

Pre-Learning

Year: 10

Pre-Learning

Subject: Business Studies

Year: 10/11

Financial Issues In Business

Task 1 Explain what stakeholders may be interested in a set of accounts from a limited company (LTD OR PLC) and why.

Task 2 A new business would consider having an accurate cashflow essential before starting out – discuss.

Task 3 Watch these video clips on ratio analysis –

<https://www.tutor2u.net/business/reference/financial-ratios-explained>

Explain why a firm might want to analyse its own accounts and use the information gained from this activity.

Pre-Learning

Subject: Computer Science

Year: 10

“Computers are incredibly fast, accurate and stupid;
humans are incredibly slow, inaccurate and brilliant;
together they are powerful beyond imagination.”

Albert Einstein

Task 1 – Investigation

Pick one of the following organisations and write one side of A4 to explain how technology is used within their sector:

Schools, Police, Hospitals, Libraries, Cinemas, Banks, supermarkets, Airports

Task 2- Investigation

What is Unicode and ASCII and what is the difference between them?

Task 3 – Investigation and practical exercise

Investigate the three programming constructs:

- Sequencing
- Iteration
- Selection

Write a program on Python that includes all three, and print it out.

Pre-Learning

Subject: Drama

Year: 10

Watch the play blood brothers on youtube.

<https://www.youtube.com/watch?v=IzPpPtOAft0&safe=true>

<https://www.youtube.com/watch?v=M4Qvxy7Fn8s&safe=true>

Write a play synopsis of what happens in the play to show your understanding.

Create character profiles for the main characters:

Mickey

Eddie

Mrs Lyons

Mrs Johnstone

Pre-Learning

Subject: English

Year: 10

Next term we will be studying William Shakespeare's 'Macbeth'. To prepare you for your studies please read the following articles. If you do not understand any words then please highlight them, try to research their meanings, or ask your teacher in September!

Article One: Ten facts about Jacobean England.

- 1) Jacobean era marks the beginning of the reign of King James I who ruled over a unified kingdom comprising of England and Scotland.
- 2) During Jacobean era, there was emergence of the tobacco industry and it was consumed in large amounts.
- 3) Architectural style of the Jacobean era was an amalgamation of several styles. However, the architectural pattern remained similar to the type used during the [Tudor era](#). Renaissance classical style of architecture was introduced by Inigo Jones.
- 4) It was sometime during the rule of King James I that Britain started establishing colonies. One such colony was America.
- 5) There was a change in the way in which chairs were made. During this period, [chairs](#) were made with higher back. They even had rectangular seats.
- 6) Most noted event of this era took place was when a group of English Catholics plotted to attack the Parliament and the King in the Palace of Westminster.
- 7) There was a tremendous advancement of modern science which was influenced by Francis Bacon.
- 8) During the [Jacobean period](#), people were religious. However, they also believed in the existence of witchcraft and supernatural beings and activities.
- 9) It was during the Jacobean period that popular Shakespearean plays like Tempest, Macbeth were written.
- 10) [Tragedy](#) and [Satire](#) was at its peak during the Jacobean era.

Article Two: The Tragic Hero

Tragic hero as defined by Aristotle:

A tragic hero is a literary character who makes a judgment error that inevitably leads to his/her own destruction. In reading *Antigone*, *Medea* and *Hamlet*, look at the role of justice and/or revenge and its influence on each character's choices when analyzing any "judgment error."

Characteristics

Aristotle once said that "A man doesn't become a hero until he can see the root of his own downfall." An Aristotelian tragic hero must possess specific characteristics, five of which are below:

- 1) Flaw or error of judgment (hamartia) **Note the role of justice and/or revenge in the judgments.**
- 2) A reversal of fortune (peripeteia) brought about because of the hero's error in judgment.
- 3) The discovery or recognition that the reversal was brought about by the hero's own actions.
- 4) Excessive Pride (hubris)
- 5) The character's fate must be greater than deserved.

Initially, the tragic hero should be neither better or worse morally than normal people, in order to allow the audience to identify with them. This also introduces pity, which is crucial in tragedy; as if the hero was perfect we would be outraged with their fate or not care especially because of their ideological superiority. If the hero was imperfect or evil, then the audience would feel that he had gotten what he deserved. It is important to strike a balance in the hero's character.

Eventually the Aristotelian tragic hero dies a tragic death, having fallen from great heights and having made an irreversible mistake. The hero must courageously accept their death with honour.

Other common traits

- Hero must suffer more than he deserves.
- Hero must be doomed from the start, but bears no responsibility for possessing his flaw.
- Hero must be noble in nature, but imperfect so that the audience can see themselves in him.
- Hero must have discovered his fate by his own actions, not by things happening to him.
- Hero must understand his doom, as well as the fact that his fate was discovered by his own actions.
- Hero's story should arouse fear and empathy.
- Hero must be physically or spiritually wounded by his experiences, often resulting in his death.
- The hero must be intelligent so he may learn from his mistakes.
- The hero must have a weakness, usually it is pride
- He has to be faced with a very serious decision that he has to make

Article Three: Are Shakespeare's Plays Sexist?

The Role Of Women in Elizabethan And Jacobean Society

Firstly, it's important to realise that, if we think Shakespeare's plays are sexist, then they are only so in as much as a large proportion of the world was sexist during that era. Much like Benny Hill, Shakespeare was playing to the accepted stereotypes and conventions of his day. It is only in hindsight that watching a pervy old man chase some scantily-clad, buxom beauty round and round a field seems so very, very wrong.

And, despite the fact that England had a queen between the years of 1533 and 1603 (which encompassed the majority of Shakespeare's career), women had a pretty raw deal. They are a long way from having any rights (although admittedly, at this time, so are an awful lot of men) and are, in one way or another, the property of men: either their fathers or their husbands. Their purpose in the world is twofold: to please their husbands and procreate.

Of course, this poses two problems. One, if a woman is made a widow, she runs a very real risk of becoming destitute - unless she can find another husband, which becomes more unlikely the older she gets. And two, it raises lots of questions about the nature of the 'transaction' between a man and a woman. Keep in mind, many women didn't have much say over the men they married, the choice was made for them. In order to secure a roof over their heads women were, effectively, forced to sell themselves.

Shakespeare's Most Sexist Plays

So, there can be no question that Shakespeare was writing during an era that we would now, unquestionably, describe as sexist. But what about his plays?

Well, we see evidence of the above, in much of his work. However, perhaps the most overtly 'sexist' plays are: *The Taming of The Shrew*, *Hamlet*, *Othello* and *The Merchant of Venice*. All of them very clearly represent a woman as a man's property.

In *The Taming of The Shrew*, Kate vehemently states her disapproval at becoming Petruchio's wife. However, her father has struck a deal with the man, so marry him she shall. And, of course, after the wedding, she is subjected to his attempts to 'tame' her, as though she were a horse that needed to be broken in - and we're not talking about the kind of technique used by Robert Redford in *The Horse Whisperer*. Yes, it makes for some very humorous moments, but should we be laughing?

Then we have poor Ophelia, who is used as a weapon by both Claudius (with her father's permission) and Hamlet. She's treated like an object, a toy, without any feelings. Of course, eventually, she is quite literally broken; the death of her father driving her to suicide.

And for the girls of *Othello* and *The Merchant of Venice*, we have a very similar story. All three women: Desdemona, Jessica and Portia, have their lives ruled over by their fathers, even though Portia's is dead! Of course, Desdemona and Jessica choose the same way out. Just like their sister in crime, Juliet, they run away from their fathers and elope.

For Desdemona, as for Juliet, this does not culminate in a 'happy ending', smothered to death, as she is, for an imagined infidelity. The really interesting question, however, is: if she really had done the dirty on Othello, would there have been any guilt or remorse? Or would he have felt entirely justified in his actions?

But Are Shakespeare's Women Really Helpless Victims?

Well, as we've already established, Jessica and Desdemona are what you might call 'unruly'. They want to marry for love, and who can blame them, so they have no qualms about sticking two fingers up at their fathers and, in both cases, at social convention. Even Desdemona, who is so easy to view as a simpering victim, actually displays much more gumption than she's often given credit for. Bear in mind, when Othello starts to go a little loco, she could run to her father or the Duke...or any other man around for that matter, and got herself out of Dodge.

Instead, she chooses to stay. She loves her husband and, because she thinks she knows him, is convinced that the little blip in their relationship will blow over. Now, you can call her a fool; one of the many women who make idiots of themselves over a man, but you cannot call her weak nor can you call her a victim. She certainly doesn't consider herself to be one. When asked who has suffocated her, she replies, "Nobody; I myself."

Portia, on the other hand, goes along with her father's rather peculiar method of finding her a husband, but, it seems, the old duffer knew what he was talking about, because she does, in fact, marry a man she would have chosen herself: a man who, in the process, proved that he is not merely interested in aesthetic worth. And then, of course, she quite literally goes and saves the day. So, she is more of a heroine than a representation of women without any status or value.

For poor Ophelia, the argument is a little more tricky. Or is it? Is her parting shot, the taking of her own life, an act not simply motivated by mind-numbing grief, but also a desire for revenge? Does she know that Hamlet does, in his own warped way, love her and that her death will affect him more greatly than he would have her believe? Was her suicide the act of a woman who is refusing to be the property and plaything of men?

And as for *The Taming of The Shrew*, it's quite clear that Kate can give as good as she gets. Intellectually, she is Petruchio's equal and this, more than anything else, is what makes the play such a joy to watch. However, it's also worth considering the fact that Petruchio's behaviour, which we know is an act put on solely for Kate's benefit (he's not usually quite that much of an arse) and, by the same token, Kate may well be putting on a bit of a performance. Who is to say that the final scene and her soliloquy are not done with tongue firmly planted in cheek? Is she really suggesting that men are more important than women? Or is she giving an argument for equality?

So, are Shakespeare's plays sexist? Well, you can certainly find evidence of sexism (although we're taking the plays out of context) within them, but are they inherently negative about girls? I would argue not, but what do you think?

Activity

Research the following;

- 1) Was Macbeth a real King? If so when did he reign and what type of person was he?
- 2) Who was the King of England in 1605?
- 3) How were Kings chosen in the 17th century? (Hint: Divine Right of Kings)

Pre-Learning

Subject: History

Year: 10

Task: Students to produce a timeline of events starting from the end of World War One in 1918 to the rise of Hitler on the 29th January 1933.

Summary: Students are to research the events of the aforementioned time period, in particular the Munich Putsch, Gregor Stresemann, Dawes Plan, Locarno Treaty, Ruhr invasion.

History Skill: Continuity and change.

Expectation	Success criteria
0/3	Students produce a surface level comprehension for Weimar Germany and its lifetime. However, no further research is offered above what is specified in the summary and no links to previous learning.
4/7	Students explain the wider context of Weimar Germany, detailing the aforementioned features as well as evidence of further research. Clear links and comparisons made between features and their importance.
8/9	As above, but students evaluate which feature was the most influential in Hitler managing to gain power. All other features evaluated which origin of continuity and change covered.

GOING FOR GOLD:

“Is there enough evidence to support the theory that there was a ‘Golden Age’ in Germany between 1923-29.” Write a three PEE paragraph response to this statement, showing both sides of the argument as well as a conclusion.

Pre-Learning

Subject: RE

Year: 10

Write a glossary for the following key terms

- Crime
- Punishment
- Evil
- Poverty
- Mental Illness
- Addiction
- Greed
- Hate Crime
- Retribution
- Deterrence
- Reformation
- Free will
- Prison
- Corporal punishment
- Community service
- Forgiveness
- Death penalty
- Sanctity of life

2. On YouTube research Trevor McDonald Death Row documentary. Watch it and write a review on your thoughts about the death penalty. Use examples from the documentary to support your response.

3. Draw and label a diagram which shows how the UK justice system works. Explain whether you think it is fair or not.

4. Interview either a Christian or Muslim and record your conversation. Ask them up to 10 questions about their views on crime and punishment.

5. Make a presentation on crime and punishment. Be as creative as you like and include both Christian and Muslim views on the following topic areas: Aims or punishment, reasons for crime, death penalty, corporal punishment, forgiveness, lawbreakers.

Pre-Learning

Subject: Science

Year : 10

Pre-learning for GCSE

Use the internet and other sources of information to pre-learn and prepare for the GCSE course. Make notes and summaries on the following topics:

Biology: Research diffusion, osmosis and active transport in cells. Summarise each one, explain what is happening and give an example of where this movement occurs. How are surfaces adapted for the exchange of substances?

Chemistry: The structure of the atom, the History of atomic structure and methods of separating mixtures

Physics: Energy resources and forms of energy. Focus especially on how use of energy resources has changed over time.

Please hand in your completed research notes and summaries to your teachers in September.

Pre-Learning

Subject: KS4 Food

Year: 10

Research the following technological developments:

- Nutritional modification/fortification
- Additives

Produce information for each one in the form of a mind map.

Add images and make a list of all the foods associated with these developments.

Pre-Learning

Subject: French

Year: 10

Create an information sheet to explain how to form the main three tenses in French (past, present and future).

You should explain the formation of the tenses, give examples in both English and French, and show the tenses used in full sentences.

Your information sheet should be easy to follow and it should be able to be used as a revision aid for other pupils when learning their tense formations.

You may do each tense on a different sheet of paper.

Don't forget to also make it look attractive!

Pre-Learning

Subject: KS4 DT

Year: 10 & 11

Visit a shop/ manufacturer/ target customer that relates directly to your NEA project. Interview them to find out what specific wants and needs you need to consider in the design of your product. Take photos of any similar products they may have already. Write up the interview and summarise your findings.