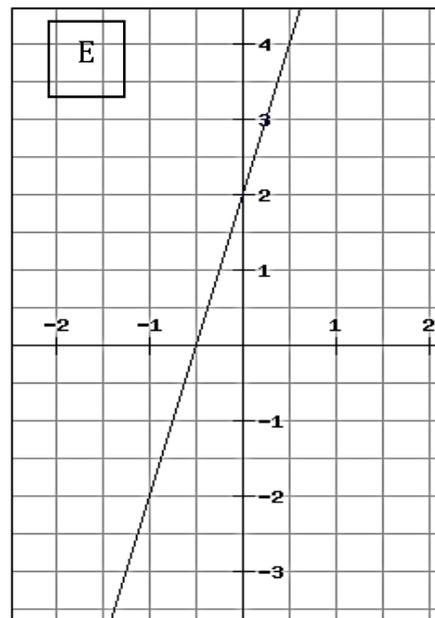
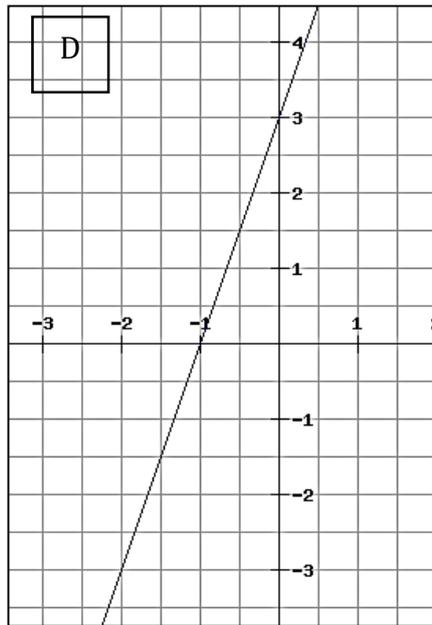
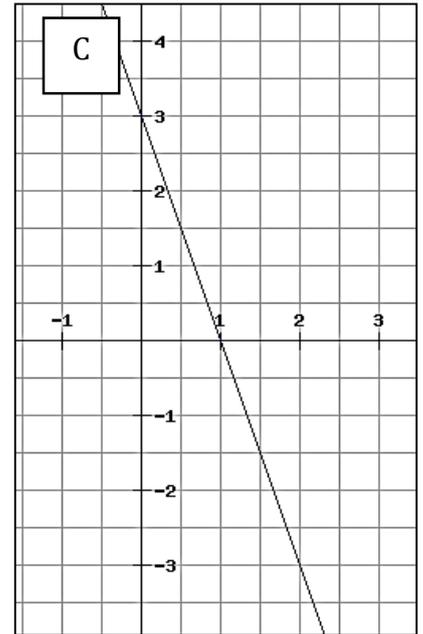
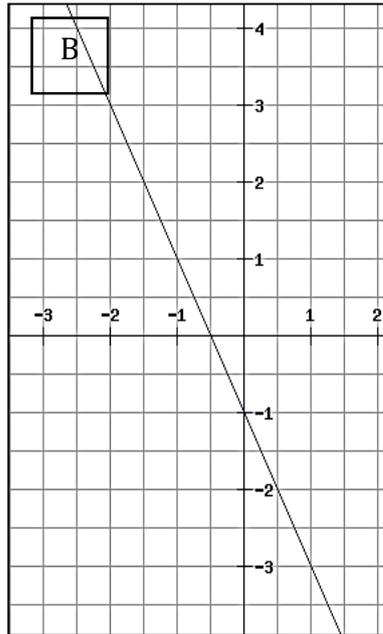
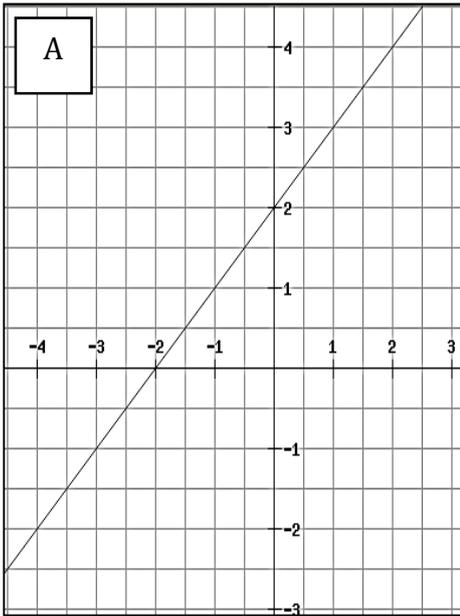
The y-intercept of the line $y = 11 - 2x$ is $(0, 2)$.

The gradient of the line $y + x = 5$ is $(0, 1)$.

The y-intercept of the line $y = 5x$ is $(0, 0)$.

The lines $y = 0.5x$ and $y = \frac{1}{2}x - 3$ are parallel.

3. Match the equation of the line to the graphs below



$y = 3x + 3$

$y = -3x + 3$

$y = x + 2$

★ $y - 2 = 4x$

$y = 4x + 2$

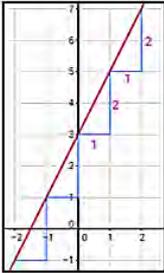
$y = -2x - 1$

★ $y = -(2x + 1)$

★ $y = -(3x - 3)$

★ $x = -y + 2$

Concept Corner: Four representations

$y = 2x + 3$																					
<p>A straight line, with gradient 2, and y-intercept (0,3).</p>	<table border="1" style="margin: auto;"> <tr> <td></td> <td></td> <td style="text-align: center;">+1</td> <td style="text-align: center;">+1</td> <td style="text-align: center;">+1</td> </tr> <tr> <td style="text-align: center;">x</td> <td style="text-align: center;">0</td> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> </tr> <tr> <td style="text-align: center;">y</td> <td style="text-align: center;">3</td> <td style="text-align: center;">5</td> <td style="text-align: center;">7</td> <td style="text-align: center;">9</td> </tr> <tr> <td></td> <td></td> <td style="text-align: center;">+2</td> <td style="text-align: center;">+2</td> <td style="text-align: center;">+2</td> </tr> </table>			+1	+1	+1	x	0	1	2	3	y	3	5	7	9			+2	+2	+2
		+1	+1	+1																	
x	0	1	2	3																	
y	3	5	7	9																	
		+2	+2	+2																	

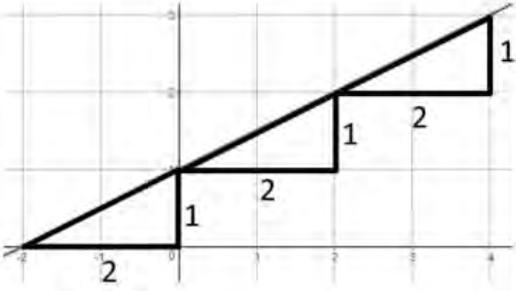
Explain how each represents the same mathematics in different ways.

.....

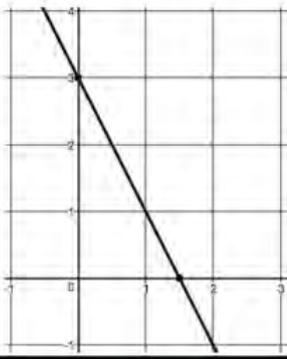
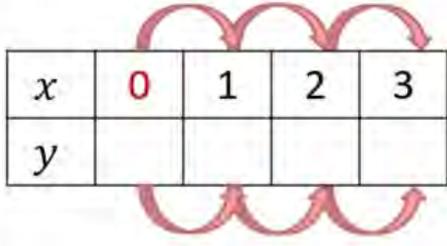
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5. Complete the 'four representations' tables below.
Note: Use the concept corner above to help.

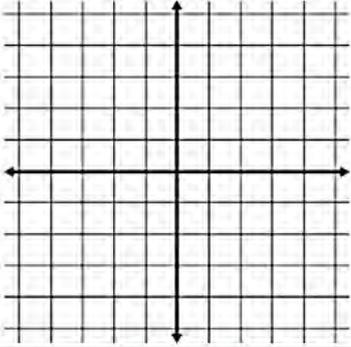
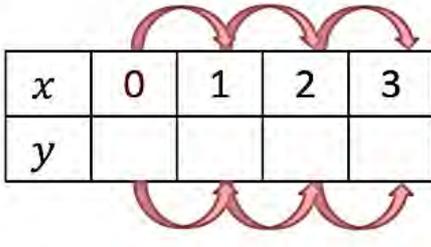
a)

$y = \dots x + 1$																					
<p>A straight line, with gradient, and y-intercept (0,.....).</p>	<table border="1" style="margin: auto;"> <tr> <td></td> <td></td> <td style="text-align: center;">+1</td> <td style="text-align: center;">+1</td> <td style="text-align: center;">+1</td> </tr> <tr> <td style="text-align: center;">x</td> <td style="text-align: center;">0</td> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> </tr> <tr> <td style="text-align: center;">y</td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> </tr> <tr> <td></td> <td></td> <td style="text-align: center;">+2</td> <td style="text-align: center;">+2</td> <td style="text-align: center;">+2</td> </tr> </table>			+1	+1	+1	x	0	1	2	3	y							+2	+2	+2
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x	0	1	2	3																	
y																					
		+2	+2	+2																	

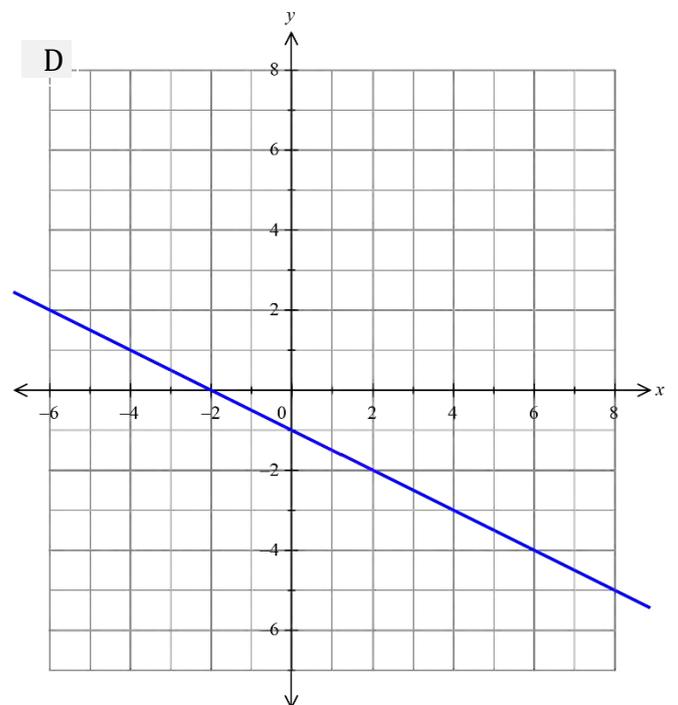
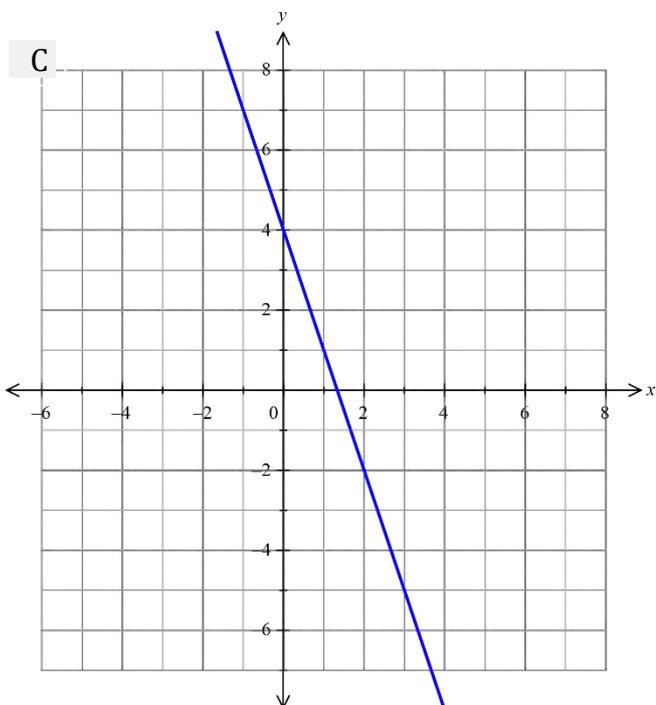
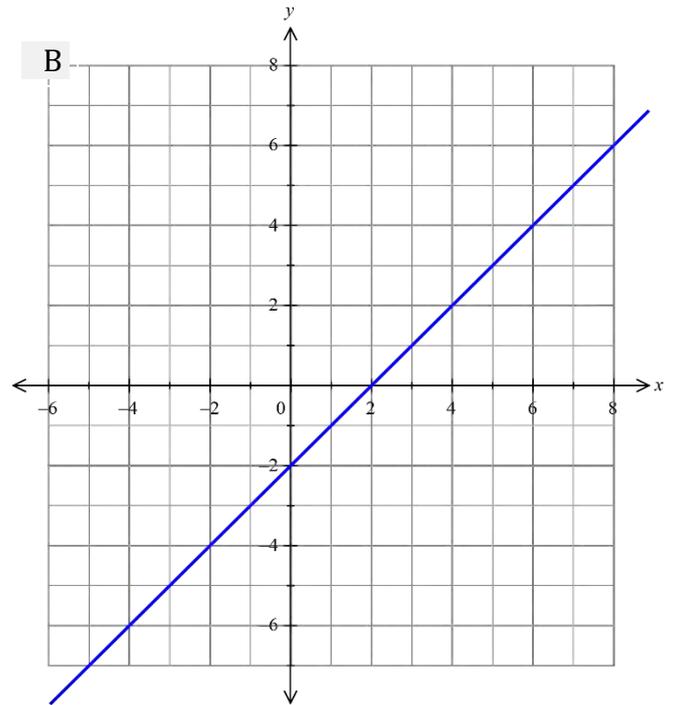
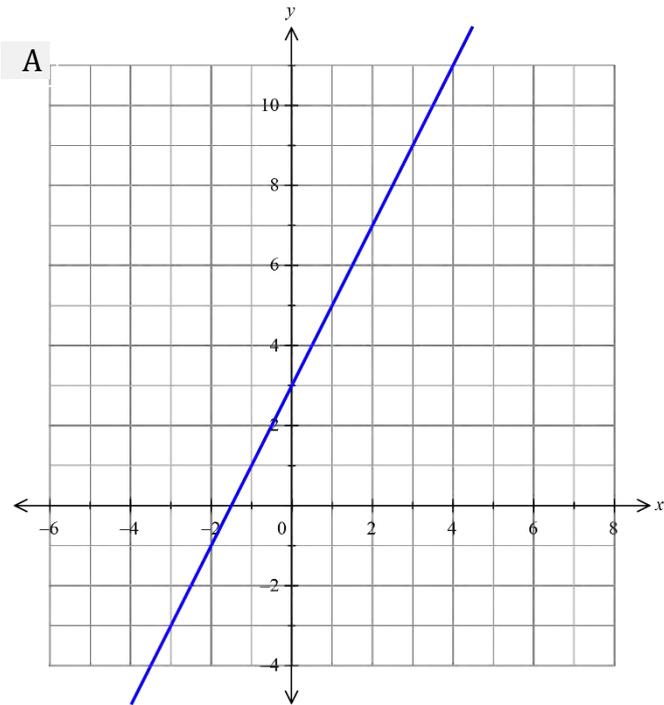
b)

$y = \dots x + 3$											
<p>A straight line, with gradient, and y-intercept (0,.....).</p>	<table border="1" style="margin: auto; border-collapse: collapse;"> <tr> <td style="padding: 5px;">x</td> <td style="padding: 5px; color: red;">0</td> <td style="padding: 5px;">1</td> <td style="padding: 5px;">2</td> <td style="padding: 5px;">3</td> </tr> <tr> <td style="padding: 5px;">y</td> <td style="padding: 5px;"></td> <td style="padding: 5px;"></td> <td style="padding: 5px;"></td> <td style="padding: 5px;"></td> </tr> </table> 	x	0	1	2	3	y				
x	0	1	2	3							
y											

c) Make up your own.

$y = \dots\dots\dots$											
<p>A straight line, with gradient, and y-intercept (0,.....).</p>	<table border="1" style="margin: auto; border-collapse: collapse;"> <tr> <td style="padding: 5px;">x</td> <td style="padding: 5px;">0</td> <td style="padding: 5px;">1</td> <td style="padding: 5px;">2</td> <td style="padding: 5px;">3</td> </tr> <tr> <td style="padding: 5px;">y</td> <td style="padding: 5px;"></td> <td style="padding: 5px;"></td> <td style="padding: 5px;"></td> <td style="padding: 5px;"></td> </tr> </table> 	x	0	1	2	3	y				
x	0	1	2	3							
y											

6. Write down an equation for each line below.



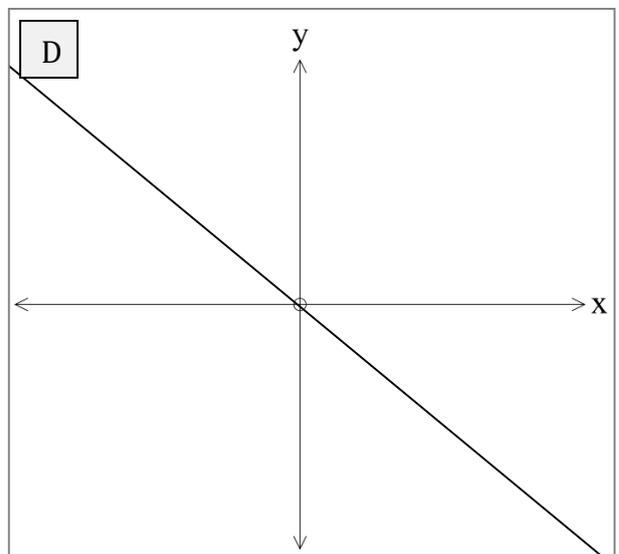
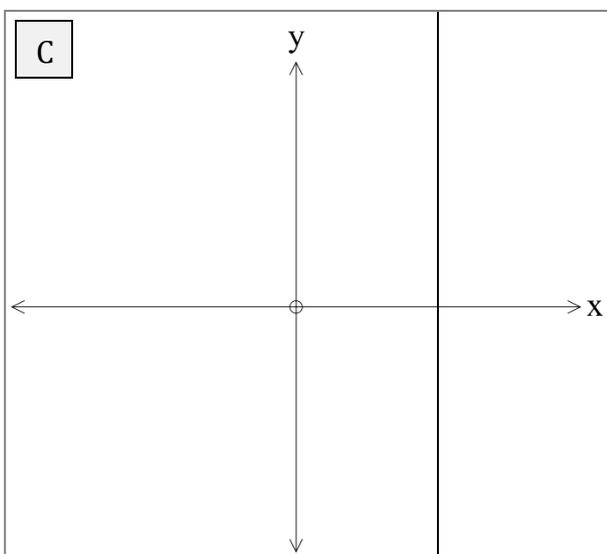
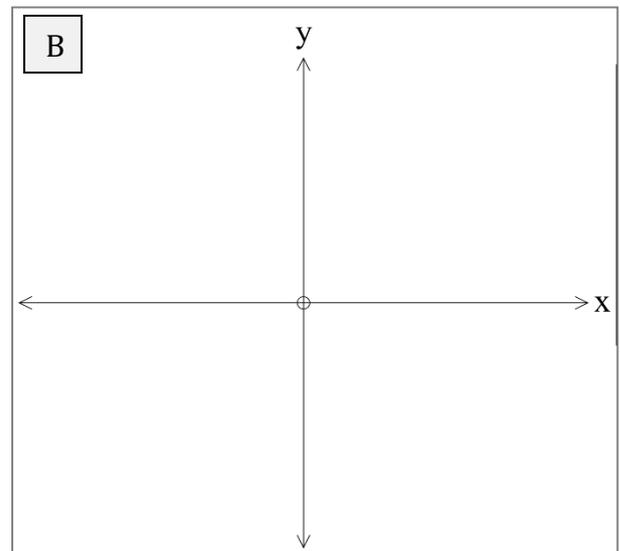
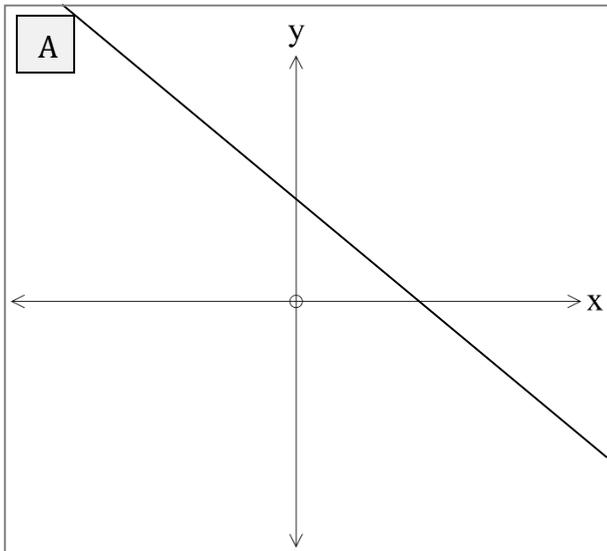
7. Match the equation of the line to the graphs below

$$y = -5x + 7$$

$$y = -2x$$

$$y = 0.5x + 2$$

$$y = 3x - 7$$



Why do graphs A and D appear to be parallel, yet their equations have different gradients?

.....

2.5 Solving problems with straight lines

1. Match up the pairs of lines with the same gradient.

$$y = 4x + 7$$

$$y = 1 - 0.25x$$

$$y = -4x + 3$$

$$y = 2x$$

$$y = -\frac{1}{4}x - 9$$

$$y = 4x - 3.5$$

$$y = 2x + 7$$

$$y = -4x$$

2. Write an equation of a line which is parallel to the line $y = 2x - 4.5$.

3. Sofia draws two line segments. She draws AB between points $A(1, 1)$ and $B(4, 2)$, and CD between points $C(1, -2)$ and $D(-2, -3)$.
Show that the line segment AB is parallel to the line segment CD .

4. Write down an equation of the line that passes through the point $(0, 7)$ and has a gradient of 2.



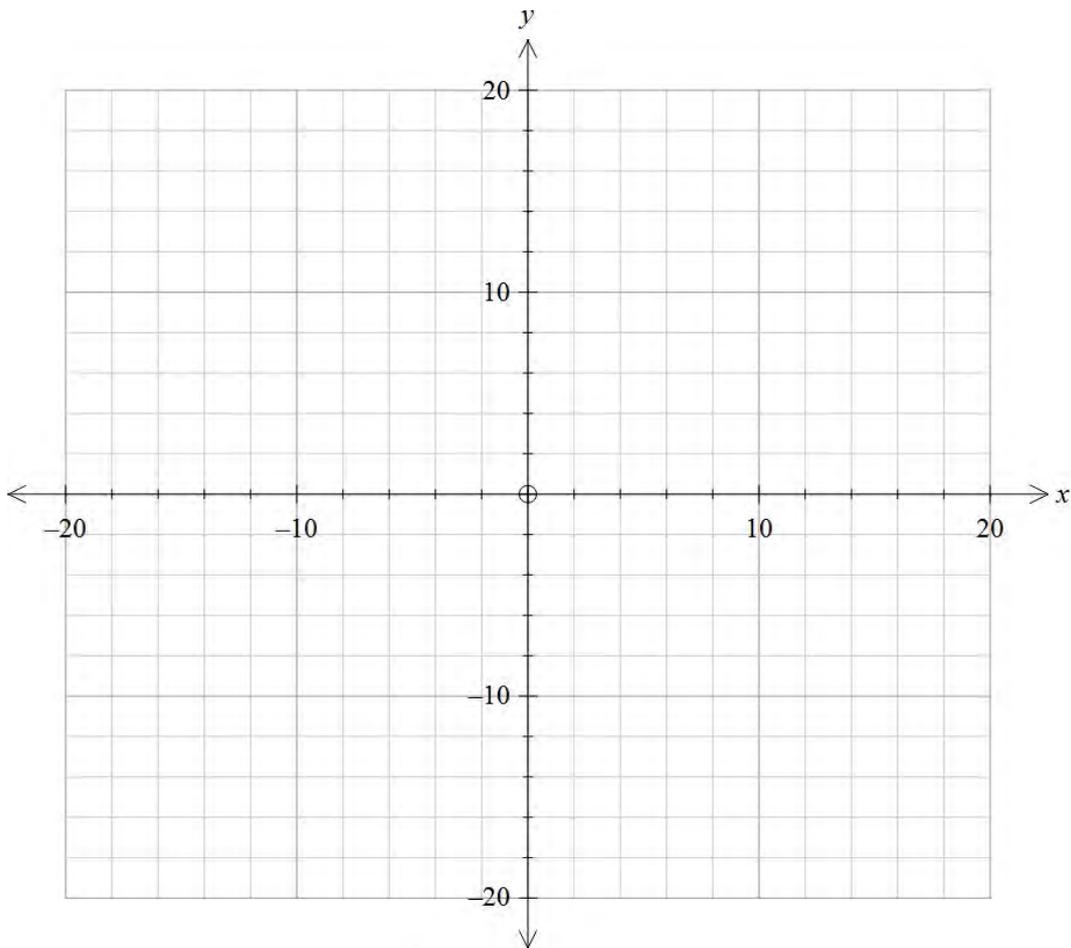
5. Find an equation of the line parallel to the line $y = 2x - 6$ and which passes through the point $(2, -1)$.



6. Find an equation of the line passing through the points $(0, 7)$ and $(-5, 17)$.



7. Find an equation of the line that passes through the points $(4, 4)$ and $(2, -6)$.
You could use the axes below to help.



Reflections

This space is for you to write your reflections on the whole unit on linear graphs.

You may wish to write about:

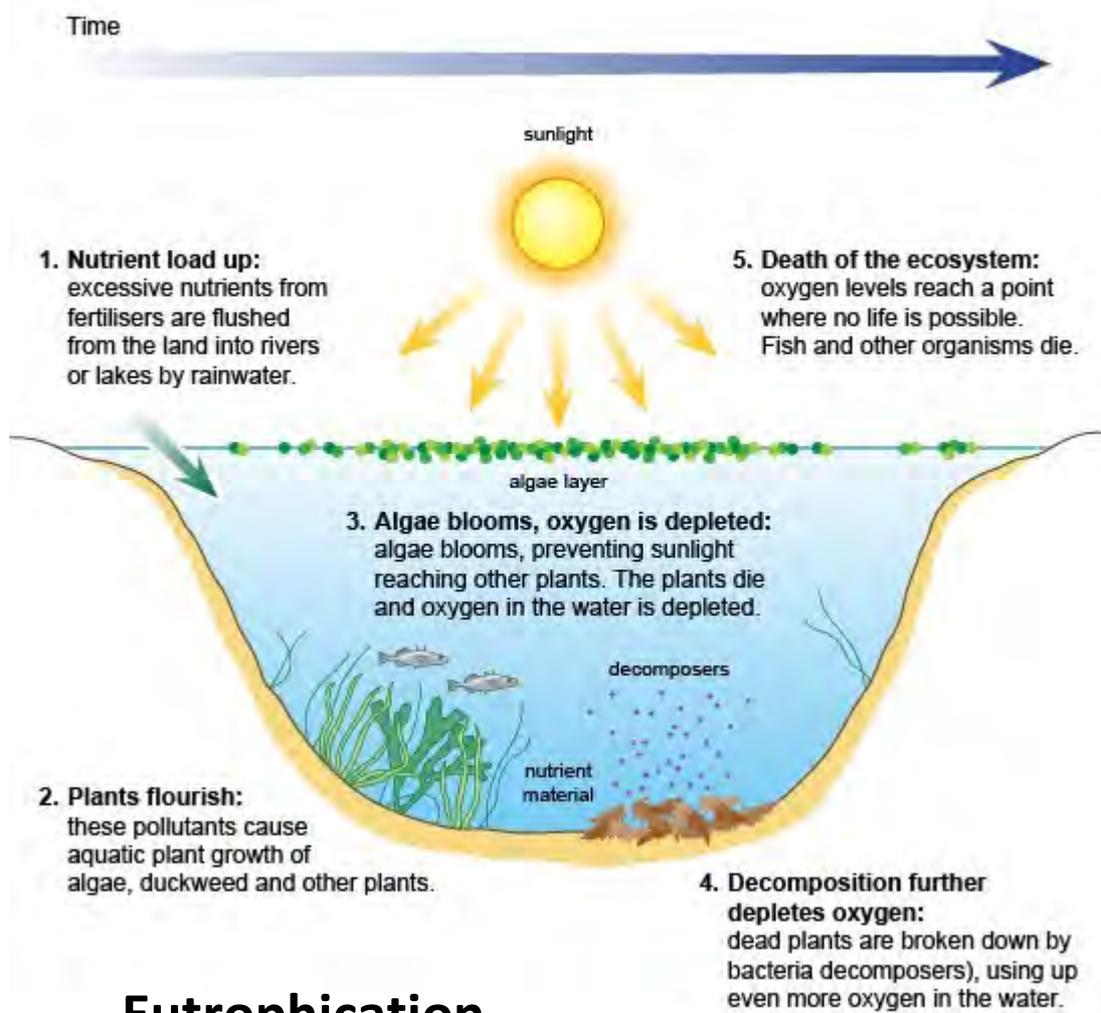
- Things you've learnt
- Things you found difficult
- Other areas of maths you used in this topic
- Topics you need to revisit/revise in the future

Year 11 Science Home Learning Booklet

CB9 - Ecosystems and material cycles

**Use SENECA, BBC Bitesize, revision guides or
any other resource to help answer the
questions.**

**Make sure you attempt the exam questions
before checking the markscheme.**



Eutrophication

Make revision notes for each section

9.1, 9.3	Describe the different levels of organisation from individual organisms, populations, communities, to the whole ecosystem Describe the importance of interdependence in a community.
9.2	Explain how communities can be affected by abiotic and biotic factors, including: a temperature, light, water, pollutants Explain how communities can be affected by abiotic and biotic factors, including: b competition, predation.

9.6	Explain how to determine the number of organisms in a given area using raw data from field-work techniques, including quadrats and belt transects.
9.9	Explain the positive and negative human interactions within ecosystems and their impacts on biodiversity, including: a fish farming b introduction of non-indigenous species C deforestation
9.14	Explain the importance of the water cycle, including the processes involved and the production of potable water in areas of drought including desalination

9.1,
9.3

Describe the different levels of organisation from individual organisms, populations, communities, to the whole ecosystem

Describe the importance of interdependence in a community

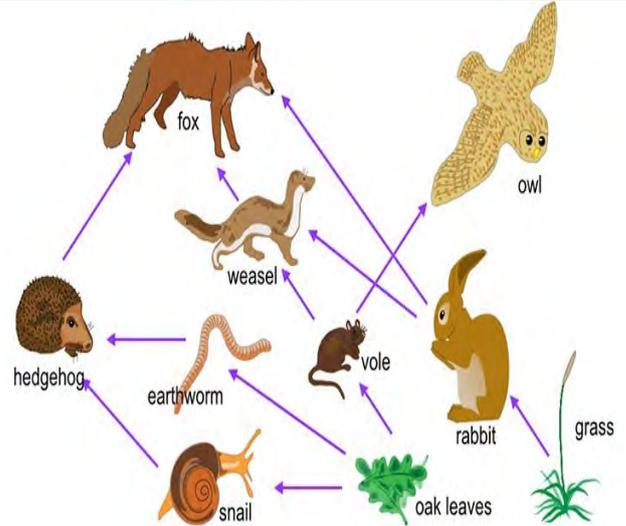
1. Add arrows on the food web to show the direction of energy being transferred (some have been done for you)

2. Label the **producer**, the **primary consumer**, the **secondary consumer** on the diagram. Write the definitions on your notes page.

3. If all the voles disappeared, what would happen to :

a) the number owls?

b) the number of weasels?



9.2

Explain how communities can be affected by abiotic and biotic factors, including: a temperature, light, water, pollutants

Explain how communities can be affected by abiotic and biotic factors, including: b competition, predation

State whether the following are biotic or abiotic factors

Water	
Sunlight	
Predators	
Pollution	
Food (plants or other animals)	
Wind	
Temperature	
Competition	

1. What is a biotic factor? Can you think of any others?

2. What is an abiotic factor? Can you think of any others?

3. What is a herbivore?

4. What is a carnivore?

5. A Fox and a rabbit are running in a field. Which is the predator and which is the prey?

9.6

Explain how to determine the number of organisms in a given area using raw data from field-work techniques, including quadrats and belt transects



How many daisies are there in the quadrat?

If the field is 4x bigger than this diagram— estimate how many daisies are in the field?

Circle the correct answers:

Quadrats should be placed at random/specific places.

This is to obtain a representative/ unrepresentative sample of the field.

This helps to estimate species territory/population.

9.9

Explain the positive and negative human interactions within ecosystems and their impacts on biodiversity, including:
a fish farming
b introduction of non-indigenous species
c deforestation

Write 2 advantages and 2 disadvantage for each of the human interactions listened below

Deforestation



farming



Fish

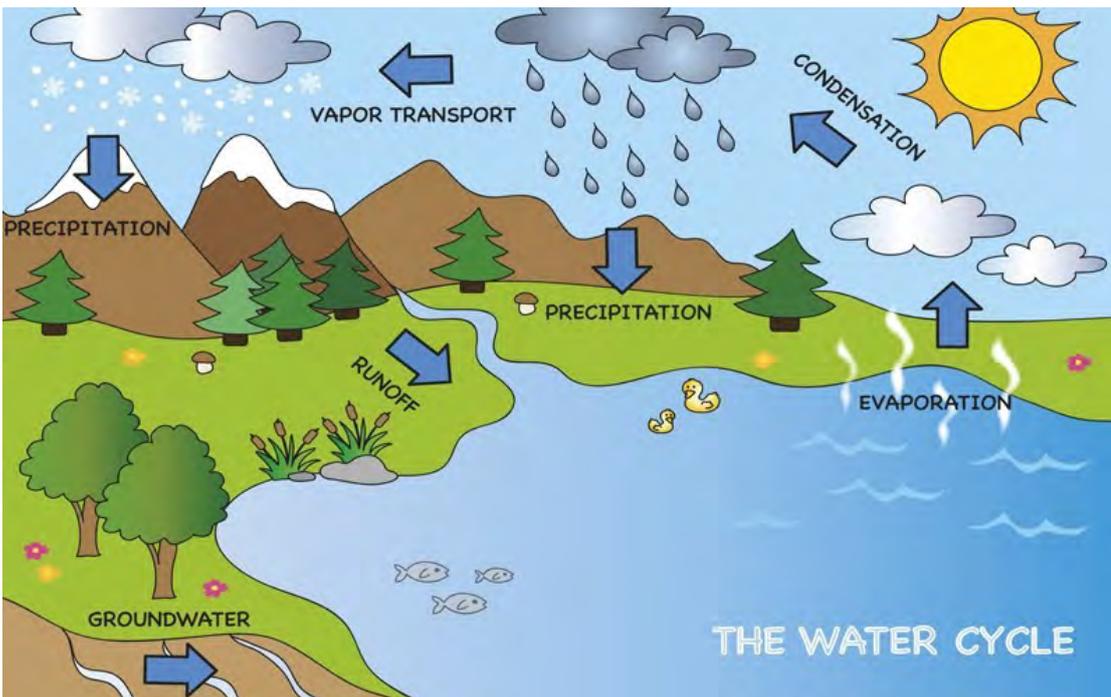
Introduction of Non-indigenous species

Advantages	Disadvantages
1	1
2	2
1	1
2	2
1	1
2	2

9.14

Explain the importance of the water cycle, including the processes involved and the production of potable water in areas of drought including desalination

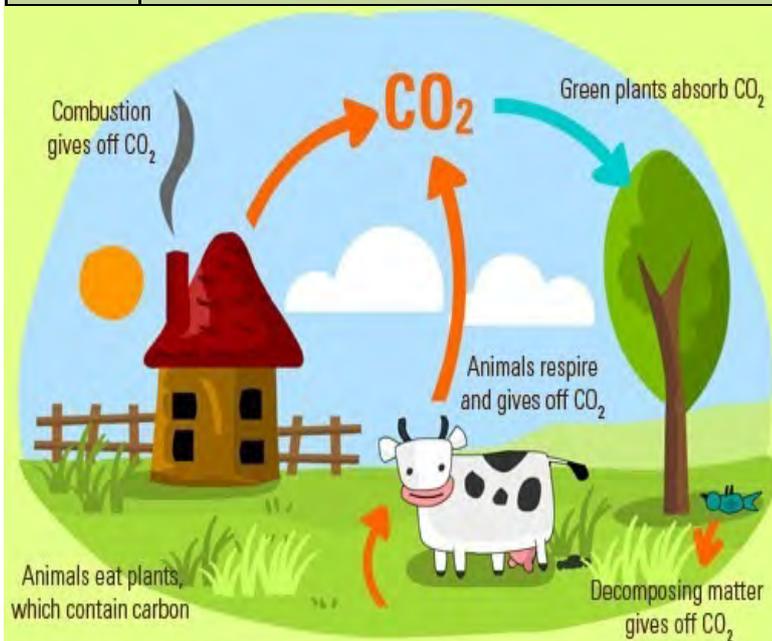
Add the labels to the diagram



- Precipitation
- Vapour
- Transport
- Runoff
- Ground water
- Condensation
- Precipitation

9.13

Explain the importance of the carbon cycle, including the processes involved and the role of microorganisms as decomposers.



1. How does CO₂ move from animals to the atmosphere?
2. How does CO₂ move from the atmosphere to plants?
3. Which process gives off CO₂ ?
4. How does Carbon move into the soil?
5. What is combustion?
6. Recall the respiration equation?
7. What organism causes death and decay?

Answer these short answer questions

1. Where do producers get their energy from?	
2. What is the second level of a food web?	
3. Interdependence is 'where different organisms depend on each other to survive in an ecosystem' True/False	
4. Name two biotic factors.	
5. Name two abiotic factors.	
6. (Herbivore/carnivore) are organisms which only eat plants. An animal which eats both plants and animals is called a (omnivore/carnivore)	
7. What tool can be used to count plants in a given area?	
8. Why is random sampling used?	
9. Name another form of sampling .	
10. Write an advantage of fish farming.	
11. Write a disadvantage of deforestation.	
12. Other than the grey squirrel, give an example of a nonnative species in the UK.	
13. What is the state change of liquid to gas?	
14. Rain, snow and hail are different forms of alliteration/precipitation.	
15. Where does most of the water in clouds evaporate from?	

Q1.

Exam Style Questions

Tuna are carnivorous fish. In the wild, tuna eat smaller fish called mackerel. Some young tuna are kept in fish farms.]

(i) Explain why fish farmers keep the fish confined in netted areas.

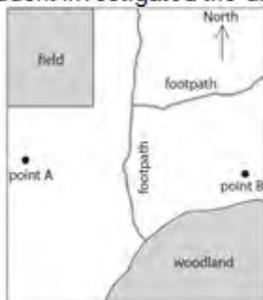
(2)

(ii) Give **one** reason why there is an increase in the number of fish farms in the world today.

(1)

Total for question = 3 marks)

Q2.
A student investigated the distribution of poppy plants in a park. Figure 12 shows a sketch of the park and a diagram of a poppy

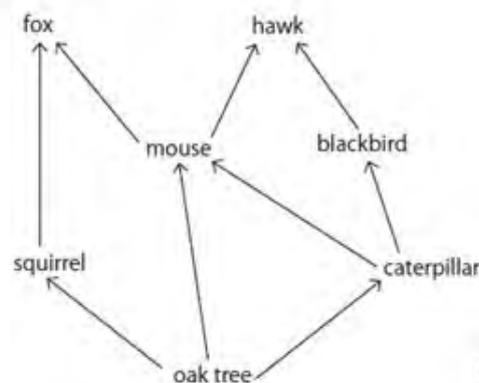


plant.

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The student placed a 1 m² quadrat at 10 metre intervals between point A and point B and recorded the number of poppy plants in each quadrat.

Figure 14 shows part of a food web for the woodland.



State **two** effects on this food web if the number of mice decreases.

(2)

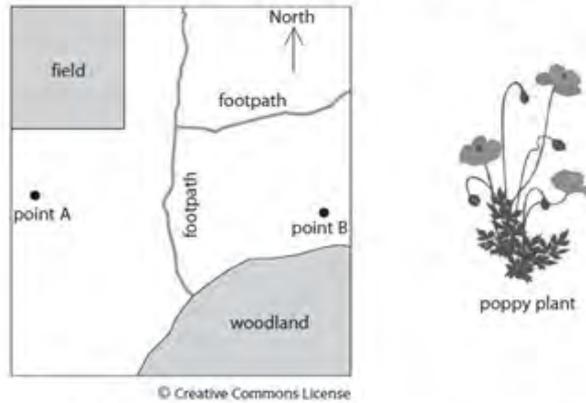
1.....

2.....

(Total for question = 2 marks)

Q4.
Q3

A student investigated the distribution of poppy plants in a park. Figure 12 shows a sketch of the park and a diagram of a poppy plant.



The student placed a 1 m² quadrat at 10 metre intervals between point A and point B and recorded the number of poppy plants in each quadrat.

The woodland is a protected conservation area.

Explain why this woodland increases the biodiversity of the park.

(2)

.....

.....

.....

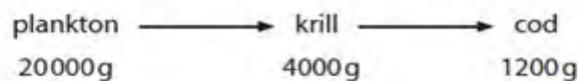
(Total for

question = 2 marks)

Q4.
Q5.

Plankton, krill and cod are found in the Arctic ocean.

Figure 5 shows the mass of organisms in an area of the Arctic ocean.



Large amounts of krill are now being caught to produce krill oil as a dietary supplement for humans.

(i) Explain how this will affect the cod.

(2)

.....

.....

.....

(ii) Give **one** other factor that could affect the number of krill in the Arctic ocean.

(1)

.....

.....

(Total for question = 3 marks)

Mark Scheme

Q1.

Question Number	Answer	Additional guidance	Mark
(i)	<p>An explanation that combines identification - application of knowledge (1 mark) and reasoning/justification - application of understanding (1 mark):</p> <ul style="list-style-type: none"> • to restrict movement (1) • so less energy is lost (1) <p>OR</p> <ul style="list-style-type: none"> • to prevent predators entering (1) • so fish not harmed / higher yield (1) 	accept other relevant explanations	(2)
Question Number	Answer	Additional guidance	Mark
(ii)	<p>increasing world population / humans eating a high protein diet / increase preference for fish protein</p>	accept other relevant reasons	(1)

Q2

Question number	Answer	Additional guidance	Mark
	<p>Any two from:</p> <ul style="list-style-type: none"> • increases the number of caterpillars / squirrels (1) • decreases the number of foxes / hawks (1) • increases number of acorns available / oak tree grows better (1) • increases the number of blackbirds (1) 	accept other feeding relationships as shown in the food web	(2)

Q3

Question number	Answer	Additional guidance	Mark
	<p>An explanation that combines identification – application of knowledge (1 mark) and reasoning/justification – application of understanding (1 mark):</p> <ul style="list-style-type: none"> • woodland provides a different type of habitat (1) • allows different {animal/plant} species to live in the park (1) 	<p>accept the idea that human intervention is controlled</p> <p>accept specific example e.g. nesting site for birds</p>	(2)

Q4

Question number	Answer	Mark
(i)	<p>An explanation that combines identification – application of knowledge (1 mark) and reasoning/justification – application of understanding (1 mark):</p> <ul style="list-style-type: none"> • number of cod would decrease (1) • due to {smaller amount/limited/no} food supply (1) 	(2)

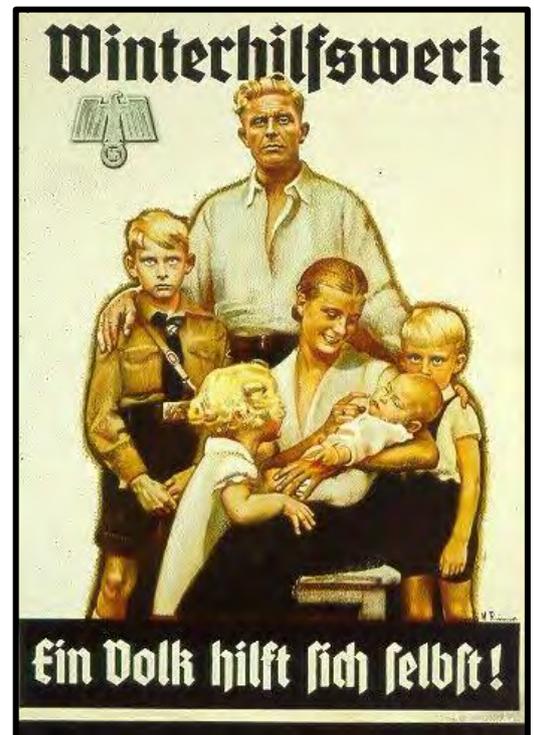
Question number	Answer	Additional guidance	Mark
(ii)	<p>Any one from:</p> <ul style="list-style-type: none"> • predation (1) • competition (1) • disease (1) • pollution (1) 	accept other environmental factors	(1)

AQA GCSE HISTORY:

Paper 1 Section A: Period Study

Germany 1890-1945: Democracy and Dictatorship.

Revision Booklet



Name:.....

Teacher:.....

Revision checklist:

	Topic	Revision tasks completed (Y/N)	RAG your confidence	Checked by teacher?
1	Germany under Kaiser Wilhelm II			
2	The Impact of the First World War			
3	The creation of the Weimar Republic			
4	Political crisis 1919-23			
5	Economic crisis 1923			
6	Solving the crises			
7	The Golden Years			
8	The Impact of the Great Depression			
9	How did the Nazis come to power?			
10	How did the Nazis secure their power?			
11	Hitler's 'economic miracle'			
12	Young people in Nazi Germany			
13	Women in Nazi Germany			
14	Christianity and the Nazis			
15	Jews and the Nazis			
16	The Final Solution			
17	Art and Culture under the Nazis			
18	Fear and Repression			
19	Resistance and Opposition			
20	Timeline			
21	Exam style questions			

TASK 1: Germany under Kaiser Wilhelm II

Information:

Before 1871, Germany had not existed as a country. Instead, there were lots of independent states which were loosely linked together based on culture and language. In 1871, the states joined together to create the new nation-state of Germany. This was ruled by an Emperor, or **Kaiser**.

The Kaiser

In 1888, Kaiser Wilhelm II became the leader of Germany. He was very **militaristic** and **imperialistic** - he wanted to build Germany's army and navy, and to increase the size of its empire. He didn't rule by himself, the Kaiser had a government (the **Reichstag**) who discussed and voted on new laws and a chancellor to be the chief minister. However, the Kaiser could choose to ignore the advice of the Reichstag and just make laws by himself - which Wilhelm often did. Wilhelm is often considered a bit mentally unstable, impatient and rude. Nevertheless, he did succeed in making Germany into an **Industrial power** - one of the most important Industrial powers in Europe.

Weltpolitik and the Navy Laws

Kaiser Wilhelm II wanted a 'place in the sun', and to do this he created a new policy called '**Weltpolitik**'. This was the idea that Germany would have more influence on world decisions, as well as gain a bigger empire. Similarly, to increase the size of his navy the Kaiser passed a series of **Naval Laws** between 1898 and 1912. These laws saw the size of the navy increase dramatically, however to pay for this a lot of money was borrowed from other countries and taxes were raised.

Opposition to the Kaiser

This led to growing opposition to the Kaiser's government. Many workers began to feel that they didn't have enough of a say in how the country was run, and that the working conditions they had to put up with were unfair. To try and improve this, workers began to form **trade unions** to organise strikes and try to force the Kaiser to give them better rights. Similarly, inside the Reichstag a new political party developed - the **Social Democratic Party**. They campaigned for socialism - the idea that there should be better rights for ordinary people and that the power should not only be with the wealthy. Some wanted to start a revolution against the Kaiser, whilst others only wanted gradual reform. This had the potential to become a big problem for the Kaiser's government.

Tasks:

Answer the following questions based on the information on the previous page:

1. Who ruled Germany from 1871?

.....

2. Which two key words are used to describe the Kaiser?

.....

3. What was the name of the German government?

.....

4. What was Wilhelm's personality?

.....

5. What was Weltpolitik?

.....

6. What did the Navy laws do?

.....

7. How did workers try to make the Kaiser give them better rights?

.....

8. What did the Social Democratic Party want?

.....

Which do you think was the bigger challenge to the Kaiser's government, the Social Democratic Party or the trade unions? Explain your thoughts.

.....
.....
.....
.....
.....
.....
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.....
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.....

TASK 2: The Impact of the First World War

Information:

From 1914-1918 Germany were involved in the First World War, eventually losing about 2.5 million people. Initially there was great enthusiasm for the war, but by 1915 that began to waver and by 1916 the German people were calling for the government to end the war.

By 1918, the **British Naval Blockade** had succeeded in starving Germany of food and resources. The winter of 1917 is often called the '**Turnip Winter**', as there was nothing else left for people in Germany to eat. The German army was also being defeated by the allies by the summer and autumn of 1918. There were calls for the government to become more democratic, however it all came too late. On 28th October 1918 a group of German sailors **mutinied**. This means that they went against their orders as they didn't want to be part of a lost war. News of the mutiny spread, and people began to protest against the war and government. When the military were sent to stop the protests, they joined in - they were also fed up of the war. Eventually this became a **revolution**, as all over Germany the country was in chaos. On 9th November the Kaiser was forced to **abdicate**, and on 11th November the **armistice** was signed by the temporary government led by Friedrich Ebert, head of the SPD.

WWI had a devastating impact on Germany, below are some ways this can be seen:

- Germany had lost approximately 2.5 million people (including military and civilian deaths)
- Germany had borrowed money from abroad to pay for the war, they would need to pay all of this back.
- There was a growing divide in German society, whilst some factory owners made a fortune from selling weapons, many workers had restrictions placed on their wages and became poorer.
- German factories had only been producing weapons and now became useless as the war ended, unable to produce goods to make Germany money.
- There was now instability in government due to the mutiny and revolution.
- Germany had lent money to its allies, but as they had also been defeated it was doubtful they would get that money back.
- Many people felt Germany could have won the war and blamed the politicians (November Criminals) for stabbing Germany in the back.

- Women had been working in factories during the war, which some people felt challenged German traditional values.
- The war had left 60,000 war widows and 2 million children without fathers - the government would have to pay war pensions for all of these people.

The treaty of Versailles

To formally end the war, the Treaty of Versailles was signed in 1919. The new German government simply had to accept the terms without any say in them. The treaty humiliated Germany and many people felt it was unfair - later groups like the Nazis would use the hatred of the treaty as a way in to power. The key ideas of the treaty can be easily remembered through the acronym BRAT.

- **B - Blame**
 - Germany had to accept full responsibility for causing WWI, which meant they would have to pay the full cost of the war.
- **R - Reparations**
 - This is the money Germany had to pay - £6.6 billion! This is a huge amount of money, one which wouldn't be paid off until 2010!
- **A - Army**
 - Germany was only allowed to have a small army of no more than 100,000 soldiers. As well as this, they could only have 6 battleships, 0 submarines and no tanks or air force. They were also banned from ever uniting with Austria again.
- **T - Territory**
 - Germany had to surrender all of its colonies to the winning countries, officially ending their empire. As well as this, large areas of land were to be given to France, Poland and Czechoslovakia. Finally, no German soldiers were allowed to enter the area next to France (the Rhineland) - it was made into a demilitarised zone.

Tasks:

Complete the table below to clarify the different ways Germany was impacted by the First World War

Economic Impact (anything to do with money)	Social Impact (changes to life style)	Political Impact (changes to the way Germany was ruled)

What does the source below suggest about the treaty of Versailles? Complete the sentences.



In the source I can see

.....

This suggests that the treaty of Versailles was

.....

This links to my knowledge that

.....

TASK 3: The Creation of the Weimar Republic

Information

After the end of WWI, the temporary government needed to decide how Germany was going to be ruled from now on. The leader of the social democratic party (**Friedrich Ebert**) became temporary ruler of Germany. He quickly set about trying to improve housing and food supplies, as well as promising the Germany would be a **democratic** republic. This meant that instead of a Kaiser, the German people would elect their leader. In January 1919 elections were held, and Ebert was voted as the President. The new government was created in a small town called Weimar (because there was too much unrest in Berlin), which is why it's known as the **Weimar Republic**.

The Weimar Republic had four levels of government set out in a new constitution in 1918. At the top was the **President**, he would be elected every seven years and be in control of the military. He would only intervene in the running of normal government in a time of crisis, as established in article 48. The day-to-day rule was the **Chancellor**. They were chosen by the President, usually from whichever party was the strongest at the time. They would be responsible for taxes, law and order and other day-to-day needs. However, in order to pass laws they needed the support of the **Reichstag**. This was the parliament, with MP's elected every four years. They were elected by the fourth level - the **German people**. Everyone over the age of 20 could vote, and they were allowed freedom of speech about the government.

Proportional Representation

The system of voting used by the Germans was called **proportional representation**. This meant that if a party got 20% of the votes across Germany, they would get 20% of the seats in the Reichstag. Whilst this seems like a fair system, it became problematic in Germany. With over 20 different political parties, this system resulted in no party having significantly more power than any other, which led to constant arguments and debates. With no majority, it became very hard to get anything done!

TASK 4: Political Crisis 1919-23

Information

It was not smooth sailing for the new Weimar Republic. Many people in Germany were opposed to the government for various reasons. Some felt the reforms did not go far enough and wanted to establish a communist style of rule (far left wing). Others blamed the government for losing the war and wanted a strong leader to bring Germany back to her old power (right wing). Between 1919 and 1923 there were various attempts to overthrow and destabilize the government:

- The Spartacist Uprising
 - In January 1919, before the Weimar Republic had even been formally established, a **communist** group called the Spartacus League tried to start a revolution. They wanted to push the new government to be communist, meaning that everyone would be treated equally. Led by **Rosa Luxemburg** and Karl Liebknecht, the group successfully captured an area of Berlin. However, Ebert sent in the **Free Corps** to stop the revolt. These were ex-soldiers who blamed the communists for Germany's defeat. After 3 days of violent fighting, the Free Corps arrested Luxemburg and Liebknecht and murdered them to end the revolt.
- The Kapp Putsch
 - In March 1920 a right wing group tried to take over Germany. Led by a man called **Wolfgang Kapp**, he gathered 5000 Free Corps and police and took over Berlin. The Weimar government fled from the city leaving Kapp in charge. However, the workers went on **strike** - stopping all electricity, gas and trains. Kapp was quickly forced to give up and fled abroad.
- The Red Rising in the Ruhr
 - Straight after the Kapp putsch, left wing workers rebelled against the government in the **industrial area** of Germany called the Ruhr. They wanted **communism**, hence why they were called 'red'. The Government again sent the Free Corps to deal with the rebellion and over 1000 workers were killed.
- The Munich Putsch
 - In 1923, a small right wing party called the **National Socialist German Workers Party (NSDAP)** tried to take power from Munich, a town in the south of Germany. The party was led by Adolf Hitler - he had joined it a few years earlier and rapidly became the leader

due his charismatic speaking. He had set up a private army of supporters known as **Stormtroopers (SA)**. They were thugs in brown shirts who beat up Hitler's opponents. By 1923, Hitler felt that the party had grown big enough to seize power. On 8th November 1923 Hitler fired a shot at the ceiling in a beer hall and announced that he was taking over the region of Bavaria, before marching on Berlin. Ex WWI General Ludendorff announced his support for Hitler and the SA took control of the government buildings. The following morning, Hitler marched his supporters out onto the streets. They were met by the police and after a short gun battle, 16 Nazis and 3 police officers were dead. Hitler was arrested and put on trial. However, he used his trial to become a well-known figure - impressing the judges and other right wing supporters. He was in jail for just 9 months, during which time he wrote 'Mein Kampf' (my struggle) - detailing his aims for power.

Tasks:

1. Give two examples of reasons that people were not satisfied with the changes brought about by the Weimar Republic:

-
.....
.....
-
.....
.....

2. Complete the table on the following page to summarise what each attempted uprising was, whether it was left-wing or right-wing, and how significant you think it was (out of ten)

Uprising	What happened?	Was it Left-wing or Right-Wing	How significant was it /10?
The Spartacist Uprising			
The Kapp Putsch			
The Red rising in the Ruhr			
The Munich Putsch			

TASK 5: Economic Crisis 1923

Information

In 1922, Germany failed to make a reparation payment due to its ruined economy. The French and Belgians didn't believe that Germany couldn't pay, so they decided to take what they were owed by force. 60,000 French and Belgian soldiers marched into the area of Germany called **the Ruhr** and took control. This was a highly **industrial area** of Germany - the occupiers took over the factories, mines and railways and took food and goods from shops as payment for reparations.

In response, the German government ordered all workers in the Ruhr to go on **strike** - to stop working and not help the French/Belgians. The government needed to pay these strikers, so they decided to **print money**. However, the workers began to spend this money quickly, which led shopkeepers to put their prices up. In response, the government printed even more money to meet the rising costs. This kept happening, and eventually caused **hyperinflation** where there was so much money that it became worthless. Workers had to carry wages in wheelbarrows, and the prices changed so quickly that you had to go straight from work to the shops just to afford bread. As an example, in 1921 a loaf of bread had been four marks, in January 1923 it was 250 marks and by November 1923 it was 201,000,000,000 marks!

This had a huge impact on Germans. People who had huge savings lost all of their money as it became worthless, many businesses collapsed and pensions could no longer sustain elderly people. However, it became much easier to pay back debts as money lost value. Many people could not afford basic necessities like food leading to chaos in Germany.

Tasks:

1. Complete the story board on the following page to show the causes and consequences of the economic crisis of 1923.

1. Germany failed to pay back its reparations to France	2. France and Belgium invade the Industrial area of the Ruhr
3. The German government orders the workers to go on strike to hinder the French/Belgians	4. The German government print money to pay for the strikers
5. Prices slowly begin to rise as workers spend the new money quickly	6. Hyperinflation led to workers having to carry wages in wheelbarrows as costs were so high
7. Many people lost all of their savings and many businesses collapsed	8. For some people, it was a good thing as they could easily pay back debts.

TASK 6: Solving the crises

Information

In 1923 the Weimar Republic was facing both political and economic threats, as seen in tasks 5 and 6. To try and solve these problems, the government turned to the Foreign minister **Gustav Stresemann**. He had a number of solutions for Germany's main problems:

Issue 1: Hyperinflation.

- To solve this issue, Stresemann immediately stopped printing money. He recalled the old marks and created a new currency called the **Rentenmark**. This would later become the Reichsmark. This created a new, stable currency which was quickly accepted. However, people who had lost out due to hyperinflation never got their money back and often blamed the government for this.

Issue 2: The Occupation of the Ruhr

- Stresemann arranged for the USA to lend money to Germany, so that they could then pay the reparations. This was known as the **Dawes plan**. It also worked well for America as France could now pay back the loans they'd taken from America during the war. This convinced the French and Belgians to leave the Ruhr, however some Germans felt it made Germany too dependent on the USA. It was later extended through the **Young plan** (1929) which lowered the reparations from £6.6 billion to £1.6 billion.

Issue 3: International Image

- After the crises Germany was seen as a weak country. To improve this, Germany first signed the **Locarno pact** to promise peace with Britain, France, Belgium and Italy. In 1926 they joined the **League of Nations**. Finally in 1928 they signed the **Kellog-Briand Pact** - agreeing never to go to war unless they were invaded. Some felt this didn't go far enough as Germany didn't gain back any of the land lost in the Treaty of Versailles.

Issue 4: German industry was in trouble

- To improve the German economy Stresemann used some of the money from the Dawes plan to build new factories, houses, schools and roads. This gradually helped to increase the German economy - though it still relied on American loans.

Tasks:

1. In your own words, complete the table below:

Issue number:	Describe the problem	Describe Stresemann's solution	How effective was the solution /10?
1			
2			
3			
4			

2. Complete this 4 mark exam style question: Describe two problems faced by the Weimar Government between 1919 and 1923.

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TASK 7: The Golden Years

Information:

The period between 1923 and 1929 is often called the 'Golden Age' for German culture. New forms of art, literature, cinema and architecture were embraced by many as people wanted to experiment with new things after the horrors of the war and hyperinflation. The following bullet points summarise some of the key changes in culture during the 1920s.

- Cinema - became very popular as a new form of entertainment.
- Nightlife - operas, theatre and cabaret were the entertainment of choice. As well as this, there was a lot of American **Jazz** music, vulgar songs and scantily clad dancers on stage - as well as a surge of **transvestite** performers.
- Literature - there were over 120 newspapers and magazines to choose from on many different hobbies.
- Art - new styles like **avant-garde** art began to flourish, with scenes to try and make people think about current events, rather than just beautify them. Otto Dix was particularly important for this.
- Design - **Bauhaus** architecture became popular, this was about modern, simple and practical designs.

Whilst many people loved these changes, others wanted a return to a more traditional Germany with Christian morals, rather than these sex-obsessed and corrupt forms of entertainment.

Tasks:

Look at the following source - what can you suggest from it about Germany in the 1920s? Try to think of at least 4 things you could say about it.



TASK 8: The Impact of the Great Depression

Information:

In 1929, the fun ended. The Wall Street Crash in the USA resulted in a worldwide depression. Due to Germany's reliance on the USA through the Dawes plan, Germany was hit particularly hard. Americans stopped buying German goods, which meant many factories had to shut down as they were not selling anything - this led to millions of people losing their jobs. On top of this, American banks demanded that Germany repay the loans from the Dawes Plan, which made Germany **bankrupt**. At its worst, approximately **6.1 million** Germans were unemployed. With so much unemployment, many German families could not afford to eat, resulting in starvation. This unemployment and hunger led to more people thinking they needed something to change - and to people blaming the Weimar Republic for not being able to solve the issues. Desperation led to people hoping for a saviour - and many began to look to the political extremes. The Communists of the far left and the Nazis on the far right each promised **radical solutions** which attracted many desperate people.

Task: GCSE style question:

In what ways were the lives of the German people affected by the Great Depression? 8 marks

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TASK 9: How did the Nazis come to power?

Information:

In 1928 the Nazis were still only the 8th most popular party in Germany. However, by 1932 they had become the most popular with 14 million votes. There were a number of key factors which had led to their increased popularity:

- **The Great Depression** - Hitler jumped on the opportunity that the depression provided. He promised that he would create jobs and provide food for the masses. He also used the opportunity to blame the Jews and Communists for the problems Germany was facing - people were so desperate that they were now willing to listen to these ideas. He promised fair wages for farmers, new jobs and protection for business - something for all levels of society.
- **The weakness of the Weimar government** - because of proportional representation, the Weimar government struggled to change anything. The chancellor kept changing and when a planned idea to seize the land of the rich fell through, it seemed that the government wasn't working.
- **Hitler's charisma** - Hitler was excellent at making speeches, he was able to make people believe that he was trustworthy and could make Germany a great nation.
- **The Fear of Communists** - The communist party also gained support due to the depression with people looking to take land from the rich. This led to many middle and upper class Germans turning to the Nazis out of fear of the communists, as the Nazis promised to deal with the Nazis.
- **Tactics of the Nazi party** - The Nazis used propaganda through posters, radio, leaflets and newspapers to get their message across. They also carried out mass rallies and parades to show off their power. More dangerously, the SA was used to beat up political enemies and try to intimidate people into voting for the Nazis.

Becoming Chancellor

Despite the enormous growth of support for the Nazis, President Hindenburg didn't want to make Hitler chancellor. After the 1932 election **Von Papen** was made chancellor. However, because the Nazis were the largest party Von Papen couldn't make any laws, so he resigned. The next chancellor was Kurt von **Schleicher** - another centrist politician. However, he also quickly resigned. On 30th January of 1933 Hindenburg had no choice; he made Hitler chancellor - hoping that he would be easy to control.

Tasks:

1. Complete the table below to consider all of the different key reasons for the Nazis gaining power by 1933:

	Describe the reason	Why did this encourage people to vote for the Nazis?	How significant do you think this was? Rate /10.
The Great Depression			
Weakness of the Weimar Government			
Hitler's charisma			
Fear of Communists			
Nazi party tactics			

2. Which factor do you think was the most important in the Nazis gaining supports and why?

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TASK 10: How did the Nazis secure their power?

Information:

After being made Chancellor, Hitler quickly tried to secure his power. He called a new election for March 1933, hoping that it would increase the Nazi majority in the Reichstag. He also began to use more newspapers and radio stations as propaganda. On 27th February 1933, the week before the election was due to take place, an important event happened. The Reichstag burned down. A young communist called Marinus Van der Lubbe was arrested and blamed for the fire - Hitler used this opportunity to increase the fear of communists and declare a 'crisis'. This event was known as the **Reichstag Fire**. After the fire, Hitler asked for an emergency '**protection law**' to be created to deal with the growing 'crisis'. Hindenburg agreed, and in March 1933 the law for 'the protection of the people and the state' was passed. This law banned communists from taking part in the election campaigns, and because of this Hitler got even more votes in the March election than before.

One of the biggest changes came on 23rd March 1933. Hitler managed to convince politicians from the Centre party to join with him out of fear of the Communists, giving Hitler the majority he needed. He used this majority to pass the **Enabling Act** - a law which gave him the power to make laws without having to listen to the Reichstag. After this, he quickly began to dismantle German democracy. In April he put Nazis in charge of all local areas and created the **gestapo** to find political enemies. He also established the first concentration camp for such political prisoners. In May Hitler banned all trade unions, removing power from the workers. In July of 1933 Hitler went as far as to ban all other political parties - now only the Nazis were allowed, making Germany a 'one-party state'.

The final move in Hitler's bid for total domination came on 30th June 1934. By this time Hitler had secured most of his power, but the SA and the army were still not totally loyal to him. Hitler decided to deal with this issue ruthlessly. Hitler had **Ernst Rohm** (the leader of the SA) murdered, along with 400 other political enemies. This was known as the **Night of the Long Knives** and it left Hitler in total control of the Nazi. He created the SS (under Heinrich Himmler) to act as his personal security, and help create the police state. Hitler was open about the events of the Night of the Long Knives, to the extent that he normalised the idea of state-sponsored murder to 'protect the people'. Finally, on 2nd August 1934 President Hindenburg died. Hitler chose to merge the positions of chancellor and President into one all powerful role - **the Fuhrer**.

Tasks:

Complete the story board and explanations below to summarise how the Nazis increased their power.

Event	Drawing of the event	Why did this increase the power of the Nazis?
The Reichstag Fire		
The Enabling Act		
April - July 1933		
The Night of the Long Knives		
The death of Hindenburg		

TASK 11: Hitler's 'Economic Miracle'

Information

As soon as the Nazis came into power, Hitler began to introduce new policies to improve Germany's economic situation.

- **National Labour Service:** Also Known as the **RAD** (Reicharbeitdienst). This was the scheme which meant all men between 18 and 25 had to spend 6 months working for the state. The work included mending hedges, planting forests and digging drainage ditches (amongst others). They had to wear uniforms and live in camps and were paid very little, however they were given free meals.
- **Public Work Schemes:** Hitler introduced many new big schemes to help reduce unemployment. For example, he ordered the creation of many new **autobahns** (motorways) - by 1938 3800 km had been built and nearly 100,000 people were employed in the schemes. New hospitals, schools and other essentials were also built to provide work.
- **Rearmament:** Despite it being made illegal in the Treaty of Versailles, Hitler created jobs by increasing the size of the German military. This led to new jobs in factories building planes and tanks. On top of this, from 1935 **conscription** was introduced - this meant that all men between 18 and 25 were forced to join the armed forces for at least 2 years.
- **Invisible Unemployment:** Some historians argue that the unemployment figures in Nazi Germany cannot be trusted due to Hitler's policy of invisible unemployment. This meant that many women were not included in figures if they stopped work to have a family. Also, many Jews who lost their jobs were not counted as part of the unemployment figures.
- **Self-sufficiency (Autarky):** Hitler felt that a key reason behind Germany's recent problems had been an over-reliance on other countries such as the United States. To stop such problems happening again, he wanted to make Germany self-sufficient. This would mean Germany would produce everything it needed to survive, without having to rely on others. The first economic minister was **Hjalmar Schacht** - he improved the economy but still relied on trade from many countries, especially South America. Schacht was sacked and replaced by **Hermann Goering**. Again,

Goering was able to increase jobs and armaments but he still relied on other places - so in 1939 he tried new ways of making Germany self-sufficient. He found substitutes for items that could not be grown/made in Germany, such as making petrol from coal, make up from flour and coffee from acorns.

- **The German Labour Front:** This was the organisation used by Hitler to replace the old trade unions (to help protect and promote the rights of workers). It is also known as the **DAF** (Deutsche Arbeitsfront). The DAF ran two key schemes to help workers:
 - o **SDA** - the **Beauty of Labour** (Schoneit der Arbeit) movement tried to improve the working environment through better lighting and safety equipment etc.
 - o **KDF** - the **Strength through Joy** (Kraft durch Freude) movement tried to encourage work through offering rewards such as cards, social events and cheap holidays. However, few of these holidays every really made it to the poorer workers and no 'peoples cars' were given to customers as the money the contributed was used to make weapons instead.

Tasks

1. Match the definition in the right column to the key idea in the left column.

RAD		Building up the military including conscription
Public Work Schemes		Aiming to improve the working environment
Rearmament		All men 16-25 had to spend 6 months working for the state
Invisible Unemployment		Replaced the old trade unions
Autarky		Building autobahns, factories and schools etc.
DAF		The aim for Germany to not have to rely on any other countries
SDA		Not counting some people (like women and Jews) in statistics
KDF		Promising holidays, rewards and cars for working.

TASK 12: Young people in Nazi Germany

Information:

Hitler realised that if he wanted to start a 'thousand year Reich' he needed the youth of Germany to fully support Nazism. To this end, the Nazis ensured they controlled education and extra-curricular activities to properly **indoctrinate** the young.

At school the Nazis changed the curriculum to better suit their aims. Students had to swear an oath to Hitler each morning, before beginning their lessons. For boys, lessons would focus on military ideas - lots of P.E, history lessons about how great Germany used to be, Geography of the places that had been 'stolen' from Germany and science lessons about how to destroy bridges. In contrast, girls would focus on how to be a proper German woman, with lessons on cooking and bringing up babies. All students would also have had **eugenics** lessons. These were lessons where the differences between races would be discussed and 'explained' through Nazi science, to demonstrate the superiority of naturally German races (like Aryans) compared to others such as Jews. Even maths would have a Nazi style, for example asking students to work out how much money the disabled population was costing the state and how this could be solved. The Nazis also controlled higher education to ensure University courses fit with Nazi ideals.

Outside of school young people in Nazi Germany were encouraged, and eventually forced to join the Nazi youth organisations (made compulsory in 1939). Boys would start as a 'Little fellow', then a 'Young Folk', then eventually by age 14 they would join the **Hitler Youth**. They would go several times a week and learn military style drills, as well as how to camp and ultimately how to be a better Nazi. Similarly, girls would join the 'Young Girls' and then the **'League of German Girls'** at 14. They would also go on marches and camps, but focussed more on cooking and preparing for motherhood. All such groups were encouraged to report on their friends or neighbours if they suspected any anti-Nazi behaviour.

Tasks:

Using the table below, plan your answer to the following GCSE style question (you could then answer it on separate paper for extra practice).

In what ways were the lives of German children affected by Nazi social policies? 8 marks

	Paragraph 1 - impact at school	Paragraph 2 - impact outside of school
Point - what is the paragraph about?		
Evidence - what specific example will you give?		
Explanation - how does the evidence you have chosen show the effect of Nazi policies?		
Link - how significant is this change?		

Task 13: Women and the Nazis

Information:

The Nazis had a very clear role for women - they were expected to provide the children who would fill the armies and establish the 1000 year Reich. This meant that women had a much more 'traditional' place in Nazi Germany than they had during the 1920s. The three key ideas were **Kinder, Kirche and Küche** (Children, Church and Cooking). Getting a job as a woman was discouraged and many women who had been lawyers or doctors lost their jobs soon after the Nazis took power. Marriage was encouraged through state loans, with further money loaned out if the couple had children. A Key idea was the **Lebensborn** movement - an attempt to increase the birth rate. To this end, contraception and abortion were made illegal, and medals were provided for women who successfully gave birth to enough children 'for the Reich'. There were also motherhood training courses set up by the German women's League to further encourage this. However, this traditional view of women had to change in 1939 with the onset of WWII, when many women had to work as the men were away at war or killed in action.

Task:

Look at the interpretation below, how can you link it to your knowledge about women in Nazi Germany? Try to come up with at least four points that you could make.



TASK 14:
the Nazis

Christianity and

Information:

Christianity was still an important part of German culture in the 1930s, with about 20 million Catholics and 40 million Protestants. Some Christians supported the Nazis, as they promised to deal with the threat of Communism (which was actively anti-religion) and had similar traditional values to many Christians.

At first, Hitler signed an agreement (**concordat**) with the Pope stating that they would not interfere with each other. However, Hitler soon felt that many Catholics supported the Pope more than they supported him - this led to attacks on Catholic priests and the Catholic Church.

Some Protestants were very pro-Nazi. One group became known as the 'German Christians' which merged Christian and Nazi beliefs - their leader (Ludwig Müller) became the first Reich Bishop. However, other Protestants felt Nazi beliefs were the opposite of Christian ones and decided instead to resist the Nazis. One group was called the '**Confessional Church**' and was led by Pastor Martin Niemöller. This group actively criticised the Nazis, however the Nazis attacked the Confessional Church, arrested Niemöller and 800 others and banned the Church.

Some other Christian groups such as the Jehovah Witnesses suffered much worse under the Nazis, as they were killed in concentration camps for refusing to join the army due to their belief in pacifism.

Task:

Complete the table below to summarise the relationship of Christians and the Nazis.

	Catholics	Pro-Nazi Protestants	Anti-Nazi Protestants	Other Christians
What was their relationship with the Nazis? Give examples where possible.				

TASK 15: Jews and the Nazis

Information:

Although there were many different groups persecuted by the Nazis, none were on the same scale as the Nazi persecution (and eventual genocide) of the Jews. Jews were considered '**undesirables**' and the Nazis taught that they were of a lesser race than the desirable 'Aryans'. As soon as Hitler came into power, he began to create laws to limit the freedoms of Jewish people. Propaganda on all types of media indoctrinated the German population against Jews, and encouraged them to **boycott** (not shop in) Jewish shops. Jews were gradually stopped from working in many different jobs between 1933 and 1938. By 1938, anti-Semitic sentiment led to the 'Night of Broken Glass' or **Kristallnacht**. This was where 10,000 Jewish shop windows were broken across Germany and about 20,000 Jews sent to early concentration camps.

When the war broke out, the treatment of Jews continued to grow worse. In occupied countries Jews were forced to live in ghettos to separate them from the rest of the population, these would be cramped and unhygienic places to live with few supplies. In the war in the East the treatment of Jews was even more brutal, groups called **Einsatzgruppen** (execution squads) were sent into the countryside to hunt and kill Jews.

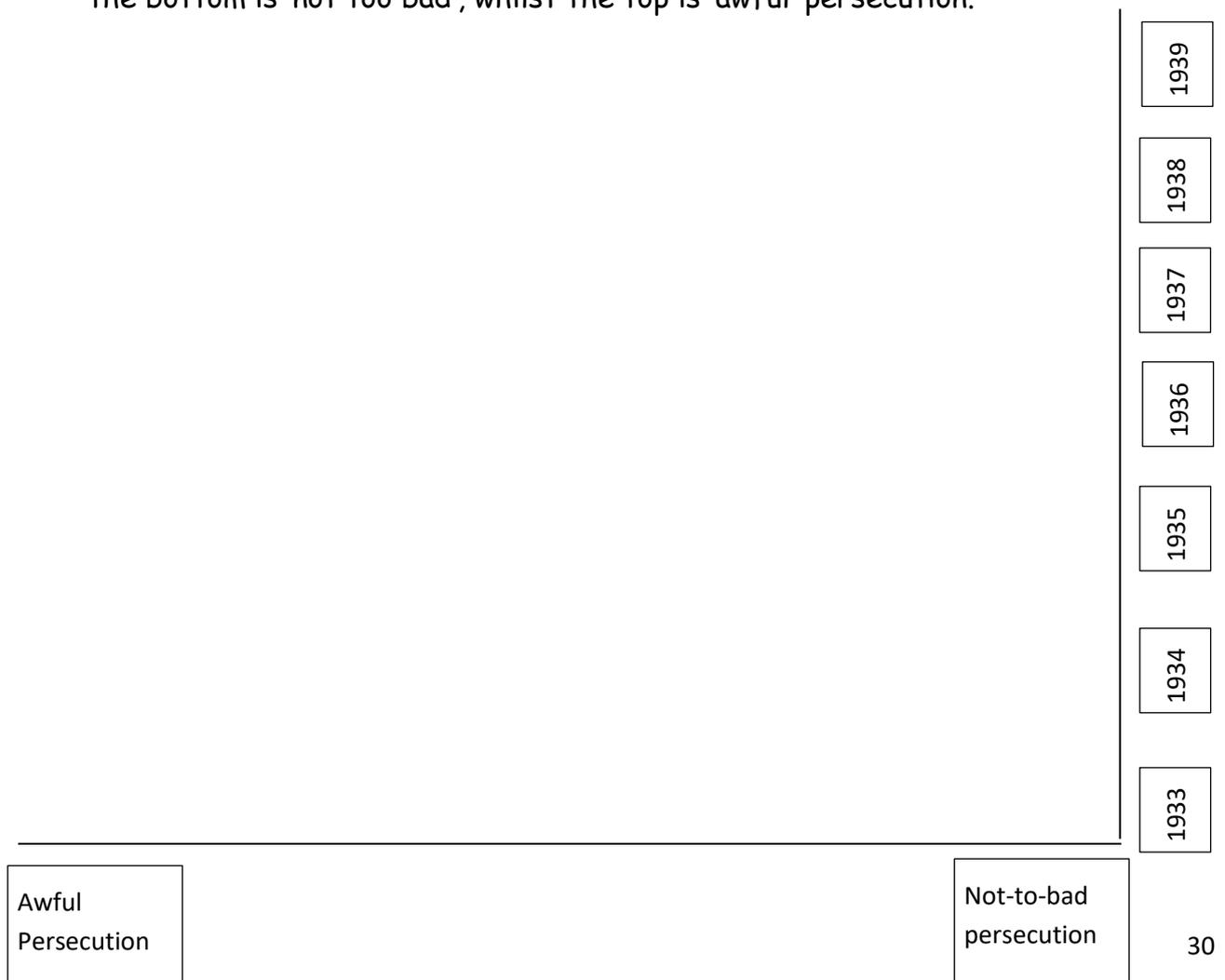
Look at the following timeline of some of the laws created against the Jews to give you an idea of the gradual process of persecution:

- March 1933: Jewish lawyers and judges sacked

- April 1933: Jews banned from all sports clubs
- January 1934: Jewish shops had to be marked with a yellow star of David
- September 1935: The **Nuremberg Laws** -eg. no inter-marriage between Jews and non-Jews, as well as taking away the right of Jews to vote.
- January 1936: Jews not allowed to own electrical equipment.
- August 1938: Jewish men had to add the name 'Israel' and women 'Sara' to their first names.
- November 1938: Jewish children banned from schools. Kristallnacht (see above).
- December 1938: Jewish and non-Jewish children forbidden to play together.
- April 1939: Jews can be evicted from their homes for no reason.
- September 1939: A curfew is enforced where Jews cannot leave home between 8pm and 6am.

Tasks:

Using the information on the previous page, complete the graph below. You should plot on the different laws made against Jews between 1933 and 1939. The Y axis allows you to decide where they fall on a continuum of persecution - the bottom is 'not too bad', whilst the top is 'awful' persecution.



TASK 16: The Final Solution

Information:

In 1942, at the Wannsee Conference, the Nazi leaders met to try and figure out a better way of dealing with the Jewish 'problem' once and for all. They decided that the most effective way would be to exterminate all Jews in Europe, along with other undesirables such as homosexuals, mentally ill people, disabled people and other 'lesser' races such as the Roma/Sinti. To this end, they built six major **extermination camps** - (the most famous of which is **Auschwitz-Birkenau**) - with the specific intention of mechanically murdering millions of people. The conditions in the camps were truly horrific, there was very little food and people were forced to work themselves to death - if they were not strong enough to work they were simply killed immediately. These camps used methods of murder such as gas chambers to kill millions of people in the quickest and most efficient way possible. Approximately 6 million Jews were murdered, as well as many hundreds of thousands of others that the Nazis considered 'undesirable'.

There was resistance from the Jews and others against this genocide. Groups of 'partisan' fighters formed to try and fight back against the Einsatzgruppen. In 1943 the Jews of the **Warsaw Ghetto** rose against the Nazis to try and throw them off, but they were eventually crushed. In one of the death camps called **Treblinka**, a prisoner was able to get into the weapons store - he and 150 prisoners set fire to the camp and managed to escape - however, they were recaptured, executed, and 550 other prisoners were also killed as revenge.

Tasks:

Answer this exam style question:

Describe two attempts at Jewish resistance to the Nazi persecution (4 marks)

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TASK 17: Art and Culture under the Nazis

Information:

To help control the population, the Nazis knew that they had to indoctrinate people through every aspect of their lives. This meant controlling all aspects of culture from theatre and cinema to sports and leisure. To do this, they set up the **Chamber of Culture** led by **Joseph Goebbels** to ensure that all types of culture conformed to Nazi ideals.

- Cinema: Films had to carry a pro-Nazi message, such as an Aryan hero defeating a Jewish villain. Hitler's recent achievements were also always shown at the cinema before the main film.
- Music: Traditional German music was popular, whilst much of the music from the 1920s (such as Jazz) were banned for being 'un-German'.
- Theatre: The Nazis banned plays which they felt didn't give the correct message, and said that plays should focus on German history and politics. Cabaret clubs were shut down, another change since the 1920s.
- Literature: Many books were banned if they were classed 'un-German', such as anti-war books or books written by Jews. The most popular book in Germany was *Mein Kampf*, and other books about race were actively encouraged.
- Art: The modernist art of the 1920s was hated by Hitler - he had much of it publicly burned. They wanted art to be simpler and to show the heroic German family, as well as many images of Hitler.
- Design: The 1920s Bauhaus movement was too modern for Hitler, he had it stopped and wanted architecture to focus on heavy stone structures, copying ideas from the classical world.
- Sports and leisure: Physical fitness was hugely important to the Nazis so sport was heavily promoted. In 1936 Berlin held the **Olympic Games** - Hitler had anti-Semitic propaganda taken down during the games and used it as an opportunity to show off his new Germany. They used new technology such as 'photo-finish' equipment and 'tracking-shots' to show Germany's superiority. Germany dominated the medals table, which Hitler claimed demonstrated the 'superiority' of the German race.

TASK 18: Fear and Repression

Information:

Another way that the Nazis ensure co-operation with their government was through force. Goebbels ran a huge **propaganda** operation including radio, theatre, newspapers films and mass rallies to try and encourage the Germans to support the Nazis through choice, and for many people it worked. However, some still didn't agree with the Nazis, so other methods were used to control the population. The man in charge of this system of fear and repression was **Heinrich Himmler**. Himmler ran all police forces in Nazi Germany and he used them to create a police state.

One part of the police state were the **ordinary police and law courts**. All top jobs in the police were held by strong Nazi supporters and judges had to swear allegiance to Hitler otherwise they would be fired. Strong laws were introduced to deal with anti-Nazi actions, including the death penalty for something as small as telling an anti-Hitler joke.

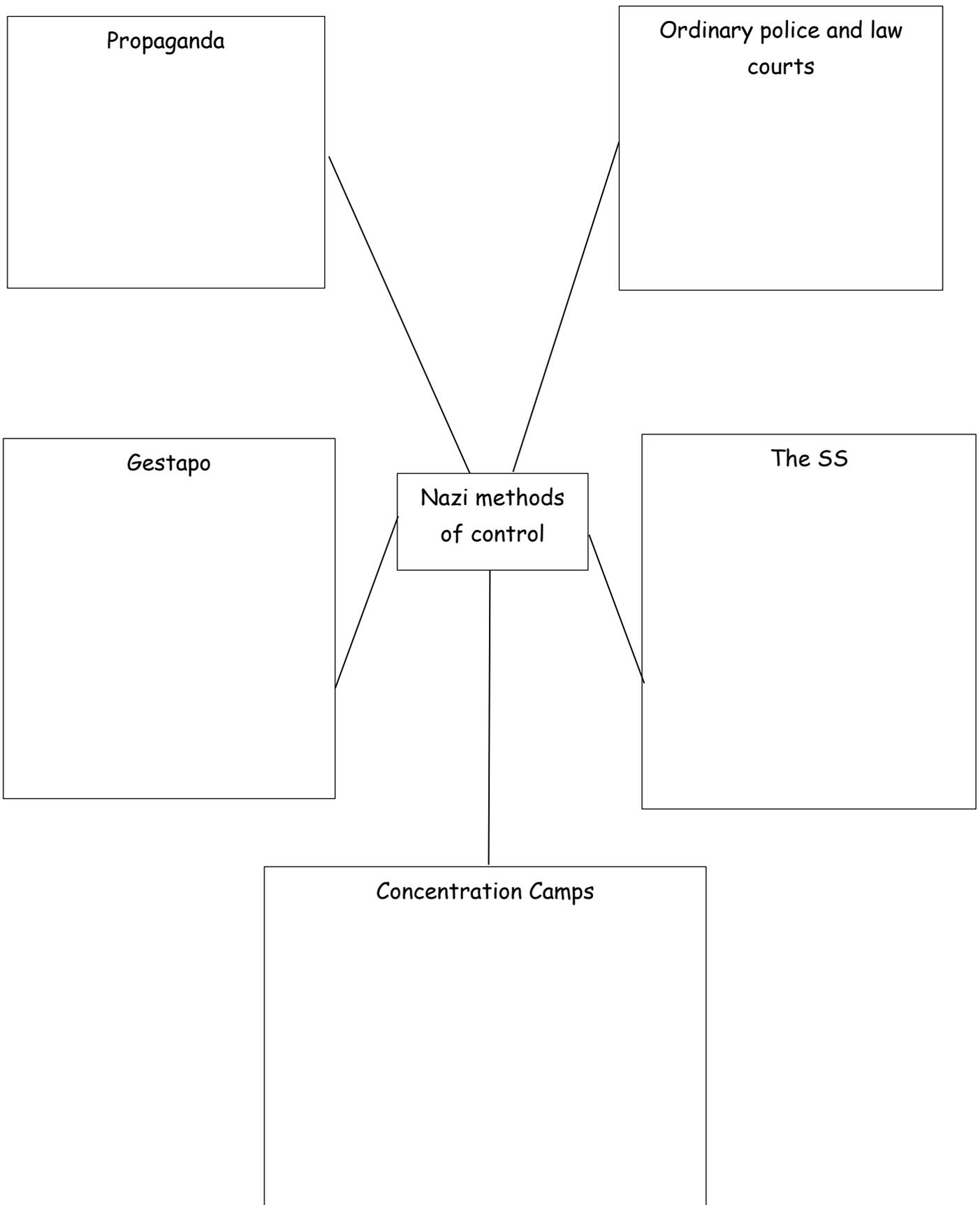
Another key part of the police state was the **Gestapo**. These were the 'secret police' who spied on people they thought might be a threat. Key to their success was a system of informers -ordinary citizens who would tell the Gestapo when they saw something suspicious. They had the power to arrest and imprison people without a trial, as well as to torture people. Many people wonder why so many ordinary Germans acted as informants for the Gestapo - often it was out of self-preservation, the idea that if they didn't tell the Gestapo they'd seen something but the Gestapo found out, they would end up in trouble as well.

Perhaps the most fearsome part of the police state were the **SS** (Schutzstaffel/storm troopers) who were originally Hitler's personal bodyguards. After the Night of the Long Knives they took over much of the role of the old SA. They were in charge of security and could search and arrest people for any reason they wanted. There was also an elite SS unit in the army, as well as the SS being the units to run the death camps of the Final Solution.

Finally there were **concentration camps**. These were originally used for political prisoners from very early in Hitler's reign. Anyone considered an 'enemy of the state' could be held at such camps and forced to work. Many were killed or starved to death due to the poor conditions of the camps.

Tasks:

Complete the spider diagram on this page to explain how the Nazis controlled their population:



TASK 19: Resistance and Opposition

Information

Although many people did support the Nazis, not everyone did. Throughout the Nazi rule there were various opposition groups, such as the Confessional Church and Jewish resistance groups that you have already read about. There were two key different types of resistance - **passive** resistance and **active** resistance. Passive resistance consisted of refusing to do exactly what you were told, such as not giving the Hitler salute or not giving money to the Hitler Youth funds. Active resistance consisted of trying to destabilize the Nazi government in one way or another. Below are a few examples of resistance to consider.

- Youth groups: Some groups of young people refused to join with the Hitler Youth and instead formed their own 'anti-Nazi' groups. For example the **Swing Youth** listened to Jazz music and had Jewish friends - whilst neither seem to be offensive, both were punishable by death. Similarly, a group called the **Edelweiss Pirates** went camping and mocked Hitler, even occasionally attacking Hitler youth groups. During the war, this expanded to helping allied airmen who had crash landed and destroying railway lines.
- **The White Rose group** - this was a group of university students led by Hans and Sophie Scholl. They went around handing out anti-Nazi leaflets, writing anti-Nazi graffiti and creating anti-Nazi posters - all to try and encourage more people to fight against the Nazis. Eventually they were captured and executed in 1943.
- **Assassination attempts** - various groups went as far as to try and assassinate Hitler. There were around 50 attempts on his life in total! One group that made a genuine attempt was the Beck-Goerdeler group who were behind the **July Bomb Plot** in 1944. Led by an army officer called Claus Von Stauffenberg who had lost faith in the Nazis, the group used a briefcase bomb to try and blow Hitler up - whilst he was injured by the blast the bomb failed to kill Hitler.

Tasks:

1. Complete the table below to summarise the key groups that resisted the Nazis

Group/Type of Resistance	What did they do?
Passive resistance	
The Edelweiss Pirates	
The Swing Youth	
The White Rose Group	
The July Bomb Plot	

TASK 20: Timeline

1871 - Germany is united to form one country

1898 - Germany begins to expand its naval power in the Anglo-German arms race

1914-1918 Germany fights in (and loses) WWI - political and economic upheaval

1919 - The Weimar Republic is established, Spartacus league attempted uprising.

1920 - Kapp Putsch and Red Rising in the Ruhr

1923 - Hyperinflation crisis and Hitler's Munich Putsch

1924 - 28 The Golden Years, Stresemann solves the economic and political crises, art and culture flourish across Germany with new modern ideas and Jazz music.

1929 - 1930: The Wall Street Crash causes the Great Depression - huge unemployment and new challenges to the government.

1933 - Hitler is eventually made chancellor after a number of elections.

1934 - Hitler removes his political enemies at the Night of the long Knives, Hindenburg dies and Hitler becomes dictator of Germany.

1935 - The Nuremberg Laws strip Jews of many of their rights.

1938 - Kristallnacht and the first Jews sent to concentration camps

1939 - membership of the Hitler youth becomes compulsory, WWII begins.

1942 - The Wannsee conference see's the start of the Final Solution

1945 - Hitler commits suicide and WWII comes to an end.

TASK 21: Exam style questions.

There are six questions in the *Germany* part of the paper. The first three will look at two interpretations, asking how they are different, why they might be different, and which one you find more convincing. The remaining three questions ask you to use your own knowledge. On the following pages are examples of the questions, followed by guidance on how to answer them.

Key things to do in each question:

Q1:

- Say what opinion each of the interpretations has of the event
- Give a quote from each interpretation that shows that opinion

Q2:

- Look at the **TAP** of interpretation A - how does this explain their opinion?
- Look at the **TAP** of interpretation B - how does this explain their opinion?

Q3:

- Consider how interpretation A compares to your own knowledge of the event - does it say what you think it should or not?
- Consider how interpretation B compares to your own knowledge of the event - does it say what you think it should or not?
- 6+ - consider which is more convincing and how TAP affects reliability.

Q4:

- State two things that happened linked to the question, explain why they matter.

Q5:

- Make two points about how the lives of the stated group was changed
- Use evidence to explain how this was a change for the people - make sure you are in the right time period!
- 6+ - Consider what kinds of change there were, social, political, economic.

Q6:

- Consider what made the first bullet point important, using specific evidence.
- Consider what made the second bullet point important, using specific evidence.
- Weigh up which of the two you think was more important and explain why you think this.

Q1, 2 and 3 - interpretations on the next page (version 1)

1. Read interpretations A and B

How does Interpretation B differ from Interpretation A about what happened during the Munich Putsch?

Explain your answer using Interpretations A and B (4 marks)

2. Why might the authors of Interpretations A and B have a different interpretation about the Munich Putsch?

Explain your answer using Interpretations A and B and your contextual knowledge. (4 marks)

3. Which interpretation do you find more convincing about what happened at the Munich Putsch?

Explain your answer using interpretations A and B and your contextual knowledge (8 marks)

Interpretation A (for version 1)

Adapted from an official biography of Adolf Hitler, published by the Nazi party in 1934:

Hitler shouted, 'close the ranks!' and linked arms with his neighbours. The body of the man with whom Hitler was linked shot up into the air like a ball, tearing Hitler's arm with him, so that it sprang from the joint and fell back limo and dead. Hitler approached the man and stooped over him. Blood was pouring from his mouth. Hitler picked him up and carried him on his shoulders. 'If I can only get him to the car,' Hitler thought, 'then the boy is saved.'

Interpretation B (for version 1)

Adapted from 'Hitler' by the historian Joachim Fest (1973). Fest grew up in an ordinary German family who resided the Nazi regime.

[During the short gun battle] Hitler [was pulled] down, wrenching his arm out of joint amidst the hail of bullets while all were dropping to the ground. Ludendorff stalked upright, trembling with rage, through the police cordon. The day might possibly have ended differently had a small band of determined men followed him: but none wanted. Hitler scrambled up from the pavement and took [off], leaving behind the dead and the wounded. In the midst of general chaos he managed to escape. A few years later he concocted the story that he had carried a child out of the firing line to safety.

Q1, 2 and 3 - Interpretations on the next page (Version 2)

1. Read interpretations A and B

How does Interpretation B differ from Interpretation A about Hitler's appeal to the people of *Germany*?

Explain your answer using Interpretations A and B (4 marks)

2. Why might the authors of Interpretations A and B have a different interpretation about Hitler's appeal to the people of *Germany*?

Explain your answer using Interpretations A and B and your contextual knowledge. (4 marks)

3. Which interpretation do you find more convincing about Hitler's appeal to the people of *Germany*?

Explain your answer using interpretations A and B and your contextual knowledge (8 marks)

Interpretation A (version 2)

Albert Speer, writing in his book 'Inside the Third Reich', written in 1960. He remembers hearing Adolf Hitler speak in January 1931 at Berlin University. Albert Speer went on to become the Nazi Minister for weapons. He was sentenced to 20 years in prison after the war.

Everything about him was reasonable and ordinary looking; he was no shrieking fanatic in a uniform. He spoke passionately; it was hypnotic and persuasive. We were carried on a wave of enthusiasm. It swept away our doubts. Here, it seemed was hope, new ideals, a new understanding. The peril of communism could be stopped.

Interpretation B (version 2)

Victor Schiff, in an article written in 1950 where he explains Hitler's rise to power. Schiff was a German journalist and socialist who worked as the Paris correspondent for the American 'Daily Herald' newspaper in the 1930s.

If there is one point on which we all agree, it must be surely that Hitler owes his rise and ultimate victory to the World Economic Crisis. Hitler appealed to the despair of the unemployed workers; the young people who had no future; to the middle class businessman and craftsman heading for bankruptcy and to the farmers threatened with a fall in agricultural prices.

Q4

- Describe two problems faced by Kaiser Wilhelm II's governments in ruling Germany up to 1914 (4 marks)
- Describe two main features of the education of children in Nazi Germany (4 marks)

Q5

- In what ways were the lives of women in Germany affected by Nazi social policies? Explain your answer. (8 marks)
- In what ways the lives of Jewish people affected by Nazi laws after 1935? Explain your answer. (8 marks)

Q6

- Which of the following was the more important reason why the Weimar Republic was in danger in the years 1919-1923
 - o Economic problems
 - o Political unrest?

Explain your answer with reference to both bullets (12 marks)

- Which of the following was the more important reason for the Nazis growing popularity by 1933
 - o The fear of Communists
 - o The appeal of Hitler and the Nazi Party?

Explain your answer with reference to both bullets (12 marks)



Changing Economic World

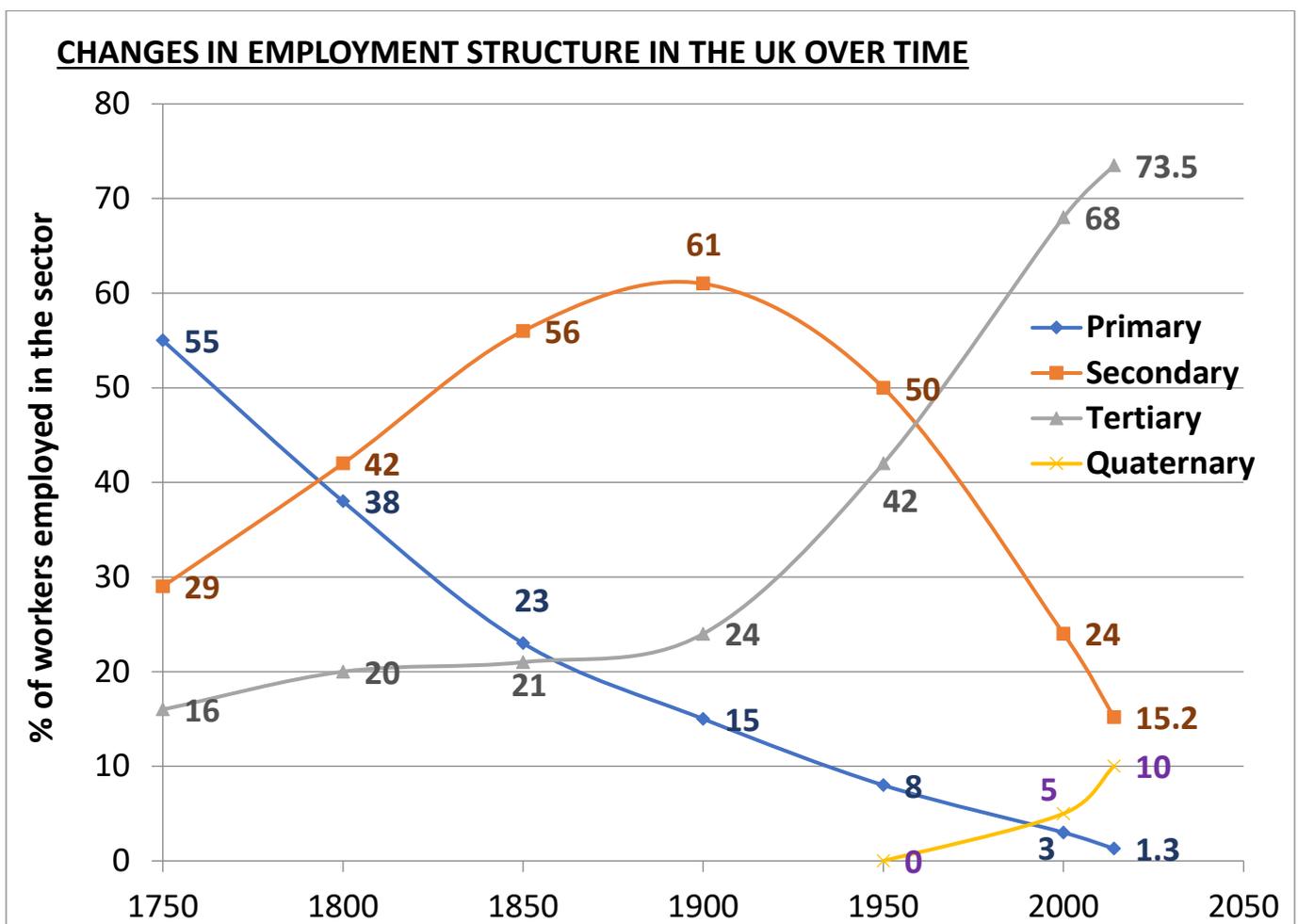
ECONOMIC FUTURES IN THE UK

Key idea	Specification content
<p>Major changes in the economy of the UK have affected, and will continue to affect, employment patterns and regional growth.</p>	<p>Economic futures in the UK:</p> <ul style="list-style-type: none"> • causes of economic change: de-industrialisation and decline of traditional industrial base, globalisation and government policies • moving towards a post-industrial economy: development of information technology, service industries, finance, research, science and business parks • impacts of industry on the physical environment. An example of how modern industrial development can be more environmentally sustainable • social and economic changes in the rural landscape in one area of population growth and one area of population decline • improvements and new developments in road and rail infrastructure, port and airport capacity • the north–south divide. Strategies used in an attempt to resolve regional differences • the place of the UK in the wider world. Links through trade, culture, transport, and electronic communication. Economic and political links: the European Union (EU) and Commonwealth.

CAUSES OF UK ECONOMIC CHANGE

Deindustrialisation, the decline of traditional industries and Globalisation

DEINDUSTRIALISATION
GLOBALISATION
GOVERNMENT POLICY



Describe the patterns on the graph, what happens to each of the 4 lines over time?

WHY HAS THE UK ECONOMY CHANGED?

1. Sort the cards on the next page into the various reasons for the changes described on your graph.
2. Now sort these reasons into deindustrialisation, globalisation and government policies

1. Mechanisation (the use of machines) has taken place as businesses and farms began to replace many workers for machines as they are generally more reliable and cheaper to run.	2. The UK Government in the 1970s and 1980s sold or turned many of its secondary and primary industries to companies in a process called privatisation. This cost many jobs in steel making and coal in particular.	3. Many factories in the UK have shut down and production has continued in low income countries, which have less educated workforces, limited health and safety or no minimum wage laws. This makes costs cheaper	4. Some resources such as iron ore and coal have declined in availability in the UK or become uneconomic to mine, so employment declined
5. Many industries like coal have shut down as firms chose to import this and other resources from abroad where both labour and land were cheaper	6. Some primary industries have been affected by laws and treaties – fishing is limited by quotas imposed by the European Union	7. Newly Emerging economies like China opened their countries to global business in the 1980s and many UK firms chose to move there.	8. Many of the UK's secondary industries like arms manufacture and coal heavily polluted the environment
9. Much cheaper crops can be imported from countries overseas where mass production bring costs down and labour and land are both cheaper than in the UK.	10. The average annual wage of a farmer in the UK is £9000 or less, making this an unlikely occupation for a highly educated skilled workforce.	11. The UK government pumped nearly £5 billion into high tech research and development in 2015	12. The UK and EU have very strict laws for environmental pollution for businesses; this makes it expensive to make products here.
13. Compared to other countries the UK's manufacturing sector is less productive.	14. Many UK governments have invested in the "knowledge economy" rather than primary and secondary industries	15. In 2013 nearly 50% of young people in the UK entered university, and results in a very high demand and high aspirations for graduate level jobs often in services and the quaternary sector.	16. The UK has to follow European Union law. Policies limiting fishing and helping farmers mechanise cost jobs in primary industries.

IS THIS THE FUTURE FOR THE UK? - <https://www.youtube.com/watch?v=7Pq-S557XQU>

POST-INDUSTRIAL ECONOMY- IT, Service, Finance, Research, Science and Business Parks

POST-INDUSTRIAL ECONOMY
SUSTAINABILITY
BUSINESS AND SCIENCE PARKS

RESEARCH ACTIVITY: SCIENCE AND BUSINESS PARKS NEAR ME.....

LOCATION
CHARACTERISTICS
ENVIRONMENTALLY SUSTAINABLE?
RESEARCH AND DEVELOPMENT ACTIVITIES DONE THERE
BUSINESS TYPES LOCATED THERE
LOCAL LINKS, INSTITUTIONS and COUNCIL

WHICH WOULD YOU PREFER TO LIVE NEXT TO AND WHY, A SCIENCE PARK OR A HEAVY INDUSTRIAL PLANT?.

IMPACTS OF INDUSTRY ON THE PHYSICAL ENVIRONMENT.

IMPACTS OF INDUSTRY	IMPACTS OF QUARRYING INDUSTRY
<ol style="list-style-type: none"> 1. Manufacturing plants can create aesthetic pollution. 2. Industrial processes can cause air and water pollution as well as degrading the soil. 3. The waste products from manufacturing industries are often taken to landfill and this can pollute the air, water and soil. 4. Manufacturing processes can emit harmful chemicals that pollute the atmosphere. 	<ol style="list-style-type: none"> 1. Quarries are an eyesore and destroy the habitat of many different animals. 2. To break the rock the quarry uses explosives which cause noise pollution and add dust to the surrounding air. 3. Lorries transport the limestone which adds to the traffic coming in and out of the town. 4. With more lorries more carbon dioxide is released which is a greenhouse gas. 5. Quarrying can pollute nearby water sources.

QUESTION: Suggest how manufacturing industries can create environmental challenges [4 marks]

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ENVIRONMENTALLY SUSTAINABLE BUSINESS?? Can modern industry be more Environmentally friendly?

SUSTAINABILITY/SUSTAINABLE DEVELOPMENT

MORE SUSTAINABLE INDUSTRY	MORE ENVIRONMENTALLY SUSTAINABLE QUARRYING
<ol style="list-style-type: none"> 1. Heavy fines imposed when an industrial pollution incident occurs. 2. Stricter environmental targets put in place for industry on water quality, air pollution and landscape damage. 3. Desulphurisation can remove harmful gases such as sulphur dioxide and nitrogen oxide from power station chimneys 4. Quarrying - expect companies to restore or improve quarries after they have been used. This can be through agriculture, habitat 	<ol style="list-style-type: none"> 1. Quarries can be restored to create wildlife lakes for recreation and water supply. 2. Limestone features can be recreated to make the landscape look natural. 3. Regular monitoring of noise, vibration, air borne emissions and water quality. 4. Rail transport used to minimise congestion on local roads.

EXAMPLE OF AN INDUSTRY THAT AIMS TO BE ENVIRONMENTALLY SUSTAINABLE IS TORR QUARRY, SOMERSET.

Fill in the following table using Page 241 of the Oxford textbook and then answer the EXAM question

EXEMPLAR EXAM QUESTION AND ANSWER FOR THE TORR QUARRY, SOMERSET.

Use an example to demonstrate how modern industry can be more environmentally sustainable (6marks)

Torr Quarry in Somerset has become more environmentally sustainable by regularly monitoring the level of noise, vibration, airborne emissions and water quality. This ensures that Aggregate industries who run the quarry can monitor any environmental impacts and therefore alter or improve any methods being used. In addition they have also planned to extend the operations of the quarry by deepening the quarry instead of extending the quarry outwards. This has less impact on the environment as it restricts any expansion into the surrounding countryside.

Another way the quarry is becoming more environmentally sustainable is by restoring the land to create wildlife lakes for recreation and by planting grass and trees to improve the aesthetics of the area.

CHANGES TO THE RURAL LANDSCAPE IN THE UK

Look at the powerpoint and answer the question off the first two slides:

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Rural landscapes in the UK are changing. E.g. South Cambridgeshire is experiencing RAPID population growth as people move out of Cambridge and London to enjoy a different pace of life in the countryside. However, remote rural areas such as the Outer Hebrides in North West Scotland are experiencing population DECLINE.

DEFINE RURAL

Watch the BBC video – what is happening to the rural economy in the UK?

<http://www.bbc.com/news/uk-30609621>

SOCIAL AND ECONOMIC CHANGES IN A REGION OF RURAL POPULATION GROWTH

(use pages 242-243 in the textbook as well as the powerpoint to answer the following question)

Describe what it might be like to live in this area (think industry, population, development):

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SOCIAL AND ECONOMIC CHANGES IN A REGION OF RURAL POPULATION DECLINE

(use pages 242-243 in the textbook as well as the powerpoint to answer the following question)

Describe what it might be like to live in this area (think industry, population, development):

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Using pages 242-243 complete the table comparing South Cambridgeshire to The Outer Hebrides.

	South Cambridgeshire - GROWTH	Outer Hebrides - DECLINE
How has the population changed? FIGURES		
What are the causes of these changes?		
What are the social impacts?		
What are the economic impacts?		

Use **Figures 8a, 8b and 8c** to outline why the features shown in the photographs are typical of expanding villages.



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3 (c) Study Figure 9, two newspaper article headings about remote rural areas.

Figure 9

Housing worries for communities in Scotland's Moray area
Need for low-cost homes highlighted

Countryside broadband speeds remain slow
Many areas still digitally isolated say experts

With the help of Figure 9, explain why living in rural areas can be difficult.

[4 marks]

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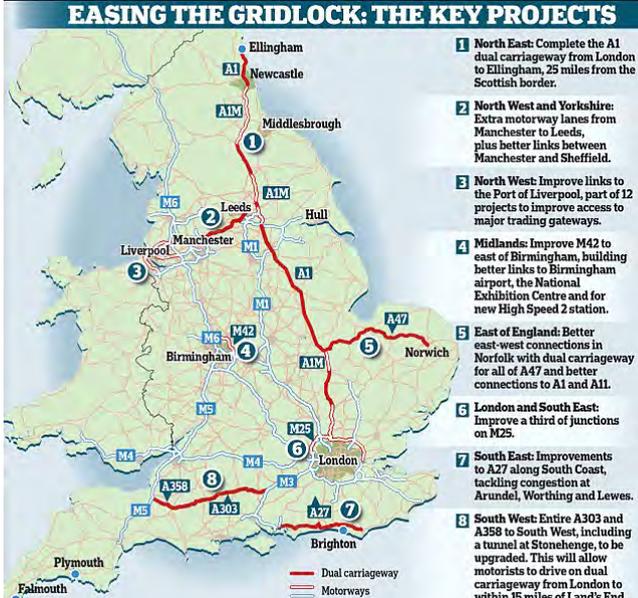
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IMPROVEMENTS TO TRANSPORT/INFRASTRUCTURE – Road, Rail, Air and Sea

Transport developments involve affect both employment and regional growth.

<p>DEFINE INFRASTRUCTURE</p>	
<p>DEFINE TRANSPORT</p>	
<p>ROAD IMPROVEMENTS</p> <p>In 2014 the Government announced a £15 billion road investment scheme:</p> <ul style="list-style-type: none"> • 100 new road schemes • 1300 new lane miles added to motorways and major roads • Extra lanes on motorways • Develop smart motorways to keep traffic moving <p>http://www.itv.com/news/west/2015-12-03/stonehenge-film-released-to-show-how-site-would-be-without-traffic-on-a303/</p>  <p>EASING THE GRIDLOCK: THE KEY PROJECTS</p> <ol style="list-style-type: none"> 1 North East: Complete the A1 dual carriageway from London to Ellingham, 25 miles from the Scottish border. 2 North West and Yorkshire: Extra motorway lanes from Manchester to Leeds, plus better links between Manchester and Sheffield. 3 North West: Improve links to the Port of Liverpool, part of 12 projects to improve access to major trading gateways. 4 Midlands: Improve M42 to east of Birmingham, building better links to Birmingham airport, the National Exhibition Centre and for new High Speed 2 station. 5 East of England: Better east-west connections in Norfolk with dual carriageway for all of A47 and better connections to A1 and A11. 6 London and South East: Improve a third of junctions on M25. 7 South East: Improvements to A27 along South Coast, tackling congestion at Arundel, Worthing and Lewes. 8 South West: Entire A303 and A358 to South West, including a tunnel at Stonehenge, to be upgraded. This will allow motorists to drive on dual carriageway from London to within 15 miles of Land's End. 	<p>RAILWAY IMPROVEMENTS</p> <p>Investment in Railways is vital to improve links between UK regions as well as the rest of Europe. Such investment includes:</p> <ul style="list-style-type: none"> *Electrification of Trans-Pennine Expressway by 2020 *Electrification of Midland mainline between London and Sheffield by 2023 *HS2 (High Speed 2) – Connecting London – Sheffield – Leeds – Manchester and then on to Scotland worth £50 billion between 2017 and 2033. A controversial plan due to loss of countryside and nearness to homes. <p>http://www.crossrail.co.uk/about-us/</p>  <p>When the Elizabeth line opens fully in 2019, 1.5 million more people will be able to get to central London within 45 minutes.</p> <p>Crossrail is a very important and exciting project for rail users in and around London and the South East. It's also the biggest civil construction project in Europe today. The Crossrail Project is building the Elizabeth line to link Reading and Heathrow in the west with Shenfield and Abbey Wood in the east, via new 21km tunnels under central London. This will increase London's rail capacity, cut passenger journey times across the city, encourage regeneration and generate significant employment opportunities.</p>
<p>DEVELOPING UK SEAPORTS</p> <p>About 32million passengers pass through UK ports annually and employs 120000 people.</p> <ul style="list-style-type: none"> • The UK port industry is the largest in Europe, due to the long coastline and trading history • Some ports specialise in passenger ferries others in cargo transporters • Most are all-purpose with a range of goods and services • Dover is the UK's main port for freight (lorries, cars etc.) • Felixstowe is the largest container port <p>INVESTMENT INCLUDES:</p> <ul style="list-style-type: none"> *LIVERPOOL 2 – A new container terminal £300 million It will DOUBLE the ports capacity and will create 000s jobs, boost the North-Wests economy and reduce road freight. 	<p>AIR TRAVEL DEVELOPMENT</p> <ul style="list-style-type: none"> • Airports are vital to the economy of the modern UK • Airports employ over 300,000 people • Over 2 million tonnes of freight pass through the UK's airports each year • More than 750,000 international flights depart from the UK annually to 400 airports in 114 countries around the world! <p>EXPANDING LONDONS AIRPORTS:</p> <p>In 2012 a government body looked at 3 options to increase air travel at Heathrow and Gatwick but in 2015 – a 3rd runway at Heathrow was recommended. This could yet change due to objections. Heathrow is one of Worlds major airports handling over 73million passengers and employing 76000 people. Soundproofing homes and schools as well as no night-time flights were recommended.</p>

Changing Transport Infrastructure

Developing the UK's port capacity

Label some of the UK's major ports on the UK outline. Add facts on the UK ports – biggest, busiest etc.

Airport Capacity - Expanding London's Airports

Why are airports important to the economy of the UK?

Should Heathrow Airport expand or not? Discuss the advantages and disadvantages of expanding Heathrow airport.

Infrastructure - The framework of transport and energy networks, including roads, railways, ports and airports, plus energy distribution.

Port capacity

Describe developments to the UK's port industry:

Describe the recent port developments at Liverpool2. What benefits will the new development bring to the region?

Changing Transport Infrastructure

Road Improvements

What are the road improvements implemented by the government in 2014? What benefits will these improvements bring to the UK economy?

Railway Improvements

What railway improvements are planned to help stimulate economic growth in the north of the UK?

Railway Improvements – London’s Crossrail

Describe the project (dates, costs, location etc.) What are the advantages and disadvantages of Crossrail?

Road Improvements- South West ‘Super Highway’

Describe the project (dates, costs, location etc.) What are the advantages and disadvantages of upgrading the A303?

NORTH:SOUTH DIVIDE AND REGIONAL DIFFERENCES

<https://www.youtube.com/watch?v=HoQsU0En-7o>

WHAT IS THE NORTH-SOUTH DIVIDE?

WHY IS THERE A N/S DIVIDE?

During the _____ the UK's growth was centred on coalfields in Northern England and Scotland. Heavy industries and _____ thrived in cities such as Liverpool, Manchester, Sheffield and Glasgow. Since the 1970's many industries have _____ due to loss of resources or competition abroad and as a result _____ has risen in these areas. London and the South East prospered with a rapidly growing _____ sector leading to faster growth than the rest of the UK.

engineering unemployment tertiary Industrial Revolution declined

WHAT ARE LOCAL ENTERPRISE PARTNERSHIPS?

WHAT ARE ENTERPRISE ZONES?

Strategies used in an attempt to resolve regional differences

- The Northern Powerhouse <https://northernpowerhouse.gov.uk/>
- What is the idea behind the Northern Powerhouse?
- Is it the solution to the North South Divide in the UK?
- <http://www.bbc.co.uk/news/magazine-32720462>

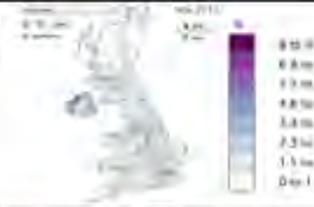
Watch the first 15 minutes of Mind the Gap

<https://www.youtube.com/watch?v=DIpakXL6F6I>

1. What is London Gateway? What does it show about the Power of London?
2. Why has this development taken place?
3. What is a hub? Why is this important?
4. What Impact does London have on the Population of the UK? Mention migration
5. What does the map reveal about the density of workers in London?
6. How "productive" is London?

QUESTION: DISCUSS how transport strategies help to resolve regional differences?

[6 MARKS]

Indicator	Web link	Map	Major patterns	Proof that there is a North South Divide?
Median Weekly earnings	http://www.neighbourhood.statistics.gov.uk/HTMLDocs/dvc126/index.html			
Median Weekly Earnings scaled by number of jobs	http://www.neighbourhood.statistics.gov.uk/HTMLDocs/dvc126/index.html			
Total Jobseekers Allowance (JSA) claimants	http://www.neighbourhood.statistics.gov.uk/HTMLDocs/dvc126/index.html			
Life expectancy	http://www.ons.gov.uk/ons/interactive/life-expectancy-in-the-uk/index.html			

All images copyright of ONS and © Crown copyright and database rights 2012. Ordnance Survey 100019153

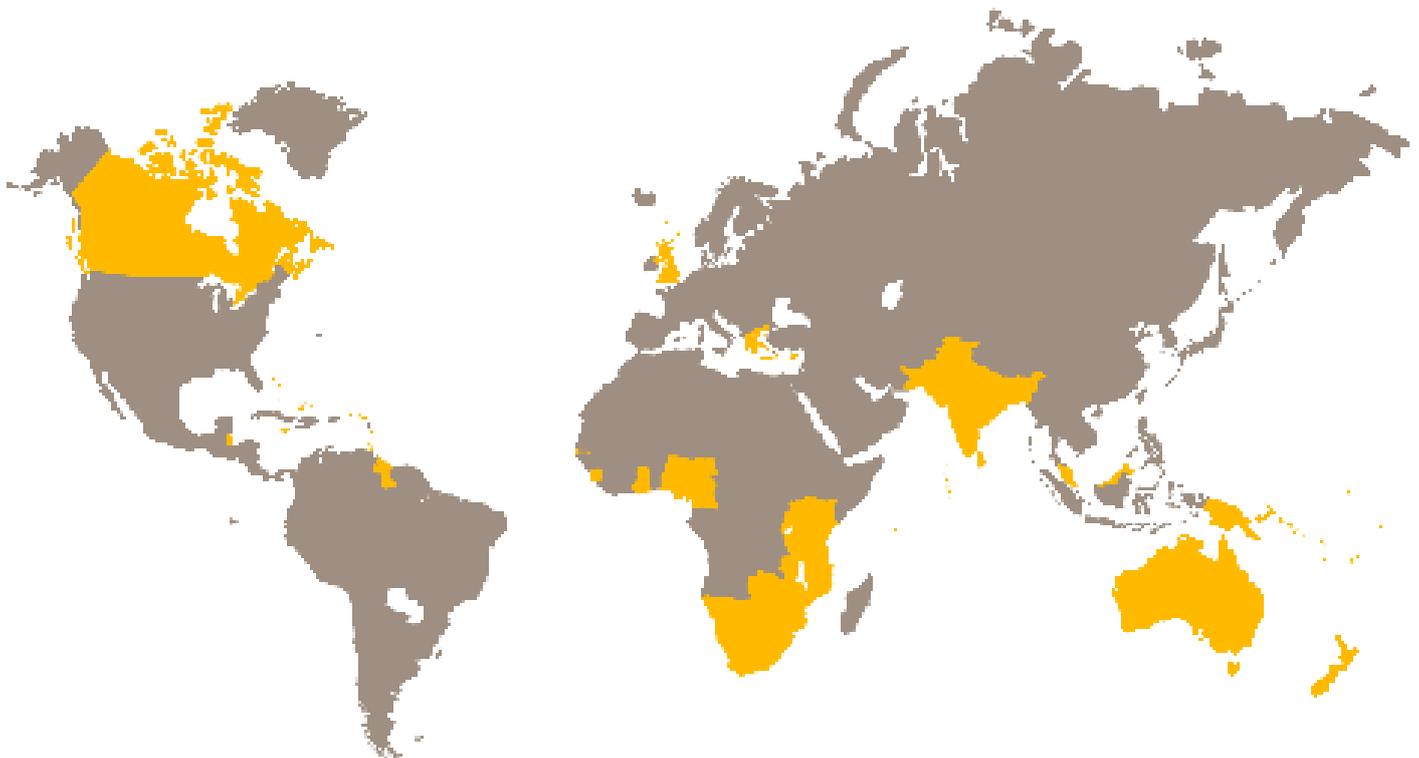
UK IN THE WIDER WORLD: Trade, Culture, Transport, electronic communications, Economic and Political links - The EU and the COMMONWEALTH

WATCH: <https://www.youtube.com/watch?v=8G1cds52Ko0>

WHAT IS THE EU and WHY DID THE UK JOIN?

<u>How does the EU affect the UK?</u>		Advantages ■	Disadvantages ■
Low prices of goods – there exists a ‘Single Market’ for all member countries wherein products are low-priced and there are no charges when it comes to custom tax; custom tax is usually charged when goods are transported or sold between states/countries but this is not applied among member countries	Not all policies are efficient – a good example is that of the Common Agricultural Policy which resulted to oversupply and higher prices of goods	Overcrowding – it was mentioned earlier that the citizens of member countries are free to move from one place to another; this has led to overcrowding in the major cities of UK and it has increased prices of houses, as well as congestion on the roads	The ‘single currency’ poses a great problem – not all member countries are using the Euro though the EU emphasized its use; still, many problems have risen over the years
It is costly to be a member of the EU – different sources claim that the cost per head ranges from £300 to £873	Citizens are free to move from one member country to another – citizens can freely travel, study, work, or live in any European country of their choice	More jobs are generated – more or less than 3.5 million jobs have been generated over the years	Workers are protected – this is made possible through the European Working Time Directive; the directive includes regulations regarding holidays, working hours, breaks, etc

UK AND THE COMMONWEALTH



<https://www.youtube.com/watch?v=Z0ebCRJODtQ>

FRENCH



My French Knowledge Organiser How Can I Use It?

Knowledge organisers are useful tools when it comes to learning and recalling information. You may have been given knowledge organisers across a range of subjects. Here are some ideas for how you might use your French knowledge organiser in different ways to help you learn.

Key Ideas

- This is a list of all the key ideas on the topic – use it as a checklist and check off the ones you can talk and write about.
- You could also colour-code the key ideas using three colours: 'I can confidently talk/write about this one', 'I can talk/write a bit about this one' and 'I need to work on this one'.

Key Vocabulary

- Test your friends – test each other on the meaning of each word. You could write the words out on separate cards, with the meaning on the back.
- Play Bingo – using a blank grid, choose French words from the key vocabulary and get a friend or your teacher to read out an English word from the list. See how long it takes for you to match a line.
- Link it! Draw a mind map or a Venn diagram to show links between words.
- Practise forming the plural form of nouns.
- Can you work out the different forms of each adjective? Try pairing them with a noun.



Key Phrases

- These are linked to the key ideas presented at the top of your knowledge organiser – learn them and then try adapting them by changing/adding words to create a new idea relevant to the topic.
- Create a set of double-sided cards with the French on one side and the English on the other side and use these to test yourself – you could also work with a partner.
- Copy each key phrase onto a strip of paper and then cut it out into several chunks – can you piece the sentence back together in the right order?



Key Questions

- This is a selection of exam-type questions on the topic – can you answer them?
- Can you think of other questions you may be asked on this topic?
- Create a set of cards containing the questions on one side and bullet points of ideas and vocabulary on the other side to help you practise answering them – why not work with a partner?
- Create a mind-map for each question.

False Friends

- These words look and sound similar to an English word but are misleading as they have a different meaning – make sure you learn them.

Useful Grammatical Structures

- Use these recommended grammatical structures in your answers to the key questions on the topic – create at least one sentence with each structure.
- Make a set of cards containing the grammatical structures suggested - working with a partner or in a group, place the cards face down in a pile, take turns to pick one and make a sentence that contains this structure and relates to the topic.



More Advanced Grammatical Structures

- Are you aiming for the top marks and looking to impress the examiner? Try incorporating some of these more complex structures in your answers to the key questions on the topic – create at least one sentence with each structure.
- Make a set of cards containing the grammatical structures suggested – working with a partner or in a group, place the cards face down in a pile, take turns to pick one and make a sentence that contains this structure and relates to the topic.

Tricky Pronunciation

- Ask your teacher/language assistant (if you are lucky enough to have one in your school) to help. Use your phone to record them saying this selection of carefully picked words, then record yourself saying them – how does it compare?
- Create your own list of important words that you really want to pronounce correctly and follow the same process as above.



- You could also use highlighters to colour-code tricky parts of the word e.g. silent letters, stressed syllables, etc.

Tricky Spelling

- Use 'look, cover, write, check' to help you learn this selection of carefully picked words from this topic.



- Create your own list of tricky words that you really want to spell correctly and use the same method to learn them.
- Use highlighters to colour-code tricky parts of the word e.g. silent letters, accents, double consonants, tricky sequence of vowels/consonants etc.
- You could also use mnemonics to help you.

Idiomatic Expressions

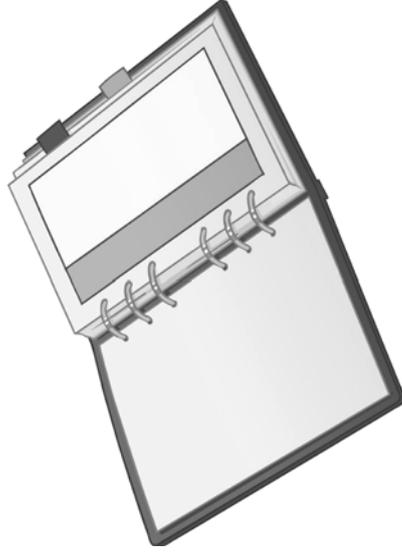
- Your knowledge organiser may contain a selection of idiomatic expressions relevant to the topic. Learn them and use them in your work to sound like a native and impress the examiner.

Partner Pick

- Ask a partner to close their eyes and place their finger somewhere on the knowledge organiser – you have to try and tell them as much information as possible about that section of the knowledge organiser.

Group It!

- Think about all the information on the knowledge organiser – can you group it according to how well you know it?
- Put the things you find hardest to remember at the top and the things you know best at the bottom.
- You could also colour-code it using three colours: 'I know it', 'I almost know it' and 'I need to know it better'.



Travel and Tourism GCSE Higher Tier French Knowledge Organiser

Key Ideas

- Importance des vacances – sont-elles nécessaires ?
- Les aspects positifs et négatifs de tourisme
- Les destinations de vacances – normalement / l'année prochaine / dernière
- Les avantages / inconvénients de certaines destinations (la campagne / les montagnes / la ville)
- Les avantages et inconvénients de rester en Grande-Bretagne ou de partir à l'étranger
- Les avantages et inconvénients de différents types d'hébergement / transport
- Le type de vacances que tu préfères (culturelles, sportives)
- Les activités qu'on fait en vacances (opinions)
- Excursions et événements mémorables (positifs et négatifs)
- Comment sont tes vacances de rêve ?

Tricky Spellings

- ennuyeux / ennuyeuse** boring Check the double 'n'. Learn this tricky spelling off by heart!
- passionnant(e)** exciting Check the double 's', double 'n' and ending.
- préfér(e)** favourite Check the accents.

False Friends

l'Amérique the continents of North and South America (not just the USA)

une journée a day

la location the rental

rester to stay

Tricky Pronunciation

un coup de soleil sunburn

ennuyeux / ennuyeuse boring

un gîte holiday home

un maillot de bain swimwear

se baigner to swim/bathe

Key Vocabulary

Les noms	
à l'étranger	abroad
la crème solaire	suncream
un coup de soleil	sunburn
la cuisine locale	the local cuisine
l'excursion	excursion
le gîte	holiday home
le maillot de bain	swimwear
le séjour	stay
le temps	the weather
le vol	flight
le voyage	journey

Key Verbs

	Présent	Passé Composé	Imparfait	Futur
faire to do	je fais; il fait; elle fait; nous faisons; ils/elles font	j'ai fait/ il/elle a fait; nous avons fait; ils/elles ont fait	je faisais; il/elle faisait; nous faisions; ils/elles faisaient	je ferai; il/elle fera; nous ferons; ils/elles feront
être to be	je suis; il/elle est; nous sommes; ils/elles sont	j'ai été/ il/elle a été; nous avons été/ ils/ elles ont été	j'étais; il/elle était; nous étions; ils; elles étaient	je serai/ il/elle sera; nous serons; ils/ elles seront
avoir to have	j'ai; il/ elle a; nous avons; ils ont/elles ont	j'ai eu; il/elle a eu; nous avons eu; ils/elles ont eu	j'avais; il/elle avait; nous avions; ils/elles avaient	j'aurai; il/elle aura; nous aurons; ils/elles auront
aller to go	je vais; il/elle va; nous allons; ils/elles vont	je suis allé(e); il/elle est allé(e); nous sommes allé(e)s; ils/elles sont allé(e)s	j'allais; il/elle allait; nous allions; ils/elles allaient	j'irai; il/elle ira; nous irons; ils/elles iront
se détendre to relax	je me détends; il/elle se détend; nous nous détendons; ils/elles se détendent	je me suis détendue; il/elle s'est détendu(e); nous nous sommes détendu(e)s; ils/elles se sont détendu(e)s	je me détendais; il/elle se détendait; nous nous détendions; ils/elles se détendaient	je me détendrai; il/elle se détendra; nous nous détendrons; ils/elles se détendront
prendre to take	je prends; il/elle prend; nous prenons; ils/elles prennent	j'ai pris; il/elle a pris; nous avons pris; ils/elles ont pris	je prenais; il/elle prenait; nous prenions; ils/elles prenaient	je prendrai; il/elle prendra; nous prendrons; ils/elles prendront

Les adjectifs

beau / belle	beautiful
ennuyeux / ennuyeuse	boring
fascinant(e)	fascinating
fatigant(e)	tiring
s'habituer à	to get used to
inoubliable	unforgettable
intéressant(e)	interesting
lent(e)	slow
passionnant(e)	exciting
stressant(e)	stressful

Key Phrases

A mon avis les vacances sont l'occasion de se détendre

J'ai horreur des vacances en famille

Personnellement je préfère les vacances culturelles

Quand je me suis habitué(e) à la chaleur, je pouvais sortir

L'avantage de rester dans un gîte c'est qu'on est plus libre

Quand j'étais jeune j'allais en France chaque été

Il faisait chaud chaque jour

Le voyage était long et assez stressant

L'avantage de prendre l'avion est que c'est rapide

J'ai visité plusieurs sites touristiques et j'ai pris beaucoup de photos

Mes vacances étaient reposantes et j'aimerais y retourner l'année prochaine

L'année prochaine j'espère partir en vacances avec mes amis

Si je gagnais au loto, j'irais en Australie

In my opinion holidays are the opportunity to relax

I loathe family holidays

Personally I prefer cultural holidays

When I got used to the heat, I could go out

The advantage of staying in a holiday home is that you're more free

When I was young I used to go to France every summer

It was hot every day

The journey was long and quite stressful

The advantage of taking the plane is that it's fast

I visited lots of tourist spots and I took lots of photos

My holidays were relaxing and I'd like to go back next year

Next year I hope to go on holiday with my friends

If I won the lottery I would go to Australia

Key Vocabulary (continued)

Les verbes

se baigner	to swim
bronzer	to sunbathe
se détendre	to relax
être malade	to be unwell
faire chaud / froid	to be hot/cold (weather)
faire la grasse matinée	to have a lie in
goûter	to taste/try
louer	to hire
perdre	to lose
rester	to stay
voyager	to travel
se ressembler	to look alike
(se) séparer	to separate

Key Questions

1. Est-ce que les vacances sont importantes ? Pourquoi ?
2. Quels sont les avantages et inconvénients
 - a. des différents types d'hébergement ? (les hôtels / les gîtes etc.)
 - b. des différents moyens de transport ? (l'avion / la voiture)
 - c. des différentes destinations ? (la ville / la campagne etc.)
 - d. du tourisme en masse ?
3. Où vas-tu en vacances normalement ?
4. Quel type de vacances préfères-tu ?
5. Préfères-tu rester en Grande-Bretagne ou aller à l'étranger ?
6. Décris-moi une journée de vacances typique.
7. Qu'est-ce que tu as fait pendant les grandes vacances l'année dernière ?
8. Décris-moi une excursion que tu as faite.
9. Où iras-tu en vacances l'année prochaine ?
10. Parle-moi de tes vacances de rêve.

Are holidays important? Why?

What are the advantages and disadvantages of:
 different types of accommodation (hotels/holiday homes)
 different means of transport (plane/car)
 different destinations (town/countryside)
 mass tourism.

Where do you normally go on holiday?

What type of holiday do you prefer?

Do you prefer staying in Great Britain or going abroad?

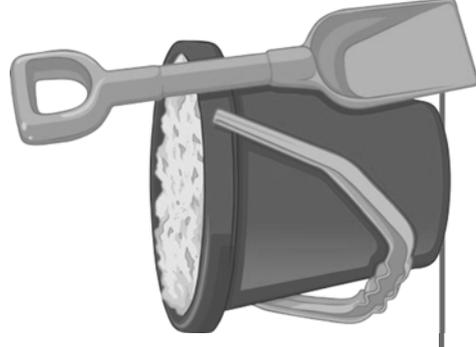
Describe a typical day on holiday.

What did you do last year during the summer holidays?

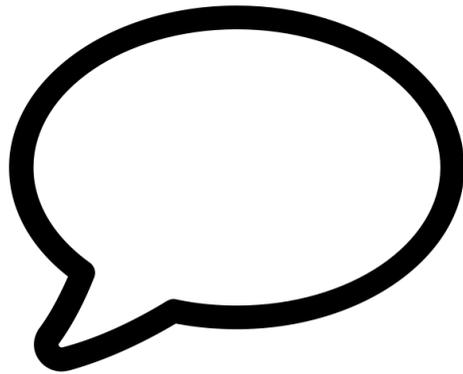
Describe an outing you went on.

Where will you go on holiday next year?

Talk to me about your dream holiday.



SPANISH





GCSE Spanish

Translation booklet

Name:

Me, my family and my friends

Translate the following sentences into Spanish:

I get on really well with my stepmother.

.....

I think that I am quite optimistic.

.....

She hates spending time with her family.

.....

Last Saturday, we went to my cousins birthday.

.....

My parents are French. .

.....

In the future, I want to get married.

.....

Translate the following sentences into English:

Pienso que ella es muy egoísta

.....

Me llevo bien con la mayoría de mis amigos

.....

Si pudiera cambiar mi apariencia física, me gustaría ser más alto

.....

Actualmente vivo en España, per nací en Francia.

.....

Acabo de hablar con mi hermana quien es muy irritante.

.....

Translate the following passages into Spanish:

1. In my family, there are a lot of young people. There are many children too. I have three younger sister, and one older step brother who is called Mateo. He used to live with his father, but now he lives with us. Next year, my grandma will come to live here too.

2. My parents don't get on very well. Last month, they decided that it would be better to separate. I will live with my mother during the week and I will visit my father at the weekends. The good thing is that I get on well with my older brother, I trust him and he has a good sense of humour.

Translate the following passages into English:

1. Mi padre es pelirrojo y lleva gafas como yo. No me gusta llevar gafas porque me molestan cuando llueve porque no puedo ver nada. Mi madre es gemela y es muy interesante ver las pocas diferencias que hay entre ella y su hermana. Sin embargo, creo que sería rarísimo ver a otra persona que se te parece tanto.

2. Si pudiera conocer a cualquier deportista, sería mi héroe para toda la vida. El futbolista Pau Rodríguez. No solo es fuerte físicamente, sino también es inteligente, una cualidad que le permite jugar tácticamente y con mucho éxito. En los periódicos se lee con mucha frecuencia artículos que critican a los jugadores por su mal comportamiento en los momentos más estresantes de los partidos. Pero Rodríguez es un modelo a seguir para los jóvenes y sus compañeros de equipo también.

Technology in everyday life

Translate the following sentences into Spanish:

I have a computer in my bedroom.

.....

I use the internet to download music.

.....

All my friends use social networks.

.....

My mobile phone has a password to protect my information.

.....

My sister couldn't live without the internet.

.....

In the future, I will start a blog.

.....

Translate the following sentences into English:

Mi amiga pasa todo el tiempo en su portátil

.....

El internet puede ser peligroso.

.....

Me gusta pasar mucho tiempo chateando con jóvenes por internet

.....

A mi Amigo, le encantan las redes sociales.

.....

Las nuevas tecnologías son estupendas para buscar información.

.....

Translate the following passages into Spanish:

1. All my friends like using social networks. I have been using them for three years. I post photos and chat to my friends. I would really like to start a blog about my favourite bands. I have read other blogs about them and I think that I could do it better.

2. The internet is not dangerous, but it is important to know how to use well the technology. My mobile phone has a password to protect my information. When my parents gave me my computer, they talked to me about the risks of the internet. We should learn more about the dangers of the internet in school because many people don't know anything about them.

Translate the following passages into English:

1. Debido a la llegada del internet, nuestros hábitos han cambiado dramáticamente durante los últimos años. Para alguna gente, ha sido difícil adaptarse a tantos cambios. Por eso, el gobierno español acaba de revelar un programa especial para reducir el miedo que ciertas personas tienen a la tecnología. Se ofrecerá a cualquier persona en España la oportunidad de asistir a clases en su barrio para aprender sobre el mundo del internet.

2.

- ¿Has visto el muro de Luisa recientemente?.- preguntó Nuria.
- No, ¿Por qué? Dijo Sara
- Porque acaba de colgar unas fotos muy tontas y pienso que hay una foto de ti.
- ¿de verdad? Tendré que llamarla ahora mismo para preguntarle por qué lo hizo.
- Sí, claro, Luisa no piensa nunca de publicar cosas en las redes sociales.

Free time activities

Translate the following sentences into Spanish:

I play the guitar and I used to play the piano.

.....

I like watching TV in the morning before school.

.....

My friends prefer romantic films, but I find them a bit boring.

.....

My parents think that concert tickets are too expensive.

.....

I love rap music, but sometimes the lyrics can be violent.

.....

Generally, I am not sporty, but my brother plays rugby.

.....

Translate the following sentences into English:

Me parece que piragüismo es un deporte muy difícil y peligroso.

.....

Ayer fuimos a un restaurante y lo pasamos bien.

.....

Prefiero las telenovelas porque puedes seguir la historia de los personajes.

.....

En el futuro me gustaría ir a un concierto de música rock.

.....

A mí, no me importa lo que veo en la televisión. Vería cualquier programa.

.....

Answers

Me, my family and my friends

Translate the following sentences into Spanish:

I get on really well with my stepmother.

Me llevo realmente/muy bien con mi madrastra.

I think that I am quite optimistic.

Pienso que soy bastante optimista

She hates spending time with her family.

Odia pasar tiempo con su familia.

Last Saturday, we went to my cousins birthday.

El ultimo sábado/El sábado pasado, fuimos al cumpleaños de mis primos

My parents are French. .

Mis padres son franceses

In the future, I want to get married.

En el futuro, quiero casarme.

Translate the following sentences into English:

Pienso que ella es muy egoísta

I think that she is very selfish

Me llevo bien con la mayoría de mis amigos

I get on well with the majority of my friends.

Si pudiera cambiar mi apariencia física, me gustaría ser más alto

If I could change my physical appearance, I would like to be taller (more tall)

Actualmente vivo en España, pero nací en Francia.

Currently I live in Spain, but I was borned in France

Acabo de hablar con mi hermana quien es muy irritante.

I just spoke with my sister who is very annoying.

Translate the following passages into Spanish:

1.

En mi familia hay muchos jóvenes/gente joven. También hay muchos niños. Tengo tres hermanas menores y un hermanastro mayor que se llama Mateo. Antes **vivía (it is imperfect)** con su padre, pero ahora vive con nosotros. El año que viene, mi abuela también **vendrá (vendr- is the irregular stem of venir)** a vivir aquí.

2.

Mis padres no **se llevan (llevarse is reflexive so you need to use "se")** muy **bien (bien = well, bueno/a = good)**. El mes pasado decidieron que sería mejor separarse. Viviré con mi madre durante la semana y visitaré a mi padre los fines de semana. **Lo bueno (and not "una buena cosa" the word is already included in "lo bueno/lo malo")** es que me llevo bien con mi hermano mayor, confío en él y tiene buen sentido del humor.

Translate the following passages into English:

1. My father is red-haired/ginger and wears glasses like me. I don't like wearing glasses because they bother me when it rains because I can't see anything. My mother is a twin and it is very interesting to see how few differences there are between her and her sister. However, I think it would be very rare to see another person that looks so much like **you** (In spanish "que se **te** parece" the "te in front of the verbs means that the action of "parecer" is about "you")

2. If I could meet any athlete, he would be my hero for all my life. The footballer Pau Rodríguez. Not only is he physically strong, but he is also (sino = but also) intelligent, a quality that allows **him** ("**le** permite" le in front of the verb is him/her) to play tactically and with great success. Newspapers frequently read articles criticizing players for their misbehaviour in the most stressful moments of matches. But Rodríguez is a role model for the youth and his **teammates** ("compañeros de equipo") as well.

Technology in everyday life

Translate the following sentences into Spanish:

I have a computer in my bedroom.

Tengo un ordenador en mi dormitorio/habitación.

I use the internet to download music.

Uso internet para descargar música

All my friends use social networks.

Todos mis amigos usan redes sociales.

My mobile phone has a password to protect my information.

Mi teléfono móvil tiene una contraseña **para** proteger mi información.

(if you **can** say "in order to" in English, you need "para" in Spanish)

My sister couldn't live without the internet.

Mi hermana no podía/pudo vivir sin el internet

In the future, I will start a blog.

En el futuro empezaré/comenzaré un blog.

Translate the following sentences into English:

Mi amiga pasa todo el tiempo en su portátil

My friend spends all the time on her laptop.

El internet puede ser peligroso.

Internet can be dangerous.

Me gusta pasar mucho tiempo chateando con jóvenes por internet

I like to spend a lot of time chatting with young people on the internet.

A mi Amigo, le encantan las redes sociales.

My friends loves social media

Las nuevas tecnologías son estupendas para buscar información.

The new technologies are great/brilliant to search information

Translate the following passages into Spanish:

1.

A todos mis amigos les gusta usar las redes sociales. **Las (them)** he estado usando durante tres años. Publico fotos y chateo con mis amigos. Realmente me gustaría comenzar/empezar un blog sobre mis bandas favoritas. He leído otros blogs **sobre ellos (about them)** y creo que **lo** podría hacer mejor. **(do it)**

2.

Internet no es peligroso, pero es importante saber utilizar bien la tecnología. Mi teléfono móvil tiene una contraseña para proteger mi información. Cuando mis padres **me** dieron (they gave **me**) mi computadora, me hablaron sobre los riesgos de Internet. Deberíamos aprender más sobre los peligros de Internet en la escuela porque muchas personas no saben nada sobre ellos.

Translate the following passages into English:

1.

Due to the arrival of the internet, our habits have changed dramatically during the last few years. For some people, it has been difficult to adapt to so many changes. For this reason, the Spanish government has just revealed a special program to reduce the fear that certain people have of technology. Anyone in Spain will be offered the opportunity to attend classes in their neighbourhood to learn about the world of the internet.

2.

- Have you seen Luisa's wall recently? .- Nuria asked.
- Not why? Sara said
- Because he just posted some very silly photos and I think there is a photo of you.
- for real? I'll have to call her right now to ask her why she did it.
- Yes, of course, Luisa never thinks of posting things on social networks.

Free time activities

Translate the following sentences into Spanish:

I play the guitar and I used to play the piano.

Toco la guitarra y tocaba el piano (to play an instrument it is "tocar" and not "jugar")

I like watching TV in the morning before school.

Me gusta ver la TV/televisión por la mañana antes de la escuela.

My friends prefer romantic films, but I find them a bit boring.

Mis amigos prefieren las películas románticas, pero las encuentro un poco aburridas.
(find "them" refers to romantic movies so it is "las" because "películas" is feminine plural)

My parents think that concert tickets are too expensive.

Mis padres piensan que los tickets de concierto son demasiado caros.

I love rap music, but sometimes the lyrics can be violent.

Me encanta la música rap, pero a veces las letras pueden ser violentas.

Generally, I am not sporty, but my brother plays rugby.

Generalmente, no soy deportista, pero mi hermano juega **al** rugby (juega a + el rugby= al)

Translate the following sentences into English:

Me parece que el alpinismo es un deporte muy difícil y peligroso.

It seems to be that mountain climbing is a very difficult and dangerous sport.

Ayer fuimos a un restaurante y lo pasamos bien.

Yesterday we went to a restaurant and we had a good time.

Prefiero las telenovelas porque puedes seguir la historia de los personajes.

I prefer the soap operas because you can follow the story of the characters.

En el futuro me gustaría ir a un concierto de música rock.

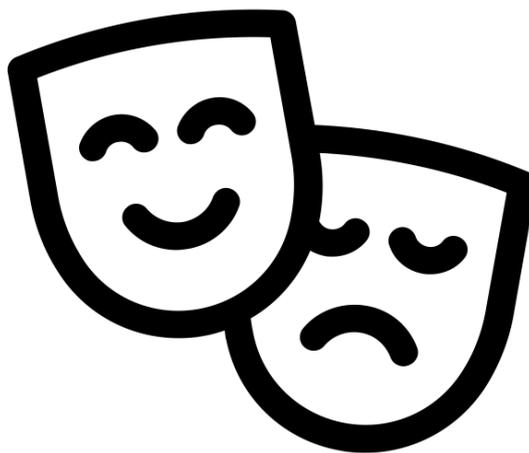
In the future I would like to go to a concert of rock music.

A mí, no me importa lo que veo en la televisión. Vería cualquier programa.

For me, I do not care what I watch in television. I would watch any program

DRAMA

Use the knowledge organisers on the next two pages to create a mind map of key terms and facts that you need to know for drama.



TASKMASTER



DRAMA

The taskmaster states that if you wish to do more that please feel free, just keep a note of the ones you have already completed. If you are not comfortable with taking a picture of filming yourself please choose a task that does not require you to do so. Lots of P pounds will be awarded to the most creative submissions.

If you are sharing any pictures, videos or work please send it to your drama teacher directly.

<p>Task 1</p> <p>Take a photo of yourself performing a regular chore around the house and then recreate this using the Mime Technique.</p> <p><i>This task teaches the importance of detail in mime techniques.</i></p>	<p>Task 2</p> <p>Video yourself building a card tower using as many cards from a deck of card.</p> <p><i>This task teaches perseverance and commitment to getting it right! Don't give up!</i></p>	<p>Task 3</p> <p>Create a costume out of recycled items and take a photo. Explain who and what the costume is for.</p> <p><i>This task teaches you to be creative with costume design and what you can create with what you have to hand.</i></p>
<p>Task 4</p> <p>Watch the film Matilda. Find the following scene and rehearse the scene with another member of your household.</p> <p><i>This tasks teaches the importance of speaking with clarity. It is also a good example of connecting with emotion.</i></p>	<p>Task 5</p> <p>Re-create a 60 second scene from 1 of your favorite songs, using only what and who you can find around the house.</p> <p><i>This task teaches you to reflect on what you liked most about films you have seen and the creativity to create a replica still image.</i></p>	<p>Task 6</p> <p>Choose a favorite Tic Tok Video and perform this using as much expression as possible – Focusing on your key Dramatic Skills</p> <p><i>This task teaches you to stay active and try something new!</i></p>
<p>Task 7</p> <p>Write the opening dialogue to a stage play around a some starting a new chapter of their life. This could be a new school, new job, a new home or a time that is unfamiliar to them.</p>	<p>Submitting work</p> <p>Mr. Thompson b.thompson@thestleonardsacademy.org.uk</p> <p>MRS Grant f.grant@thestleonardsacademy.org.uk</p> <p>Miss Pepper a.pepper@thestleonardsacademy.org.uk</p>	

TASKMASTER



DRAMA

TRUNCHBULL

In this world, children, there are two types of human being. The winners and the losers. I play by the rules and I win. But if I play by the rules and...I if I do not win, then something is wrong, something is not working. And when something is wrong, you have to put it right, even if it screams.
(To Matilda) You are not fit to be in this school! You ought to be in prison, in the deepest, darkest, darkest prison! I shall have you wheeled out, strapped to a trolley with a muzzle over your mouth! I shall crush you! I shall pound you, I shall dissect, you madam! I shall strap you to a table and perform experiments on you. All of those disgusting little slugs shall suffer the most appalling indignities because of you-yes you!

MATILDA

Yes, well, I needed to learn to read words so that I could read sentences because basically, a sentence is just a big bunch of words. And if you can't read sentences you've got no chance with books. I love books. Last week I read quite a few: Nicholas Nickleby, Oliver Twist, Jane Eyre, The Invisible Man, The Secret Garden, and Crime and Punishment.

Home Learning Booklet for Year 11 Photography

For the photoshoots, if all you can do is keep the photos on your phone, that is fine. Please make sure they are safe so that you can find them again.

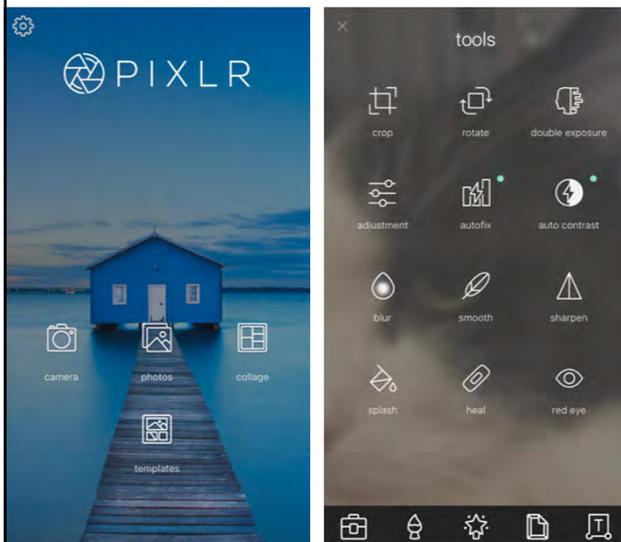
If you have a phone where you can download the One Drive app, I would recommend using this to store your photos in.

If you are able to present your photoshoot into Powerpoint, please do so as we would usually do in class. 2 photos per slide for the best ones and the rest can be smaller on one slide.

If you are unable to do this or any other reference to using a computer in these lessons, please ignore that part.

Editing...

If you have access to photo editing software on a computer at home, then please use it and then present all of the work you have done so far on Powerpoint slides as outlined in the rest of this presentation. If you do not have access to software, then please try this app on your phone...



Download an app called PIXLR. It is free.

Click on 'photos' and then you will have a range of choices to edit your photos. The briefcase icon is the most useful part. You will get these tools as options.

If you click on 'Adjustment' you can edit the contrast, brightness etc.

If you are not able to use either of these options, please just present your photos anyway. We do not want to continue producing more work and not presenting it. All of you should be able to present your work on Powerpoint if you have a computer at home.

Photographing texture

Task: Photograph Textures x 30min

- Arrange the objects/material.
- Use interesting angles, not just straight on. Birds eye view, worms eye view, angling the camera upwards and downwards and from each side.
- Outside and inside textures
- Macro/ Close up.
- Different lighting- flash, torch, natural, lamp.



Outdoor textures

- Ideas:
- Fir cones
 - Feathers
 - Leaves
 - Woodchips
 - Rust
 - Wooden Groins
 - Walls
 - Cracked rocks or mud
 - Bark





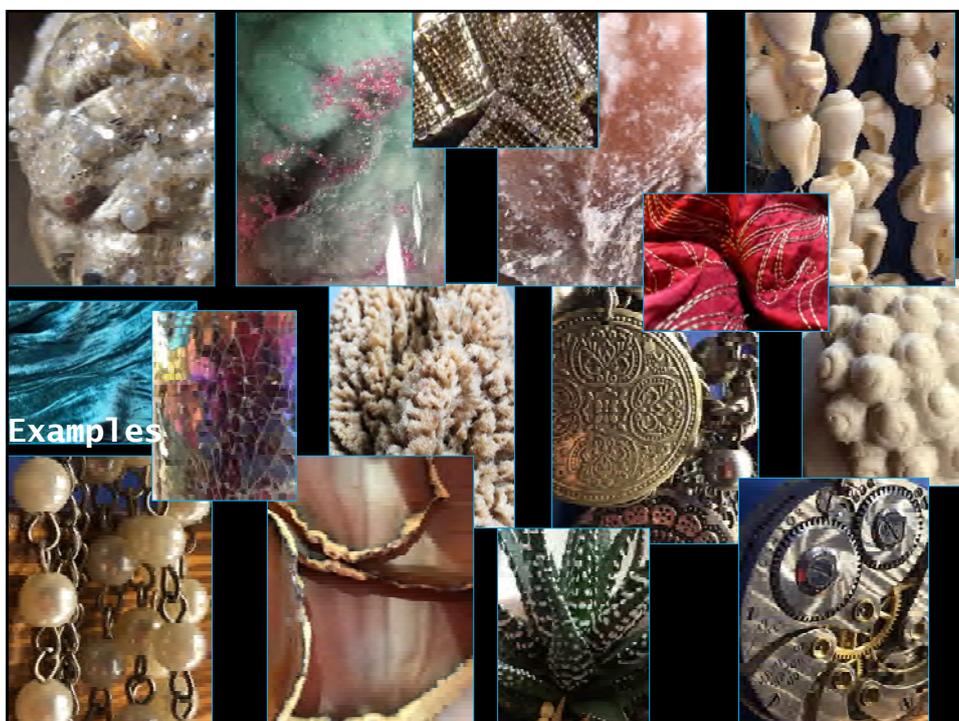
How can this translate to your portraits?



Upload your folder of photos to One Drive if possible.



You could experiment with your photos on an app called 'PIXLR' and try out double exposures like these.



Disguise Photoshoot- For Fragmented Portraits project.

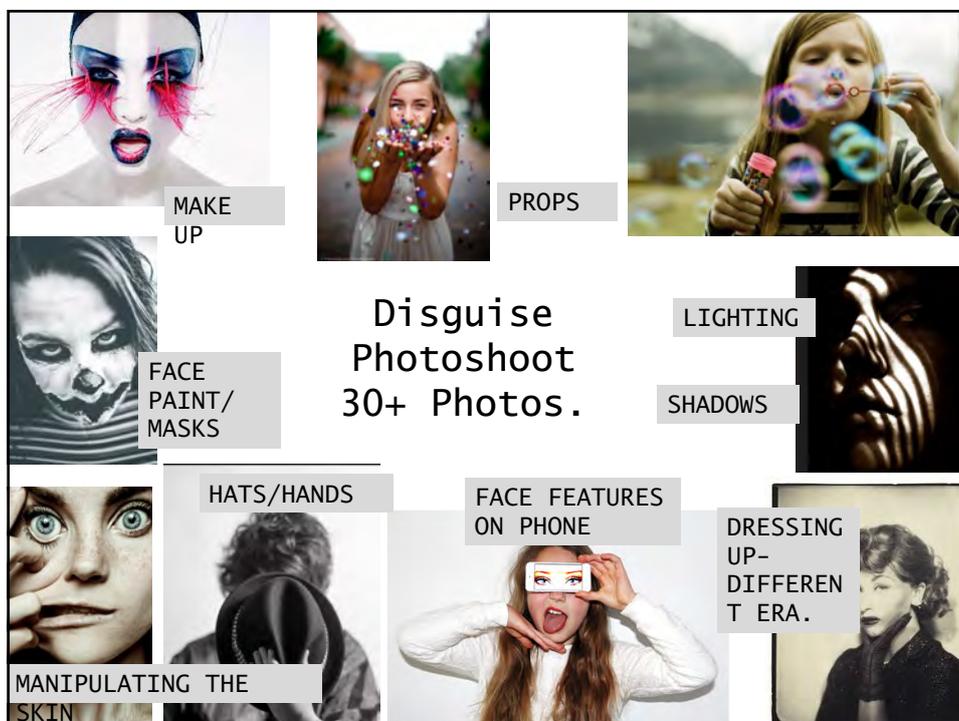
(Last week's task)

- Take inspiration from the picture sheet to do a new photoshoot using a variety of ideas based on the idea of disguise.
- You can use yourself (set timer) or a model.
- Get some props ready before your shoot and a torch or lamp for different lighting.
- Upload your folder of photos to One Drive and then Teams.
- You may use your own camera or phone.

Tips: Consider in your photos the use of:

- Colour
- The rule of thirds
- Angles
- Close up
- Shutter speed and/or aperture if you have the ability to use these.

Optional: In addition to the above, you could experiment with your photos on an app called 'Snapseed'. Go to 'Tools/ Double exposure' and you will be able to layer photos to create a different effect.





Task: Photographing yourself or other person in reflective object/surface

What objects/surfaces do you have around your house that you could use?



In 1915, Man Ray met French artist Marcel Duchamp, and together they collaborated on many inventions and formed the New York group of Dada artists. In 1921, Ray moved to Paris and became associated with the Parisian Dada and Surrealist circles of artists and writers. His experiments with photography included rediscovering how to make "camera-less" pictures, which he called rayographs.

Man Ray (1890–1976)

What art movement did he become a part of? How is this evident in his work?



What style of Photography would you say he was interested in?



Dadaism, which takes its name from the French nickname for a rocking horse, challenged existing notions of art and literature, and encouraged spontaneity.

Q: How do you think he took this photo?

A: He used a self timer.

Man Ray
(1890–1976)

Task

You will need:
 Camera or phone
 Shiny/reflective objects or surfaces
 Natural lighting by a window/fairy lights, lamp or torch

Angle/lighting/motionless
 Reflective objects need to be hung or placed on a surface so they don't move
 Use a timer function which gives you a chance to get into position

Ideas of things you could use:

- Baubles
- Sunglasses
- Glass objects such as vases/ tumblers /bottles
- Mirrors
- Spoons (metal objects)



My first photoshoot – as you can see I have got mixed results. Some things that really helped were using my timer function on my phone – this enabled me to consider positioning and the other thing was setting up near a window

To improve I need a plainer background and to take more shots so I have a wider variety to choose from. EXPERIMENT EXPERIMENT EXPERIMENT!

Do it now

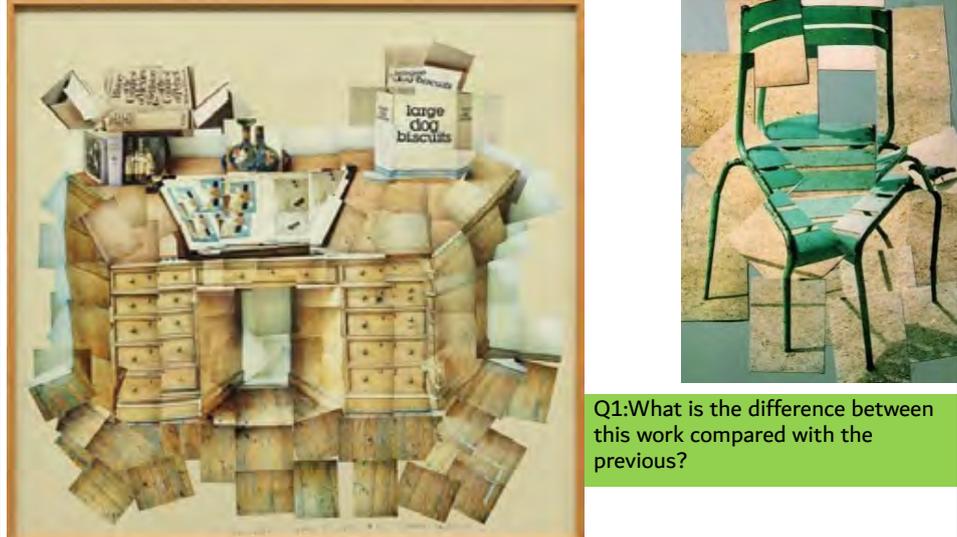
Q: How do you think this work was made?

A: Each square was photographed one by one and then printed and arranged in a grid.

Q: What are the pros and cons to presenting a portrait in this way?

A: You can see different perspectives, more of the surface area and expressions





Q1: What is the difference between this work compared with the previous?

Q2: Are these portraits?

A1: The photos are overlapped, at different angles, it is of objects and not people. This style of overlapping, Hockney named a 'Joiner'.

A2: Although the work is of objects and not people, they can still be considered a portrait, as they communicate something about the person in some way. Instead we see a person's possessions, which gives us an insight into them in some way.

Task 1: Photograph in a grid or joiner style an area that belongs to someone. This could be a chair, a room, a desk etc. OR photograph your pet. I recommend about 15 photos for a small area and 20+ for a larger area.

Task 2: Place photos in a Powerpoint slide and arrange them like Hockney did in a grid or joiner style. Use the crop function in Powerpoint.



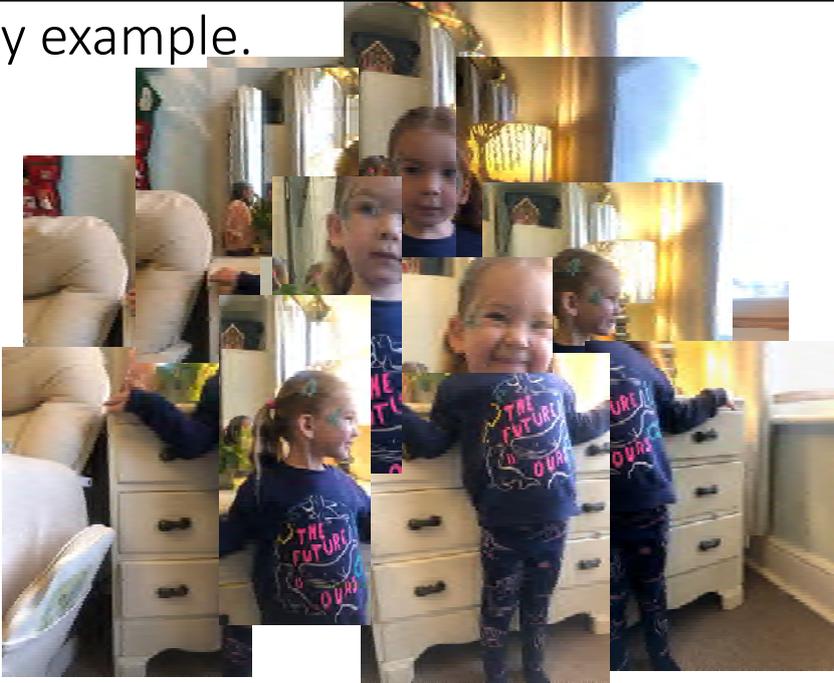

Task 3: Create a Grid or Joiner of a person (or yourself- in the mirror). They can move while you take the photos, so that you get a sense of movement in the overall outcome. So get them to look up and look down or move their head while you take photos of each section of the scene



Tip: Photograph from left to right, go in lines so that you know where you have been.



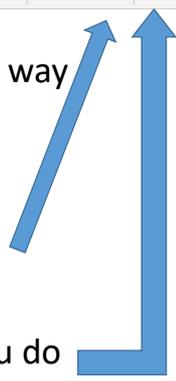
My example.



Arranging your photos



1. Drag and drop, resize and arrange in a way that makes sense, but does not join completely.
2. Click on the 'Picture' tab.
3. Use the 'Arrange' tool to bring photos forwards and backwards..
4. Use the crop tool to crop out parts you do not need.



**Art and Photography-
Competition**

Open to all students

Create a piece of artwork using
Andy Goldsworthy
as inspiration

CAN BE ANY SIZE/SHAPE -2D or 3D

Entries should be handed in to the
Art Department with your name and
tutor group clearly marked on it.

**Indicate if you are entering for the Art prize
or the Photography prize**

1ST PRIZE ART—IPAD
**1ST PRIZE PHOTOGRAPHY—Top of the
range CAMERA and Carrying case**



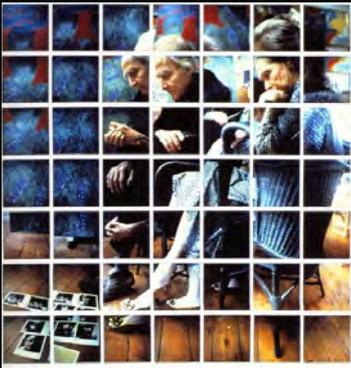
[Optional Extension: David Hockney Analysis of an artwork.](#)

Chosen photo – joiner or grid style portrait/
environment

Complete the Analysis of an Artwork sheet about this work- make sure you include the title of the work.

Use the examples to help you know how to construct your answers.

Write in as much detail as you can covering each of the four sections.

CRITICAL ANALYSIS OF AN ARTWORK	
Here are some tips to assist you when examining or discussing artwork.	
1. DESCRIBE (What do I see?)	2. ANALYSE (How is the work organised?)
 <ul style="list-style-type: none"> •landscape, portrait, people, still, animals, religious, historic •foreground / background •time of day, season •place or setting / inside or outside •abstract / realistic •horizontal / vertical •old vs. modern/historic vs. contemporary •action - what is going on? •story? 	<p>Try to comment on the compositional elements in Photography:</p> <ul style="list-style-type: none"> • Light and Shadow • Pattern • Texture • Symmetry • Line • Colour • Depth of Field • Shape • Viewpoint <p>Composition: How are different elements in the work composed? What are the materials and process used?</p>
<p><u>1. Describe.</u> Example: The layout of square photos all have different perspectives. Two people sit down looking at some photos on the floor, they take up a large proportion of the work. We can only see the side view of each person. A woman has her fist under her chin and the man has moved his hands to hold them together on his lap, they are an elderly couple. I can see that he has moved them as his hands are repeated in three of the photos. There is a light in the middle right area, it is not clear what time of day it is.</p>	
<p><u>2. Analyse</u> This artwork is set out with 7x7 Polaroids in a grid, there is an element of symmetry in the layout. The depth of field is fairly shallow, the back wall is very close to the people sitting. My eye is drawn to the people's faces, I am trying to determine what it is about and what they are thinking or feeling as there are not many clues. There is a warm wooden textured floor and a cold colour in the blue of the wallpaper and the chair. The photos are quite high in contrast, giving harsh shadows throughout.</p>	

3. INTERPRET (What is happening?)	4. JUDGE (What do I think about the artwork?)
<ul style="list-style-type: none"> •The artwork is about... •It makes me think about... •The artist is saying... •Mood and feeling: calm, violent, sad, joyful, angry, hopeful, scared etc •The artist wants you to see... •The artist wants you to think about... •The artwork reminds me of... •I want to know... •If I could ask the artist a question, I would ask... •symbols •metaphors •meaning •context •relationships between all the individual parts of the work 	<ul style="list-style-type: none"> •The best part of the work is... •The strengths of the work are... •The weaknesses of the work are... •The artist communicates ideas by... •I learned... •I like ___ because... •I dislike ___ because... •I would (n't) choose to hang this work in my room because... •Other people should study this work because... •This work has survived the test of time because... •Why do different people see and understand artwork differently?
<p><u>3. Interpret.</u> Example: The overall feeling of the photo is quite serious, which I have concluded by the expressions on the figures' faces. Also, the colouring is quite stark. I think the atmosphere is thoughtful. These people could be remembering something that happened in these photos, they could be reliving memories, perhaps they are difficult ones. The body language suggests that they are guarding themselves. Their relationship to each other is not clear, but we may assume that they are husband and wife.</p>	
<p><u>4. Judge.</u> I learned that portraits can be created in different ways, incorporating movement and different perspectives, which gives a wider understanding of the person and their environment. I would prefer the photo to be less secretive about what they are looking at.</p>	

Extension: Analysis of an artwork. Name of Art and Artist: _____ Write answers in full sentences and write at least one paragraph for each section.	
<u>Describe</u> Q: What is going on in the picture? Describe how it looks.	<u>Analyse</u> Q: How is the work organised?
<u>Interpret</u> Q: What is happening?	<u>Judge</u> Q: What do I think about the artwork?

PSHE WORKBOOK

SYSTEMIC RACISM + BLACK LIVES MATTER

Focus: Prejudice and Discrimination



Name:

Class:

Teacher's Name:

Racism in society

Before we start, let's get acquainted with the key terms we'll be using today.



Draw a line from the key terms to their definitions. Make sure you use a pencil if you're unsure, as that way you can amend it when we check through if it's not correct first time.

Activist		To prevent an organisation from receiving funds, or rearranging the funds that it receives.
BAME		Prolonged cruel or unjust treatment.
Prejudice		The policing practice of stopping a person in order to search them for illegal items.
Defunding		A person who campaigns to bring about political or social change.
Oppression		systems and structures in society that have procedures or processes that disadvantage a certain race or races
Stop and search		A preconceived opinion that is not based on reason or experience.
Systemic racism		Black or minority ethnic

Racism in modern society:

Key focus: The Black Lives Matter movement

What is 'Black Lives Matter'? How did the movement begin?

After the death of *George Floyd* at the hands of a police officer in the US, protests have taken place across the world at what many feel is systematic oppression and abuse of the black community at the hands of the institutions that are supposed to protect them. At the forefront of these protests is the organisation *Black Lives Matter*, which exists to challenge racism in all forms and uplift and empower the black community. The movement began as a hashtag on social media which was used to express outrage after the murder of *Trayvon Martin*, an unarmed African American teenager who was killed in Florida in July of 2013.

His killer, *George Zimmerman*, went to trial and was acquitted, after a jury agreed that he was within his rights to fire at the teenager as he perceived him to be a threat.



The movement then became more popular after two further deaths of unarmed African American men, *Eric Garner* and *Michael Brown*; both were shot by police officers, and neither were charged with any crime. Because of these events, and many more like them, many argue that black people are often the targets of police violence simply because of the colour of their skin, and that radical change needs to take place in order to solve the problem. Many *Black Lives Matter* advocates argue that one solution that should be considered by legislators is the 'defunding' of the police force. This doesn't mean getting rid of the police force entirely, but rather reducing its purpose to tackling serious crimes. Other funding would be directed towards specialist services that can help with things like domestic violence, substance abuse and youth antisocial behaviour.

So is this just an American movement?

Although many opponents of the movement in the UK have argued that the death of a man thousands of miles away should not be a cause for protests, many have pointed out that black people in Britain are also suffering mistreatment and oppression. Figures from England and Wales show that police are three times more likely to arrest a black person, and five times more likely to use force in

In the course of arrest. Activists highlight the case of Desmond Mombeyarara, an NHS worker who was stopped by the police for driving unsafely, and was tasered in front of his five-year-old son. Official figures also show that black people are nine times more likely to be stopped and searched, and twice as likely to die in police custody, facts which activists say demonstrate clear prejudice within the police force and prison system. Coronavirus has also shown that when a crisis hits, it often hits black communities harder. Black Britons are almost twice as likely to die from the virus, due to social and economic inequality, overcrowded housing, and working in lower-paid 'key worker' roles where they are more likely to come into contact with those who are infected. People from BAME (black, minority and ethnic) groups have also been hit the hardest financially by the crisis.

Why do some people misunderstand the aims of the movement?

Nevertheless, many people have failed to understand the reasons for the protests, or have felt that the statement 'Black Lives Matter' is insulting to white people, whose lives also matter. However, advocates of the movement have explained that the slogan is not meant to exclude anyone, and that, because white people hold the balance of power in society, their lives have always mattered. What the statement really means, they explain, is that 'Black Lives Matter TOO', because too often deaths in the BAME community are ignored, and nobody is held accountable for them.



There has also been great debate about Britain's colonial past, with many arguing that there is a failure on the part of society to face up to historic racism, and the impact it still has today. This is reflected in the debate over whether certain statues of historic British figures should be removed, or remain. The statue of Edward Colston in Bristol - a merchant in the 1600s who was involved in charity work for the poor, yet was heavily involved in the slave trade - was pulled down by protesters. Many argue that to celebrate a person who caused so much misery and suffering to slaves is wrong, yet others argue that he is a part of history, that should not be erased or 'whitewashed'.

Despite this division, the 'Black Lives Matter' movement has shone a light on issues of systemic racism and the mistreatment of the BAME community both in the UK and the US. It has empowered members of the black community who previously felt unheard, and has forced society to examine issues which make some people uncomfortable, such as the racist and oppressive actions of their ancestors. Across the UK and the US, pressure is being applied to force police officers who mistreat or kill black people to be held accountable for their actions, and governments are being asked to reconsider the way that the policing and judicial system is arranged so that it can help to solve, rather than tackle with force, issues that arise. More white people than ever are joining in solidarity with the black community, listening to what they have to say, and becoming allies in the fight for change.



The Black Lives Matter march in the UK congregated in Hyde Park. They were criticised for marching during the coronavirus outbreak. However, as some commentators pointed out - this is also a good indication of just how determined people are to eliminate racist elements in UK society and how sore a problem it must be, as many must have realised they were potentially risking their lives, or at least their health.

Literacy through PSHE

Using the information you have just read through, choose a set of challenge questions to answer.

You can answer these in the space provided on the next two pages.

Challenge

Give TWO reasons why the Black Lives Matter protests began.

Define racism.

Why do people feel that George Floyd's death is a racist murder?

Find ONE simple sentence from the text.

Why are there protests in the UK?

What did people do in Bristol?

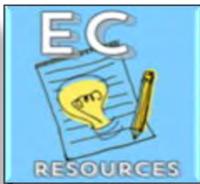
More Challenging

What is systemic racism? Explain giving an example.

Why were people outraged by George Floyd's death?

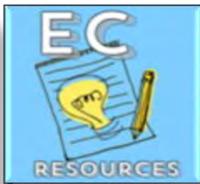
Why do some people object to toppling statues of historical figures, even if they were involved in the slave trade?

Explain why people are worried about systemic racism. Your explanation must be 50 words long and use at least one semi-colon.



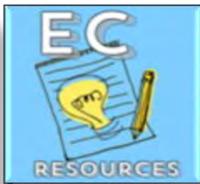
PSHE 2020

A large, rounded rectangular area with a blue border, containing 20 horizontal dotted lines for writing.



PSHE 2020

A large, rounded rectangular area with a blue border, containing 25 horizontal dotted lines for writing.



PSHE 2020

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Time Travelling Postcards

Even as recently as thirty years ago, people weren't as clued up on the severity of issues we've read about today. Some people even thought it was just a normal part of life that was unlikely to ever change.



Write a postcard to a young student, growing up in the 1980s. Give them the most important life advice you can in relation to today's lesson. - they probably didn't learn about it in their school. Let them know about how we feel about today's topic in the modern day and how attitudes will change.

	<hr/> <hr/> <hr/> <hr/> <hr/>

Racism is in the news a lot at the moment.

There have been so many serious incidents concerning the American police departments and people of colour that even children's programme 'Sesame Street' have had to make a special segment explaining to their audience about the current issues. Yet how much can be attributed to systemic racism and how much to an abuse of power? Read the following case studies carefully to investigate further.

CASE STUDY: GEORGE FLOYD

On May 25, 2020 a black man called George Floyd was arrested on a charge of using a fake \$20 note at a grocery store in the Powderhorn Park neighbourhood of Minneapolis, USA. According to the store assistant, the note was an obvious fake and Floyd had refused to return the purchased cigarettes when challenged. The police were called to the scene who proceeded to arrest him. He died after Derek Chauvin, a white police officer, pressed his knee to Floyd's neck for nearly nine minutes during the arrest. Floyd was handcuffed face down in the street, while two other officers further restrained Floyd and a fourth prevented onlookers from intervening. For the last three of those minutes Floyd was motionless and had no pulse, but officers made no attempt to revive him. Chauvin kept his knee on Floyd's neck as arriving emergency medical technicians attempted to treat him.

The official autopsy classified Floyd's death as a homicide attributed to cardiopulmonary arrest caused by subdual and restraint (the knee on his neck). The toxicologist (drug tester) found several psychoactive substances (drug traces) in his system, and the medical examiner noted fentanyl intoxication and recent methamphetamine use as significantly contributory to his death, though not the cause. A second autopsy, commissioned by Floyd's family and performed by Michael Baden, without access to various tissue and fluid samples, found that the "evidence is consistent with mechanical asphyxia as the cause" of death, with neck compression restricting blood flow to the brain, and back compression restricting breathing.

After Floyd's death, protests were held globally against the use of excessive force by police officers against black suspects and lack of police accountability. Protests developed in over 400 cities throughout all 50 U.S. states and internationally.

CASE STUDY: RAYSHARD BROOKS

Around 10:30 p.m. on June 12, 2020, Atlanta Police Department officer Devin Brosnan responded to a 911 complaint about a man sleeping in a car blocking a Wendy's fast-food drive-through lane in the southside of Atlanta, Georgia. The officer found Rayshard Brooks in the car and woke him up. After instructing Brooks to park his car, Brosnan called for backup, and Garrett Rolfe, an officer on the Department's High Intensity Traffic Team DUI (driving under the influence of alcohol or drugs) task force, responded.

Rolfe asked Brooks several questions, to which Brooks gave inconsistent answers, for example misidentifying his location by 10 miles (16 km), and Rolfe administered a field sobriety test. Rolfe used a breathalyser, and Brooks' blood alcohol level returned at 0.108, above the legal limit of 0.08. After this, Rolfe informed Brooks that he considered his alcohol level too high to operate a vehicle, and ordered Brooks to place his hands behind his back. Brooks resisted arrest, wrestled on the ground with the two officers, and punched one of them. During the struggle an officer told Brooks "You're going to get tased! Stop fighting" and warned "hands off the taser."

Brooks wrestled away an officer's taser, and ran away as the officers chased him, witness reports and video show, according to the Georgia Bureau of Investigation (GBI). Security surveillance video footage shows that Brooks then turned toward Rolfe while running, pointed the taser at Rolfe and fired it. At that point, Rolfe fired his gun at Brooks three times, hitting him in the back. Brooks died in surgery. One officer was treated for an injury.



CASE STUDY: BREONNA TAYLOR

Shortly after midnight on March 13, 2020, Louisville police entered the apartment of Breonna Taylor and Kenneth Walker using a battering ram to force open the door. The police were investigating two men they believed were selling drugs, allegedly unaware the men were already in custody. The Taylor/Walker home was included in a signed "no-knock" search warrant, signed by Jefferson County Circuit Judge Mary M. Shaw, reportedly based on notes by the police that one of the men used the apartment to receive packages. The suspected drug dealer had allegedly been seen walking into Taylor's apartment one January afternoon with a package before leaving and driving to a known drug house, and the warrant said a US Postal Inspector confirmed that the man had been receiving packages at the apartment. Postal Inspector Tony Gooden has said that his office had told police there were no packages of interest being received there.

Louisville police stated that they announced themselves while entering the home after knocking several times and saying they were Louisville police officers with a search warrant. Neighbours and Taylor's family dispute this, saying there was no announcement and that Walker and Taylor believed someone was breaking in, causing Walker to act in self-defence. Walker said in his police interrogation that Taylor yelled multiple times, "Who is it?" after hearing a loud bang at the door, but received no answer, and that he then armed himself. Walker, a licensed firearm carrier, shot first, striking a police officer in the leg; in response, the officers opened fire with more than 20 rounds, hitting objects in the living room, dining room, kitchen, hallway, bathroom, and both bedrooms. Taylor was shot at least eight times and pronounced dead at the scene. No drugs were found in the apartment.



Systemic racism, abuse of power, or both?

Now you have read the case studies:

List 10 factors that indicate abuse of power and systemic racism in each of the cases. Circle any particular actions which appear in all three cases. Underneath, explain what you think should be done to address the actions circled and how these could potentially be prevented in future.



ABUSE OF POWER

SYSTEMIC RACISM



.....

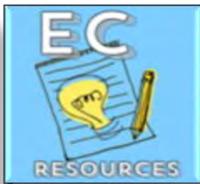
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PSHE 2020

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Where do today's topics fit in with our wider PSHE learning over this year?

How will our new knowledge help us when we are living in the wider world and as we look after the health and wellbeing of ourselves and those around us for example?



RSE - Relationships and Sex Education:

Living in the Wider World

Health and Wellbeing:

Write new term here:

1 10

1 10

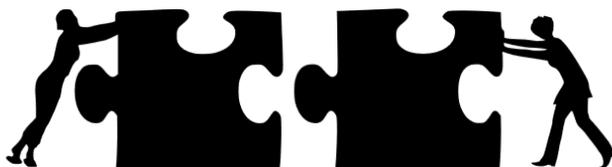
1 10

1 10

1 10

1 10

1 10



Three new concepts I understand :

- _____
- _____
- _____

Three concepts I don't quite understand yet :

- _____
- _____
- _____

New concepts, key terms and ideas I'd like to learn about more:

Write the new terms from today the bar and shade them in depending on how interested you are in finding out more.

This will help your teacher when planning other activities for your lessons.

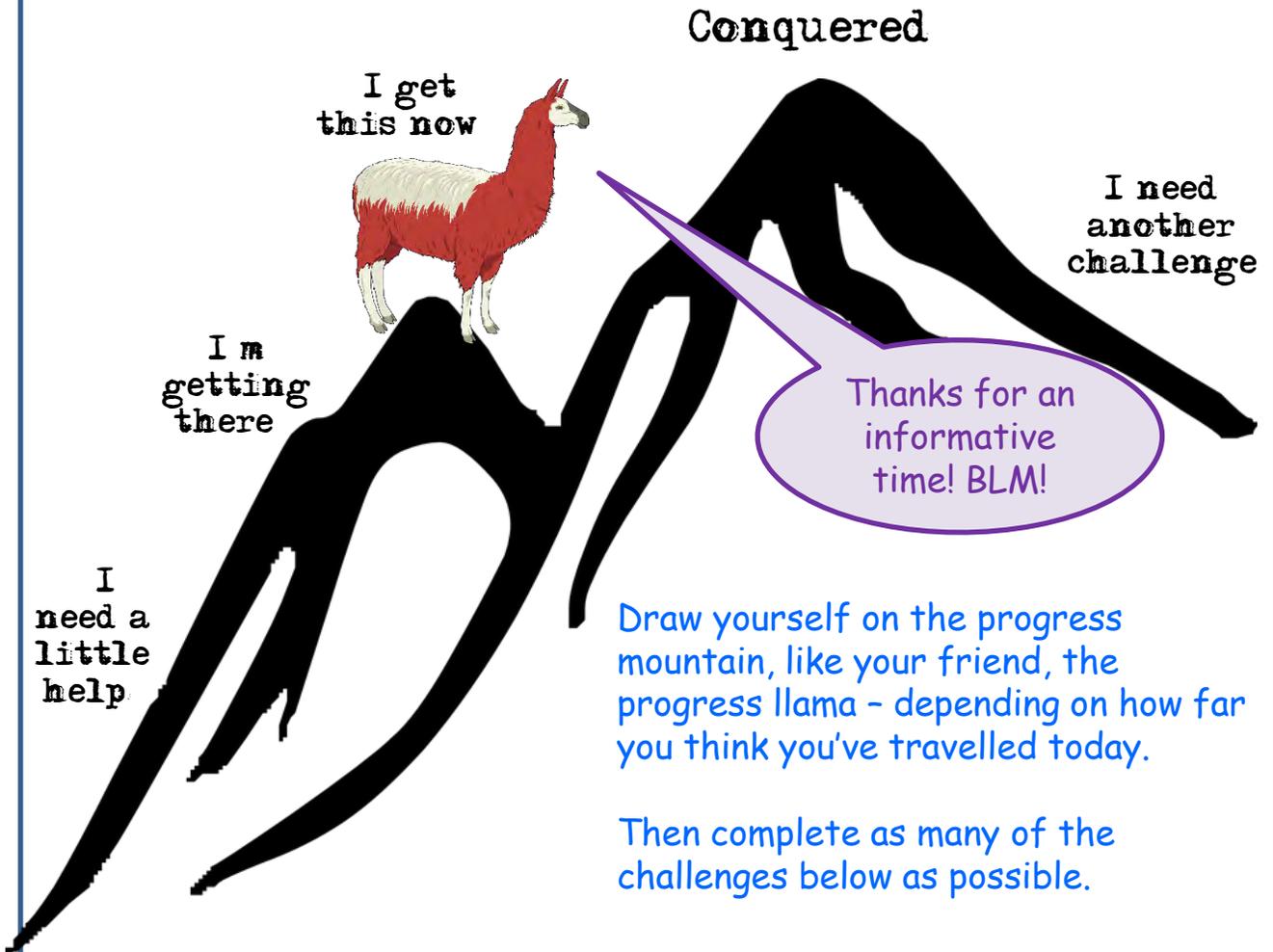
Conceptual thinking plenary



Which picture best describes your learning today? Why? If none of them quite match, create a new image in the blank square.

Be prepared to share your ideas.

Climbing the mountain



Draw yourself on the progress mountain, like your friend, the progress llama - depending on how far you think you've travelled today.

Then complete as many of the challenges below as possible.

Base camp: Where were you at the start of the lesson?

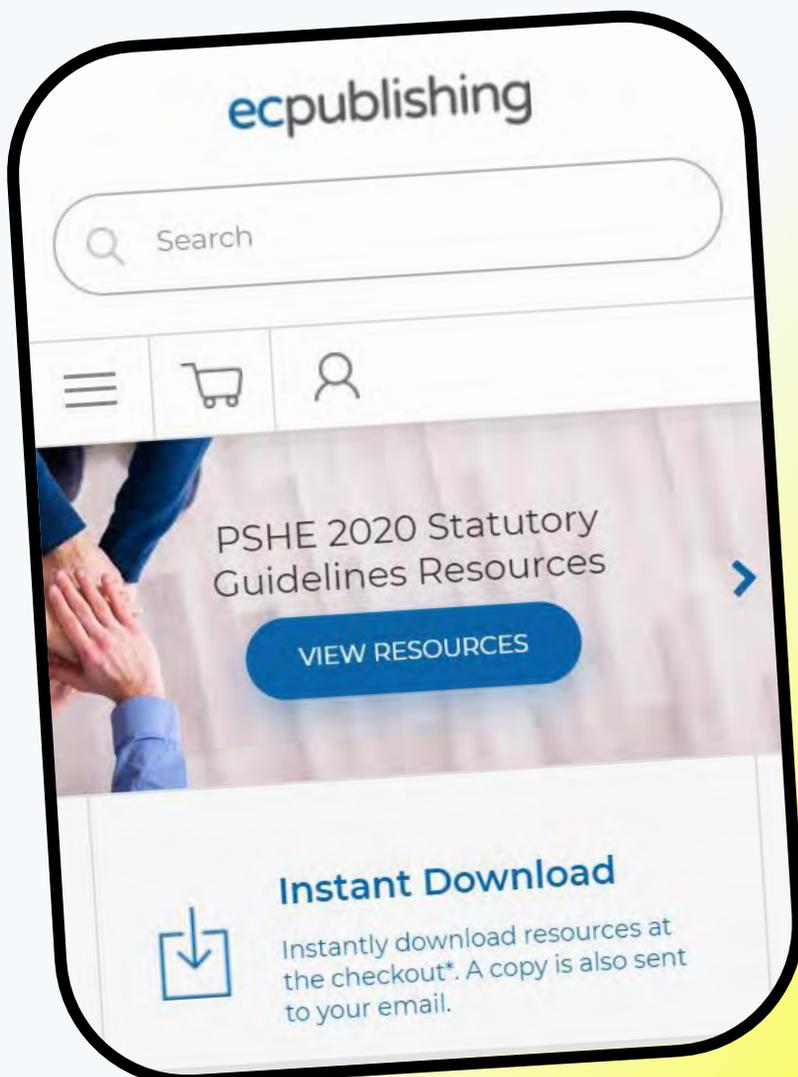
Peak: What was the part of the lesson where you learnt the most? Why?

Future Challenge: What do you want to learn about next to improve further and reach new heights?

Many more PSHE, RSE and Health 2020 resources, complete school packages and individual lessons at our website:

<https://ecpublishing.co.uk/>

We also provide comprehensive English, Citizenship Tutor Time and Humanities resources.



The St Leonards Academy

Home Learning Physical Activity Challenge

Team Moore!

Team Farah!

Team Twedde!

Team Ennis!

Team Hoy!

Team Agbeze!



Name -
Team -

Year -
Tutor Group -

The St Leonards Academy

Home Learning Physical Activity Challenge

We want you to keep physically active during this lockdown period!

Over the next six weeks, we would like you to record what physical activity you are doing and how long for.

Physical activity is anything that gets you up and moving for longer than 20mins.

Each week, you will earn points for hitting a specific target. The better target you hit, the more points you will earn for yourself, Team, Year Group and Tutor Group. Targets are set based on how long you exercise for:



1hr a week



2hrs a week



3hrs a week



4hrs a week

If you are struggling for physical activity ideas to hit your target, each week has a challenge that offers suggestions of activities to do. This can be found You do not have to do these, but it may set you an extra challenge.

Please make sure that all the physical activity you do, follows the current Covid-19 guidelines.

Good Luck! Get Active!!!

Week 1

11.01.2021 – 17.01.2021

Day	What?	How Long?
Monday		
Tuesday		
Wednesday		
Thursday		
Friday		
Saturday		
Sunday		

Targets:



1hr a week



2hrs a week



3hrs a week



4hrs a week

How many hours did you complete this week?

What target did you achieve?

If you did the weekly challenge, how many objects did you see?

Week 1

Walk. Run. Cycle.

This week's theme is focused on getting out and about!

This can be by going for a **walk, run or cycle but also skateboarding, skating and scooting!**

Remember to be safe – wear a helmet, be aware of traffic and ensure you are staying within the government guidelines.

Time each of your outings and add them to your activity table.

Spotting Challenge

If you fancy an added challenge while you are exercising, see if you can spot all of the following things during the week:

Red front door.		'Open 24 hours' sign	
For sale sign.		Number 15 house number	
A park with a slide.		Someone walking 2 dogs	
Street starting with 'W'.		Post box.	
Telephone box.		A Seagull.	
Park bench.		Double decker bus.	
Outdoor clock.		White picket fence.	
Bird sitting on streetlight		Yellow car.	



Week 2

18.01.2021 – 24.01.2021

Day	What?	How Long?
Monday		
Tuesday		
Wednesday		
Thursday		
Friday		
Saturday		
Sunday		

Targets:



1hr a week



2hrs a week



3hrs a week



4hrs a week

How many hours did you complete this week?

What target did you achieve?

If you did the weekly challenge, how many times did you practice your new skill?

Week 2

“Practice Makes Permanent”

This week’s theme is all about learning a new skill, and practicing it in order to master it!

Choose a physical skill or activity you really want to learn or improve.

Keep practicing across the week and see if you get better.

Please make sure the skill is appropriate for you. Do not try anything that may put you in danger, or break the government guidelines.

Here are some ideas for what you could choose:

- ★ Keepy ups – football/bat and ball
- ★ A dance routine
- ★ A trick on a skateboard or scooter
- ★ Flexibility – splits etc.
- ★ Throw and catch off a wall or with a partner
- ★ Speed over a certain distance
- ★ Press ups or sit ups in 1minute



Week 3

25.01.2021 – 31.01.2021

Day	What?	How Long?
Monday		
Tuesday		
Wednesday		
Thursday		
Friday		
Saturday		
Sunday		

Targets:



1hr a week



2hrs a week



3hrs a week



4hrs a week

How many hours did you complete this week?

What target did you achieve?

If you did the weekly challenge, what words did you use?

Week 3

Circuits

This week's theme is all about circuits!

Circuits are a great way to develop whole body fitness whilst also improving strength and flexibility.

To create your own personal circuit, use the Alphabet chart below:

Choose a word, or two words that have between 8-12 letters.

For each letter of your word, perform the exercise shown.

Start your first circuit with 10reps of each exercise. As you become more confident, increase the number you do.

A – Lunges

B – Shadow Boxing (1min)

C – Rope Climb

D – Tricep Dips

E – Squats

F – Side Plank (both sides)

G – Swimming on front

H – Arm circles

I – Split Jumps

J – Scissor legs on back

K – Calf Raises

L – Squat Jumps

M – Plank

N – High Knees on spot

O – Press Ups

P – Star Jumps

Q – Wall sit (hold as long as you can)

R – Crunchies

S – Mountain Climbers

T – Russian Twists

U – Toe touches on back

V – Wall press up

W – Burpees

X – Knee to elbow

Y – Step Ups

Z – Skipping without a rope

Week 4

01.02.2021 – 07.02.2021

Day	What?	How Long?
Monday		
Tuesday		
Wednesday		
Thursday		
Friday		
Saturday		
Sunday		

Targets:



1hr a week



2hrs a week



3hrs a week



4hrs a week

How many hours did you complete this week?

What target did you achieve?

If you did the weekly challenge, what did you do to be creative?

Week 4

Get Creative!

This week's challenge is all about thinking outside the box!

Why not create a dance/ gymnastics routine or simply be creative with equipment and come up with a whole new activity/game!

Some activities you could try are:

- ★ Create an obstacle course in your garden/ house.
- ★ Create a new dance routine.
- ★ Create a gymnastics routine (why not include people in your family – remember extra points if you do!). Try to include individual/ paired balances, travel, rotation and inversion.
- ★ Create a new game! Can you get together a random assortment of equipment from around your house/ garden and make a whole new game!?

The more creative the better! Don't forget to time your activity and log it on the record sheet.



Week 5

08.02.2021 – 14.02.2021

Day	What?	How Long?
Monday		
Tuesday		
Wednesday		
Thursday		
Friday		
Saturday		
Sunday		

Targets:



1hr a week



2hrs a week



3hrs a week



4hrs a week

How many hours did you complete this week?

What target did you achieve?

If you did the weekly challenge, what did you try that was new?

Week 5



Something New!



This week's challenge is all about trying something new!

This could be a skill/activity you have never tried before.

You could even ask a family member or friend to teach you a new skill.

Activity ideas:

- ★ Borrow a skateboard/ scooter and learn a new trick.
- ★ Learn to do 'Keepie Uppie's'! This could be with a football or different pieces of equipment. You could even use different body parts.
- ★ Cup stacking!
- ★ Learn some martial arts! Try Karate, Tai Chi or Capoeira.
- ★ Yoga or Pilates - these help with strength, aerobic fitness, flexibility and have massive benefits for mental health.
- ★ Juggling! This is a great skill to learn and will become a great party trick!
- ★ Could you go and try a new sport?

Whatever you choose, please make sure it follows the current government guidelines, and is safe to do with your abilities.



Week 6

15.02.2021 – 21.02.2021

Day	What?	How Long?
Monday		
Tuesday		
Wednesday		
Thursday		
Friday		
Saturday		
Sunday		

Targets:



1hr a week



2hrs a week



3hrs a week



4hrs a week

How many hours did you complete this week?

What target did you achieve?

If you did the weekly challenge, what was your favourite event?

Week 6

Home Athletics

This week's challenge is all about the summer sport of Athletics.

As an academy we are one of the best in the county at Sportshall Athletics, and have won the local town sports competition 6years in a row!

We have created some fun Athletics challenges that can be done at home.

Keep practising and record you best scores at the end of the week.

Challenges:

Speed Bounce – *Find a smooth object that comes up to about ankle height (empty water bottle, rolled up towel etc). How many two footed jumps can you do over this, from side to side in 30s?*

Wall Catch – *Find a small ball or roll up a pair of socks and stand about 2m away from a solid wall. Throwing with one hand and catching with the other each time, how may catches can you do in 1minute?*

Standing Long Jump – *How far can you jump forwards from two feet to land on two feet? No run up allowed! If you fall backwards it does not count.*

Speed Race – Place two objects 5m apart. Time how long it takes you to run between these objects 10 times (you must touch each object 5times).

Wall Sit – Place your back against the wall and squat as if you are sitting on an invisible chair. How long can you hold this position?

What were your best scores for the week?

Speed Bounce

Speed Race

Wall Catch

Wall Sit

Standing Long Jump

Overall Scores

Week	Hours Active	Target Met
Week 1		
Week 2		
Week 3		
Week 4		
Week 5		
Week 6		

Name -

Year -

Team -

Tutor Group -

Email this page to

e.lovell@thestleonardsacademy.org.uk

OR

**Give this page to your tutor when we return to the
academy**

PICK 'n' MIX - Nutcracker Task Selection

This link <https://vimeo.com/322670276> is the full Nutcracker film. You will need to watch the film to answer the tasks.

Make a list of all the people Clara meets on her adventures.

What does she learn or observe from each one, if anything?

You should include the people in the Orphanage as this will also inform choices that she makes further on in her journey.

What effect do the all-white costumes have on the ice-skating scene?

How does it inform the action?

Princess Sugar is dressed in pink. What does this tell us about her character and about her status in the group?

For each sweetie write down the key elements of the costume that inform that audience. E.g. Humbug bouncer:

- The shape of the costume is in the shape of a humbug sweet
- The material is black and white striped like a humbug.

It may be a useful exercise to write down how the costume effects the way in which the dancers move as well – The Humbug is restricted in his movement as the costumes is big and bulky. For a different character Clara feels much happier in her blue and white spotted dress than she does in her clothes from the orphanage and this could also be perceived to affect her movement and her emotions.

Listen to the music of the Christmas Party scene and see if you can identify the use of toy instruments in this piece.

What effect do these instruments have on the piece of storytelling and on the music?

All of the production elements combine to tell a fantastical and wonderful story, of which music plays an extremely large part. For each scene in Matthew Bourne's Nutcracker! write down five words to describe the music. Try to listen to the music in isolation from the action.

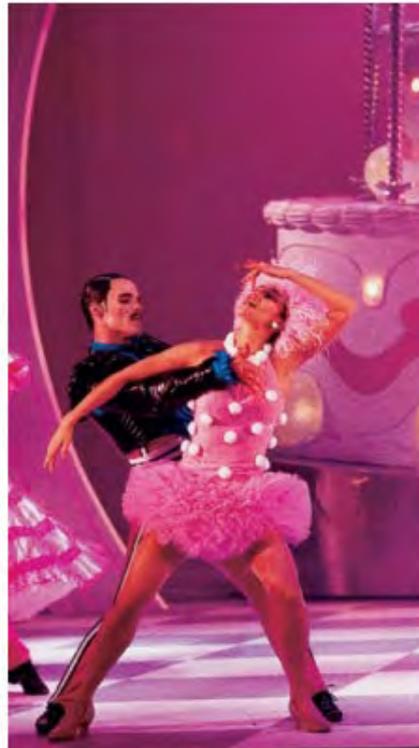
Once you have completed this task for each scene look at what journey the music has taken the listener on (consider feelings and emotions)? How is this reflected in what happens on the stage?

Extension Task - how do all of the other production elements; dance, costume, set and lighting work together to tell the story? Write this as an essay style answer you may want to make bullet point notes first.

Choose two completely different points of the production. Describe what is happening in each of your chosen scenarios and comment why they are different and how lighting, sound, set and costumes contribute towards this.



Clara and the nutcracker boys



A Liquorice allsort and a marshmallow girl

REVIEWING LIVE PERFORMANCE

General Overview:

- Summarise the plot on a side of A4.
- Describe the style of the production
- Did it remind you of any other productions you have seen or know?
- What was your personal response to the production?
- What theatrical devices and conventions were used?

Direction and Choreography:

- What do you think the director/ choreographer was trying to convey through the production?
- Do you think that the choreography, set design and staging supported and conveyed this?
- Was there an interesting and varied use of stage space?

Dancing:

- How would you describe the dancing style?
- What different styles of dance did you recognise?
- Were they all successfully used within the production?
- What can you say about the dancing in comparison with the dancing in other productions you have seen?
- Who gave the most notable performance? Try to be specific about why in your answer.

Design:

- Describe the set, costume, lighting and sound.
- What kind of statement did each of these make?
- How did the design contribute to the production's meaning?
- Give examples of how the lighting enhanced the narrative.

Finding examples of.....

Unison - Marshmallows - Can you describe the action content at this point?

Contrasting Floor Patterns - Presents & Party Pieces - Matron's Isadora Dance and Dr Dross' Eurythmics Dance are good ones to look at

Motif & Development - Celebration Waltz - the social dance motif is repeat with changes of direction and is then fragmented as the dance progresses

Canon - The Frozen Lake - where do these canons occur? Can you describe the action content?

Contact - Gobstoppers - There are several moments of contact here. Can you identify them?

Contrast/Complement - Sugar's Dressing Room - what happens in the tableaux?

Sections

Act 1

- Preparations for a Visit
- Presents and Party Pieces
- Time for Bed
- The Revolt
- The Frozen Lake

Act 2

- The Road to Sweetie Land
- By Invitation Only
- Liquorice Allsorts
- Knickerbocker Glory
- Marshmallows
- Gobstoppers
- Sugar's Dressing Room
- The Wedding Party
- The Waltz
- Sugar/Nutcracker Love Duet
- Nutcracker's Solo
- Sugar's Solo
- Coda
- Celebration Waltz
- The Ending

NARRATIVE STRUCTURE

- The original ballet
- The music
- Images of Victorian Childhood
- stimulus**

- themes**
- Dreams & Fantasy
- 1st Love & Growing Up
- Sexual Awakening

Dance styles

- Ballet
- Contemporary
- Spanish
- Gesture
- Social Dance

Describe 1 movement that shows each of these styles

What are the key features of these dance styles?

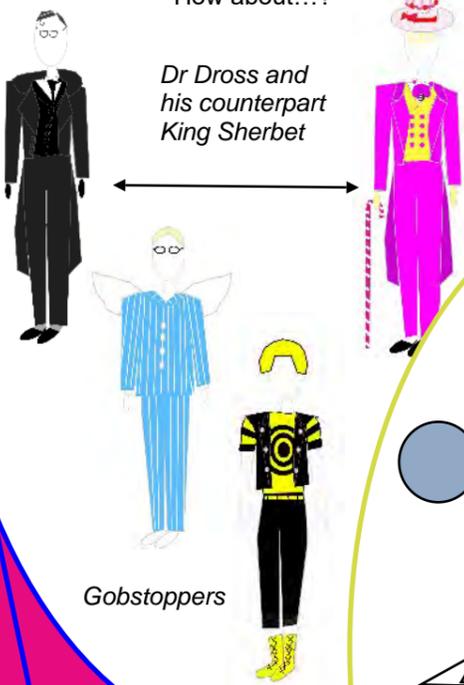
Nutcracker!
Bourne, 1992

Costumes & Characters

There are well over 30 different costume designs for Nutcracker. Choose 2 or 3 to describe in detail.

How about...?

Dr Dross and his counterpart King Sherbet



How do these costumes support the stimulus & themes?

ANTHONY WARD

HOWARD HARRISON

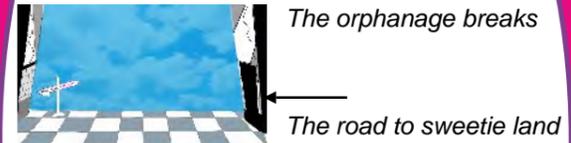
ANTHONY WARD

full descriptions = more marks

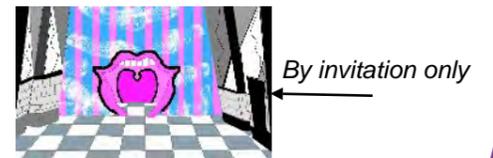
The set designs



The orphanage breaks



The road to sweetie land



By invitation only



The wedding party

how effective? why?

2 interesting lighting features

Preparations for a Visit: steel blue wash, dim white, ice blue backlight behind window : supports the icy Christmas season and the cold and harsh atmosphere of the Orphanage

Time for Bed: offstage white light as door opens, clock lights up, window backlit with white flash as wardrobe opens, rich blue backlights on walls cracking open, white offstage lights highlight smoke

How does the lighting **CONTRIBUTE** to the atmosphere, the dance idea and the story/narrative?

Returns in different forms and directions

2 interesting aural features

Presents & Party Pieces - Dr Dross' Eurythmics Dance: a low, rumbling, fast and driving melody played on double bass and cello, building in volume as the amount of instruments increase. The 'strong dance' narrative at this point matches the dynamic and rhythm perfectly.

Knickerbocker Glory: on two clarinets - it is smooth, languid, drawn out and sensual, and the movement matches this with its snake-like, undulating rolls and ripples. The notes rise, suspend and fall and the low pitch is mirrored by the floorwork. There is a tambourine mimicking a rattle snake.

How does the music **CONTRIBUTE** to the characters, the atmosphere and the dance idea?

3 motifs

If you used Nutcracker! for your solo composition, you should use the 3 motifs you chose & the developments you created. If you used it for Performance, you might choose 3 from there. But if you are stuck - how about these?



The lick motif from The Waltz in The Wedding Party



Attitude phrases from Frozen Lake



Gobstoppers, BMX riding

Changes direction

Identify Describe Explain

ACTION, SPACE, DYNAMICS, RELATIONSHIPS