

AQA GCSE PE NEA STEP-BY-STEP WORKBOOK

**Analysis & Evaluation
of Performance**

COMPLETE STUDENT EDITION

*Work through it step by step:
in class or on your own.*

PLAN · ANALYSE · EVALUATE · IMPROVE

Step-by-step preparation for the performance analysis assessment: learn how to identify and justify your strengths and weaknesses, then how to build a plan of action that could improve them.

UNDERSTAND
PART 1

The task, the rules and the standard

ANALYSE /15
PART 2

Two strengths and two weaknesses

EVALUATE /10
PART 3

A plan of action to improve

CHECK & PLAN
PART 4

Audit and plan, independently

Written for the **AQA** GCSE PE specification (8582)

A companion to the Exam Vista Paper 1 and Paper 2 workbooks



About this book

Copyright, licence and integrity

AQA GCSE PE NEA Step-by-Step Workbook · Analysis & Evaluation of Performance

Complete Student Edition · Exam Vista · First edition, 2026 · A4 colour, designed to be printed and written in by hand.

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INDEPENDENT PUBLICATION

This is an independent publication. It is **not endorsed by, affiliated with or approved by AQA**. AQA is the awarding body for GCSE Physical Education (8582); the specification and its marking criteria belong to AQA.

Where this book quotes AQA level descriptors or requirements, the words are in quotation marks and come from the AQA specification or, where stated, from AQA's Teaching guide: NEA or the JCQ instructions. Every other summary of the levels, rules and requirements is **Exam Vista's summary**, written in student language. It is not AQA wording and is not a mark scheme. Always check the current specification and your school's instructions.

The performance analysis requirements were checked against the AQA 8582 specification and AQA's published changes up to version 1.7, the AQA Teaching guide for the NEA and the JCQ instructions for non-examination assessments, in October 2026.

EXAMPLES

All performers, teams, matches and figures in this book are **fictional**. Any resemblance to real people is coincidental.

Examples are short teaching fragments, labelled **EXAM VISTA TEACHING EXAMPLE**, and cover many different activities on purpose.

PRINTING

Print on A4, double-sided, so that even-numbered pages fall on the left. The book is designed in colour but works in black and white: every colour also carries a label in words.



INTEGRITY STATEMENT

This workbook teaches you how to think about performance analysis. It is **preparation**, not a template. It never contains work you could hand in, and it must never be submitted, or copied from, for your assessed analysis and evaluation.

Your NEA must be **your own work, in your own words**, about real competitive performances. You will sign the Candidate Record Form to confirm this. The full rules, including the rule on AI, are on p. 4 (How to use this workbook) and p. 8 (1.4 Playing fair).

NOTE FOR TEACHERS · JCQ 4.2

JCQ 4.2: "Centres must not provide model answers or writing frames specific to the task (such as outlines, paragraph headings or section headings)." *Exam Vista's advice*: use this book for teaching and preparation, not during the assessed write-up. Once assessed work begins, give general advice only, and record anything beyond that on the Candidate Record Form.

Exam Vista resources for GCSE PE: Paper 1 workbook (the human body and movement in physical activity and sport) · Paper 2 workbook (socio-cultural influences and well-being) · NEA Step-by-Step Workbook (this book).

Contents

Four parts. Support fades as you go.

PART 1 • UNDERSTAND

1	Understanding your NEA	5
2	What does top-level work look like?	10

PART 2 • ANALYSE (ANALYSIS, 15 MARKS)

3	Choosing the performance	15
4	Understanding the demands of the activity	18
5	Observing performance	23
6	Selecting your two strengths and two weaknesses	29
7	Building high-quality analysis	32
8	Analysing your strengths	40
9	Analysing your weaknesses	43

PART 3 • EVALUATE (EVALUATION, 10 MARKS)

10	From analysis to action plan	47
11	Choosing the right training type	49
12	Designing the example training session	52
13	Why will training cause improvement?	58
14	The second theoretical area	60
15	Building high-quality evaluation	63
16	Make your plan personal	65

PART 4 • CHECK AND PLAN

17	Final check: analysis	67
18	Final check: evaluation	68
19	Final independent planning (notes only)	69
20	Final requirements check (before assessed work)	73

REFERENCE

	What next: your NEA and your exams	74
	Check your understanding	75
	Theory toolkit	78

THE BAR AT THE TOP OF EVERY PAGE

UNDERSTAND	ANALYSE /15	EVALUATE /10	CHECK & PLAN
Part 1 • Know what the task is and what you need to do.	Part 2 • Identify and justify two strengths and two weaknesses.	Part 3 • Build a plan to improve the two weaknesses.	Part 4 • Check you have everything, then plan on your own.

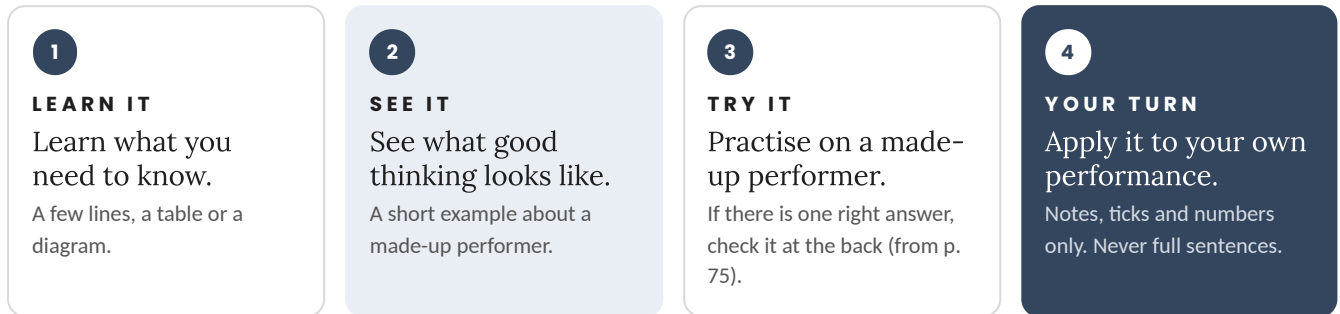
it shows which part you are in

Your current part is filled in and the parts you have finished are ticked. Every part is named in words, so the book works just as well printed in black and white.

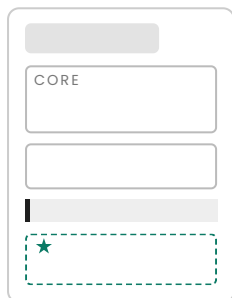
How to use this workbook

Four steps, and one simple page layout.

Start at the beginning and work through the book in order. Every skill page is built from the same four steps:



HOW EVERY PAGE IS LAID OUT



WHITE COLUMN

Everyone does this. The steps in the main column are the whole lesson. If you complete them, you have done the page.

! WATCH OUT

A common mistake. It only appears where students often go wrong. Read it before you write.

★ PUSHING FOR THE TOP

Optional. Extra practice and top-band tips for students aiming for the highest levels. You can skip it and still finish the book.

read once · nothing to write

PRACTISING, OR DOING MY OWN?

3 TRY IT

practise on: Priya · fictional

A white box with a name on it means **practice**. Use the made-up performer's facts, not your own.

4 YOUR TURN

ABOUT YOU

A dark bar means **you**: your activity, your performances, your notes.

look at the top of the box

! YOUR WORK, YOUR WORDS · READ THIS FIRST

- This book is **preparation**. Never hand it in, or any page of it, as your NEA, and **never copy from it** into your assessed work.
- Your notes here are for learning. **Check with your teacher** before you use any of them while you produce your assessed work.
- AI:** if you use an AI tool at all, you must acknowledge it (name the tool and the date), keep screenshots of your prompts and its answers, and add a brief explanation of how you used it, to hand in with your work. AI-generated content is not your own work. You must not claim it as your own, and you cannot receive credit for work that you have not independently produced.

A few times in the book there is an **optional teacher check**: your teacher can look over your notes if they want to, but you can keep going without it.

MY PLEDGE I will use this book to learn, and keep my assessed work entirely my own, in my own words. I will acknowledge any source or AI tool I use, and ask my teacher when I am unsure. (A promise to myself, not the CRF.)

NAME _____

SIGNATURE _____

DATE _____

1.1

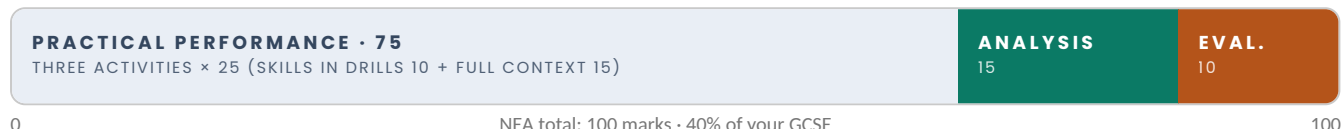
Your NEA at a glance

Where do the analysis and evaluation marks sit?

PART 1 STARTS HERE Understand the task, the rules and the standard.

Your GCSE PE has two exam papers and a **non-exam assessment (NEA)**. The NEA is worth **100 marks** and 40% of your GCSE. Most of it is your practical performance. The rest, the part this book is about, is the **performance analysis assessment**: an **analysis** and an **evaluation** of performance in one activity.

THE 100 NEA MARKS



PRACTICAL PERFORMANCE 75 marks three activities, 25 each · not in this book	ANALYSIS 15 marks two strengths and two weaknesses · Part 2	EVALUATION 10 marks a plan of action to improve the weaknesses · Part 3
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THREE FACTS TO KNOW NOW

ONE ACTIVITY You analyse and evaluate performance in one activity from the AQA activity list.	WHOSE PERFORMANCE? Your own performance, or another person's , in an activity from the list.	WRITTEN OR VERBAL A written piece of work, or a recorded verbal interview . See p. 7.
--	--	--

THE SPECIFICATION SAYS

"Students are required to analyse and evaluate performance in one activity from the specification."

4 YOUR TURN

ABOUT YOU · NOTES ONLY

→ **Now think about your own NEA.** A word or two in each box is enough.

MY ACTIVITY (AQA LIST)

WHOSE PERFORMANCE?

FORMAT I'M LEANING TOWARDS

QUESTIONS FOR MY TEACHER

! WATCH OUT "My analysis has to be about one of my three practical activities." No: any activity from the AQA list can be used, your own performance or another person's. Agree your choice with your teacher.

1.2

What you must produce

What does AQA ask for, piece by piece?

WHY THIS MATTERS This is the whole task on one page. Every later section builds one of these pieces.

The performance analysis has two halves. First you **analyse**: find two strengths and two weaknesses. Then you **evaluate**: build a plan of action that could improve the two weaknesses. Every piece below is required.

THE 2 + 2 SPLIT AND THE PLAN OF ACTION

ANALYSIS /15 · THE 2 + 2 SPLIT

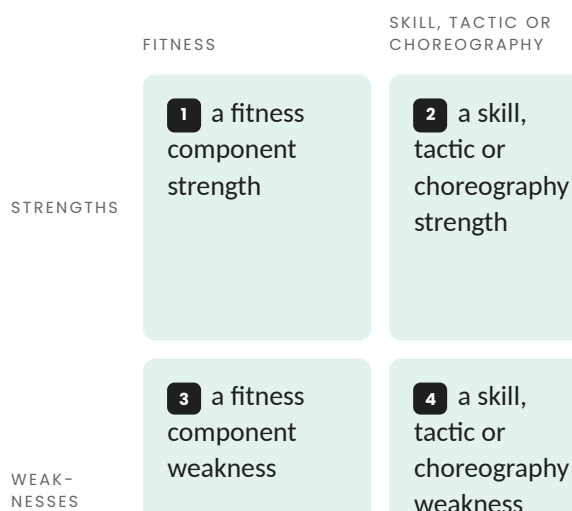
- **One fitness strength**: a fitness component relevant to your activity.
- **One skill strength**: a skill or technique from your activity's list, or a tactic or strategy (your role in it), or an aspect of choreography.
- Then **the same again for weaknesses**: one fitness, one skill (or tactic or choreography).
- Justify each with recent, fully competitive performances.

EVALUATION /10 · THE PLAN OF ACTION

- For the **fitness weakness**: a training type, identified and justified; **one** session fully described, with calculated and justified intensity; how **prolonged use** could improve it. The plan describes **one** session, not a series.
- For the **skill weakness**: **one other part of the specification** (not another training type) and how it could lead to improvement. Route B never uses a second training type.
- You are not assessed on whether improvement actually happens.

THE NINE PIECES AT A GLANCE

ANALYSIS · 15 MARKS



From recent, fully competitive performances.

EVALUATION · 10 MARKS · PLAN OF ACTION

ROUTE A · FOR WEAKNESS BOX 3

- 5 training type, identified and justified
- 6 one training session, with calculated, justified intensity
- 7 how prolonged use of the training type improves it

ROUTE B · FOR WEAKNESS BOX 4

- 8 one other part of the specification (not a training type)
- 9 how that other part could lead to improvement

! WATCH OUT "If fitness is my biggest problem, I can pick two fitness weaknesses." No: AQA fixes the split, one fitness and one skill/technique (or tactic or choreography) weakness, and the same for strengths.

1.3

Written or verbal?

Which format suits you, and what are the rules for each?

You can produce your analysis and evaluation as **written work** or as a **verbal interview** with your teacher. You can even mix them: analysis spoken and evaluation written, or the other way round.

THE RULES SIDE BY SIDE

WRITTEN

- Typed is preferred.
- Can be done in stages, and outside lessons, for example at home.
- Every page carries a **header or footer** with your ID details (see the checklist).
- It is still checked to be your own work: your teacher must be confident it is.

VERBAL INTERVIEW

- Held **once only**, at a date and time set by your teacher.
- **Audio-visual recording**: your face visible throughout.
- Start by saying your ID details (see the checklist).
- Notes are allowed (cards, mind maps, bullets) but must **not be read out word for word**.
- Your teacher asks open questions that do not lead your answers.

ID DETAILS CHECKLIST

DETAIL	WRITTEN: ON EVERY PAGE	VERBAL: SAID AT THE START
Five-digit centre number	✓	✓
Candidate number	✓	✓
Component code	✓	✓
Candidate name		✓
Activity		✓

Your teacher will give you the centre number and the component code.

4 YOUR TURN

ABOUT YOU · TICKS AND KEY WORDS

→ Answer the two questions, then tick your format.

A QUICK DECISION TREE

Q1

Do you explain ideas more clearly out loud than on paper?

Q2 · IF YES

Can you talk from bullet notes without reading a script, once, on camera?

IF YES TO BOTH

Verbal may suit you. If no to either, written is the safer choice. Ask your teacher.

TICK ONE FOR EACH HALF

ANALYSIS

☐ Written

☐ Verbal

EVALUATION

☐ Written

☐ Verbal

WHY (KEY WORDS) · NOTES ONLY

1.4

Playing fair: your work, your words

What can you, your teacher and your sources do?

Your NEA must be your own work. You will sign the **Candidate Record Form (CRF)** to confirm it, and every teacher who marks it signs too. Breaking the rules is **malpractice**, and the penalty can be disqualification.

THE RULES IN BRIEF · EXAM VISTA'S SUMMARY

YOUR TEACHER CAN

- give **general advice** on your draft, then let you redraft
- give more detailed help only if it is **recorded on the CRF** and taken into account when marking

YOUR TEACHER MUST NOT

- mark your work, then let you revise it

SOURCES

- Say where any material that is not your own came from: **reference** it, even if you put it in your own words.
- Never lend your work or use anyone else's.

AI TOOLS

- **Acknowledge** any use: name the tool and the date.
- Keep **screenshots** of your prompts and its answers, and a brief explanation of how you used it, to hand in with your work.
- AI-generated content is not your own work. You cannot receive credit for work you have not independently produced.

ALLOWED OR NOT? EIGHT COMMON SITUATIONS

G ALLOWED

- You type your analysis at home over several evenings. Written work can be done in stages.
- Your teacher reads your draft and gives general advice ("check every area links to competitive performance"); you redraft.

A ALLOWED ONLY IF ACKNOWLEDGED OR RECORDED

- You use an AI tool to explain what fartlek training is. Name the tool and date; keep screenshots.
- You use a fact about interval training from a coaching website. Reference it, even in your own words.
- Your teacher gives detailed, line-by-line corrections. Only if recorded on the CRF and taken into account when marking.

R NOT ALLOWED

- Your teacher gives your draft a level, then lets you improve it.
- You ask an AI tool to write your evaluation and paste it in.
- You copy sentences from this workbook into your assessed work.

WHEN YOU SIGN THE CRF

You are confirming that the work you submit is your own, and that any sources or AI use are properly acknowledged. If you are unsure whether something is allowed, ask your teacher *before* you use it.

1.5

Your route through the NEA

What comes next, and when will you do it?

The NEA is a journey of nine stages, from understanding the task to producing your final work. Each stage builds on the one before, so work through them **in order**.

4 YOUR TURN

ABOUT YOU · DATES AND TICKS

→ Add a target date to each stage. Tick it off when it is done.

STAGE	PAGES	TARGET DATE	DONE
1 Understand the task PART 1 What is marked, the rules, the standard	p. 5	_____	☐
2 Choose the performance PART 2 Your activity and recent competitive performances	p. 15	_____	☐
3 Know the demands PART 2 Fitness, skills and tactics your activity needs	p. 18	_____	☐
4 Observe and collect evidence PART 2 Two competitive performances for each area	p. 23	_____	☐
5 Select 2 + 2 PART 2 Fitness and skill strengths; fitness and skill weaknesses	p. 29	_____	☐
6 Analyse PART 2 Build the chain for each of your four areas	p. 32	_____	☐
7 Plan the fitness route PART 3 Training type, one session, intensity, safety	p. 47	_____	☐
8 Plan the skill route PART 3 One other part of the specification	p. 60	_____	☐
9 Check, plan and produce PART 4 Audit, then your own independent notes	p. 67	_____	☐

KEY DATES AND FACTS

FINAL DEADLINE (FROM MY TEACHER)

ACTIVITY AND PERFORMER

FORMAT(S)

COMPETITIVE PERFORMANCES I CAN USE

Collect evidence early: you need two competitive performances for each area to reach the higher bands.

OPTIONAL TEACHER CHECK

you can keep going without it · general advice only · no level or mark

Initials _____ Date _____

2.1

How the analysis is marked

What separates a middle-level analysis from a top-level one?

Your teacher marks the analysis out of **15** using five **levels** written by AQA. Below is our plain-English version. Read it from the top: that is the standard this book builds towards.

THE FIVE LEVELS · EXAM VISTA'S SUMMARY, NOT AQA WORDING

Level 5 13–15 marks	You know the demands of your activity really well and use its terms precisely. Every strength and weakness is explained in depth and backed up with detailed examples from competitive performances . Your fitness choices clearly fit the activity (and your position), and you show exactly how they affected performance.
Level 4 10–12 marks	Good knowledge of the demands; most terms used precisely. Most areas are explained in depth, though some are clearer than others. All are backed up with competitive examples, most in detail.
Level 3 7–9 marks	Some depth is missing and some terms are used loosely. There is some analysis of most areas, but some are much clearer than others. Most are backed up with competitive examples; the fitness justification is not always convincing.
Level 2 4–6 marks	Often lacks depth; some terms are confused. Only some areas are justified, rarely in detail, with some reference to competitive performances.
Level 1 1–3 marks	Limited knowledge; many terms confused. Little justification, with only partial reference to competitive performances.

Level 0 (0 marks): nothing worthy of credit. The exact AQA wording is in the specification.

FROM LEVEL 3 TO LEVEL 5 · AQA'S EXACT WORDS

Four phrases from the AQA levels. The words Level 5 adds or changes are underlined.

LEVEL 3 (AQA WORDING)	LEVEL 5 (AQA WORDING) · CHANGES UNDERLINED
a "conversant with many of the specific movements and terminology"	a " <u>fully</u> conversant with the specific movements and terminology"
b "some self-analysis for most of their strengths and weaknesses"	b " <u>a clear, detailed and in-depth</u> self-analysis for <u>both</u> strengths and weaknesses"
c "Most of the strengths and weaknesses are justified (some fully)"	c " <u>All</u> of the strengths and weaknesses are <u>fully justified with detailed reference</u> "
d "some justification of how they have impacted upon their performances"	d " <u>strong</u> justification of how they have impacted upon their performances"

The levels describe your analysis **as a whole**: all four areas are read together. One brilliant area cannot hide three thin ones.

2.2

How the evaluation is marked

What does a top-level plan of action have that others lack?

The evaluation is marked out of **10**, again in five levels. It rewards a plan that is **personal**, **precise** and **justified**, not a general description of training.

THE FIVE LEVELS · EXAM VISTA'S SUMMARY, NOT AQA WORDING

Level 5 9–10 marks	The right training type for your fitness weakness, with strong reasons that weigh up the choice. Everything is personal to the performer , with detailed safety . The example session is explained thoroughly; intensities are calculated, fully justified and linked to the performer. The other theory area is explained in detail and strongly justified, and improvement is explained in detail for both.
Level 4 7–8 marks	A suitable training type with good reasons and some weighing up. Mostly personal, with some safety. Some detail in the session; intensities calculated with some justification. Improvement is explained for both, but one in more detail than the other.
Level 3 5–6 marks	A suitable type with some reasons, but little weighing up. Mostly personal; safety not in full detail. A general description of the session; intensities calculated but not fully justified. The other theory area is only partly explained.
Level 2 3–4 marks	A type that may suit, with few reasons. Mostly general rather than personal. The session lacks detail; attempts at intensity are not properly linked to the performer.
Level 1 1–2 marks	A type that is unlikely to suit. Wholly general; little or no detail; intensities may be wrong.

Level 0 (0 marks): nothing worthy of credit. The exact AQA wording is in the specification.

FROM LEVEL 3 TO LEVEL 5 · AQA'S EXACT WORDS

Five phrases from the AQA levels. The words Level 5 adds or changes are underlined.

LEVEL 3 (AQA WORDING)	LEVEL 5 (AQA WORDING) · CHANGES UNDERLINED
a "providing some justification and evaluation to support their choice"	a "providing a <u>strong, well detailed</u> justification which <u>fully evaluates</u> their choice"
b "It is mostly personal rather than general"	b "It is <u>wholly personal (not general)</u> "
c "includes some relevant safety considerations, but not in full detail"	c "includes <u>detailed and relevant</u> safety considerations"
d "providing a general explanation of an example session"	d "providing a <u>thorough</u> explanation of an example session"
e "Suitable intensities have been calculated with some links to the needs of the performer, but not fully justified"	e "Suitable intensities have been calculated, <u>fully justified and linked to the needs of the performer</u> "

WHAT THE TOP BAND REWARDS · EXAM VISTA'S ADVICE

PERSONAL

The plan fits this performer's activity, position, age and weakness, not "athletes in general".

NUMBERS WITH REASONS

Every intensity is calculated *and* linked to the performer.

EVALUATED

Say why this training type suits better than another one.

BOTH ROUTES

Explained in equal detail: training type and the other theory area.

2.3

Describe, analyse, justify, evaluate

What are the four thinking moves, and which does your NEA need?

Four **command words** run through the whole NEA. Analysis needs you to **describe**, **analyse** and **justify**; the evaluation adds **evaluate**. Learn to hear the difference.

1 LEARN IT

the four thinking moves

DESCRIBE

What happens?

Say what the performer does, clearly and in the right terms.

ANALYSE

How and why?

Break it down: explain the cause and its effect on performance.

JUSTIFY

What is the proof?

Support a choice with reasons and evidence from competitive performances.

EVALUATE

Which is better, and why?

Weigh up options and reach a judgement.

2 SEE IT

EXAM VISTA TEACHING EXAMPLE

→ Read one sentence for each move, each from a different activity.

DESCRIBE · TENNIS

Bea serves with a continental grip and a high, forward ball toss.

ANALYSE · BASKETBALL

Jordan's jump shots fall short late in games because tired legs give him less height on the jump.

JUSTIFY · ROWING

Muscular endurance is Dev's strength: in both regattas he held his stroke rate through the last 500 m.

EVALUATE · FOOTBALL

Interval training suits Lena, a winger, better than continuous training: her sprints come with short recoveries.

NOTICE Each example is one sentence on one point. Your own work must be about your own performances, in your own words.

! WATCH OUT "If I describe what I did in enough detail, that counts as analysis." No: description only says what happens. Analysis explains how and why it happens and what effect it has on performance.

2.4

Sort it

Can you tell description, analysis, justification and evaluation apart?

Moderators look for analysis and evaluation, not just description. Sort these eight statements by the thinking move each one makes. Look for clue words: *because* and *so* often signal analysis; *in both* and *figures* signal justification; *better than* signals evaluation.

3 TRY IT

PRACTISE ON: EIGHT MADE-UP PERFORMERS · FICTIONAL

ANSWERS P. 75

2.4.1 On each card, write **D** (describe), **A** (analyse), **J** (justify) or **E** (evaluate). There are two of each.

1 NETBALL (GOAL DEFENCE)

Harvey is often late to intercept because he watches the ball, not his attacker, so he reacts only after the pass is released.

☐
2 SWIMMING

Rory's backstroke arm enters the water little finger first, above his shoulder.

☐
3 VOLLEYBALL

Fartlek suits Grace better than continuous training because it copies stop-start rallies, although her intensity is harder to control.

☐
4 CRICKET (WICKETKEEPER)

Agility is Callum's strength: in two league matches he took four diving catches down the leg side.

☐
5 FOOTBALL (CENTRE-BACK)

Imani heads the ball with her forehead, eyes open, at the top of her jump.

☐
6 TABLE TENNIS

Goal setting would help Hana's serve more than just "practising more", because each target can be measured in every session.

☐
7 DANCE

Motif development is Isla's strength: in both performances she repeated and varied one motif so the theme stayed clear to the audience.

☐
8 TENNIS

Arjun's second serve lands short because he slows his arm to make sure it goes in, so opponents attack it.

☐

★ PUSHING FOR THE TOP

OPTIONAL

2.4.2 **Lift a description.** Pick one card you marked **D**. Add notes that would turn it into **analysis**: how or why it happens, and what effect it has.

CARD NUMBER AND NOTES · NOTES, NOT A PARAGRAPH

2.5

Weak → better → strong

What lifts one claim from weak to strong?

WHY THIS MATTERS A claim on its own earns little. Proof and explanation lift it, not length.

1 LEARN IT

four lifters · you will use these letters on this page

E EVIDENCE from competitive performances

D DEMANDS what the activity asks for

R ROLE the position or role played

I IMPACT what difference it made

2 SEE IT

EXAM VISTA TEACHING EXAMPLE

→ Read one claim about Aisha, a hockey centre midfielder, written three ways.

WEAK

"Aisha's fitness is good, so she can run a lot in hockey."

BETTER

"Cardiovascular endurance is Aisha's fitness strength. In the league match on Saturday she was still tracking back in the final quarter."

STRONG

"Cardiovascular endurance lets Aisha, a centre midfielder, keep linking defence and attack for the whole game. In both league matches she was still tracking back to cover the circle edge in the final quarter, so her team was not outnumbered in defence."

NOTICE Weak → better adds the **exact component** (not just "fitness") and E: one named match and a moment. Still missing: D, R, I and a second match.

3 TRY IT

PRACTISE ON: AISHA · FICTIONAL

ANSWERS P. 75

2.5.1 Now compare STRONG with BETTER. Tick each lifter STRONG adds, then copy the words that show it.

- | | | |
|----------------------|--------------------------------|-------|
| E a 2nd match | ☐ added | _____ |
| D demands | ☐ added | _____ |
| R role | ☐ added | _____ |
| I impact | ☐ added | _____ |

4 YOUR TURN

ABOUT YOU · NOTES AND TICKS ONLY

→ Now apply this to your own performance. You don't need evidence yet: just see what you already have.

ONE THING THAT MIGHT BE A STRENGTH

WHICH LIFTERS COULD YOU SHOW TODAY?

- | | |
|---------------------------------------|---|
| E two competitive performances | ☐ have ☐ need |
| D what my activity demands | ☐ have ☐ need |
| R my role or position | ☐ have ☐ need |
| I what difference it made | ☐ have ☐ need |

Every "need" is fine for now. Part 2 shows you how to collect it (p. 23).

★ PUSHING FOR THE TOP

OPTIONAL

- Name the exact component, never just "fitness".
- Use two competitive performances, each with a moment or figure.

3.1

You or someone else?

Whose performance will you analyse, and can you get the evidence?

PART 2 STARTS HERE Identify and justify two strengths and two weaknesses.

AQA says you can analyse **your own performance** or **another person's**: "so long as it is in an activity that is from the specification". Either way, the same rules apply. Work through the tree before you commit.

1 LEARN IT

follow the branch that fits you

START

Is the activity on the AQA 8582 activity list, in the form you will use (e.g. singles or doubles)?

(NO) Stop. Choose an activity that is on the list; check with your teacher.

MY OWN PERFORMANCE**SOMEONE ELSE'S PERFORMANCE****EVIDENCE**

Can I get video, stats or results from at least **two** recent, fully competitive performances?

(NO) Plan how you will collect reliable evidence from your next competitive performances (plan it in 5.2).

↓ **(YES)**

COLLECTING EVIDENCE

How will I collect reliable evidence: video, stats, tallies, results or another suitable source? You cannot watch yourself while you play.

GO TO 3.2 · PERFORMANCE PROFILE

EVIDENCE

Can I watch, film or get stats from at least **two** of their recent, fully competitive performances?

(NO) Choose a different performer.

↓ **(YES)**

AGE

Do I know their age? You need it for maximum heart rate ($220 - \text{age}$) when you calculate intensity (p. 53).

↓ **(YES)**

TRAINING

Can I ask them (or their coach) how they train, so the plan fits **them**?

GO TO 3.2 · PERFORMANCE PROFILE

4 YOUR TURN

ABOUT YOU · TICK ONE · NOTES ONLY

→ Tick whose performance you will analyse: ☐ ME ☐ SOMEONE ELSE Then make brief notes in each box.

ACTIVITY (AQA LIST WORDING)

IF SOMEONE ELSE: ROLE · AGE

HOW I WILL GET TWO COMPETITIVE PERFORMANCES

HOW I WILL COLLECT EVIDENCE · PERMISSION ASKED?

★ **PUSHING FOR THE TOP**

OPTIONAL

Weigh it up before you tick: + pro, – con.

ME

+ You know what you were trying to do; the plan can be wholly personal.
– You cannot see yourself play: you need reliable evidence such as video, stats, tallies or results.

SOMEONE ELSE

+ Easier to watch closely; strengths may be clearer at a higher level.
– You need their evidence, their age and how they train.

3.2

Performance profile

What, who, at what level, and in which fixtures?

Your profile pins down exactly **what** you are analysing. Moderators expect the activity named as it appears on the AQA list, the role or position, and evidence from **recent, fully competitive** performances. A fixture list now means every later claim can point to a date and an event.

1 LEARN IT

[check the small print](#)

CHECK THE ACTIVITY WORDING

- Badminton, squash, table tennis and tennis are listed as **singles** (individual) or **doubles** (team).
- Football: not 5-a-side. Snowboarding: on snow only.
- Swimming: not synchronised, survival or lifesaving.

WHAT COUNTS AS FULLY COMPETITIVE?

- **Yes:** league, cup, school fixture, graded competition, a performance to an audience.
- **No:** drills, conditioned games, training matches, warm-ups.

4 YOUR TURN

ABOUT YOU · NOTES ONLY

→ Fill in your profile card.

PROFILE CARD

ACTIVITY exact AQA list wording	TEAM OR INDIVIDUAL VERSION	ROLE · POSITION · EVENT
PERFORMER me / someone else (initials)	AGE needed for intensity later	LEVEL school · club · county · other
WHERE THE EVIDENCE WILL COME FROM video, stats, tallies, coach notes, results		

→ List your recent fixtures. One row per performance.

DATE	EVENT / OPPONENT	LEVEL	COMPETITIVE? Y/N	EVIDENCE HELD
14 Sep	League v. away side	Club U16	Y	Full-match video; score sheet

Grey row: Exam Vista teaching example, not yours. Leave out other people's full names.

3.3

Performance evidence audit

Have you got enough evidence before you commit to an area?

WHY THIS MATTERS The higher bands need every area justified with two competitive performances.

AQA's Teaching guide says: "Each strength should be justified in relation to two performances to access the higher band marks" (the same goes for weaknesses). Audit it **before** you choose.

1 LEARN IT

how strong is your evidence?

STRONG

Video with timestamps, match stats, your own tally sheet, results and times

SUPPORTING

Dated coach or teammate comments, written down at the time

NOT ENOUGH

Memory alone, "I think", training drills or practice games

4 YOUR TURN

ABOUT YOU · CIRCLE ONE IN THE LAST COLUMN

→ Audit your evidence for each slot. Circle R, A or G in the last column.

CIRCLE ONE

R

fewer than two competitive performances

A

two, but thin or vague evidence

G

two performances, specific evidence

SLOT	POSSIBLE AREA	PERFORMANCE 1 · EVIDENCE	PERFORMANCE 2 · EVIDENCE	READY TO COMMIT?
Example, not yours fitness · possible weakness	Cardiovascular endurance	Cup, 21 Sep: video	League, 5 Oct: tally only	A
Fitness possible strength				R A G
Fitness possible weakness				R A G
Skill · tactic · choreography possible strength				R A G
Skill · tactic · choreography possible weakness				R A G
Back-up area any slot				R A G
Back-up area any slot				R A G

Grey row: Exam Vista teaching example, not yours. Amber because the second performance has only a tally, with nothing else (such as a score sheet, stats or video) to check it against.

GAPS: FIXTURE · WHAT TO RECORD

notes only

ANY RED? NEXT STEP

notes only

4.1

What an activity demands

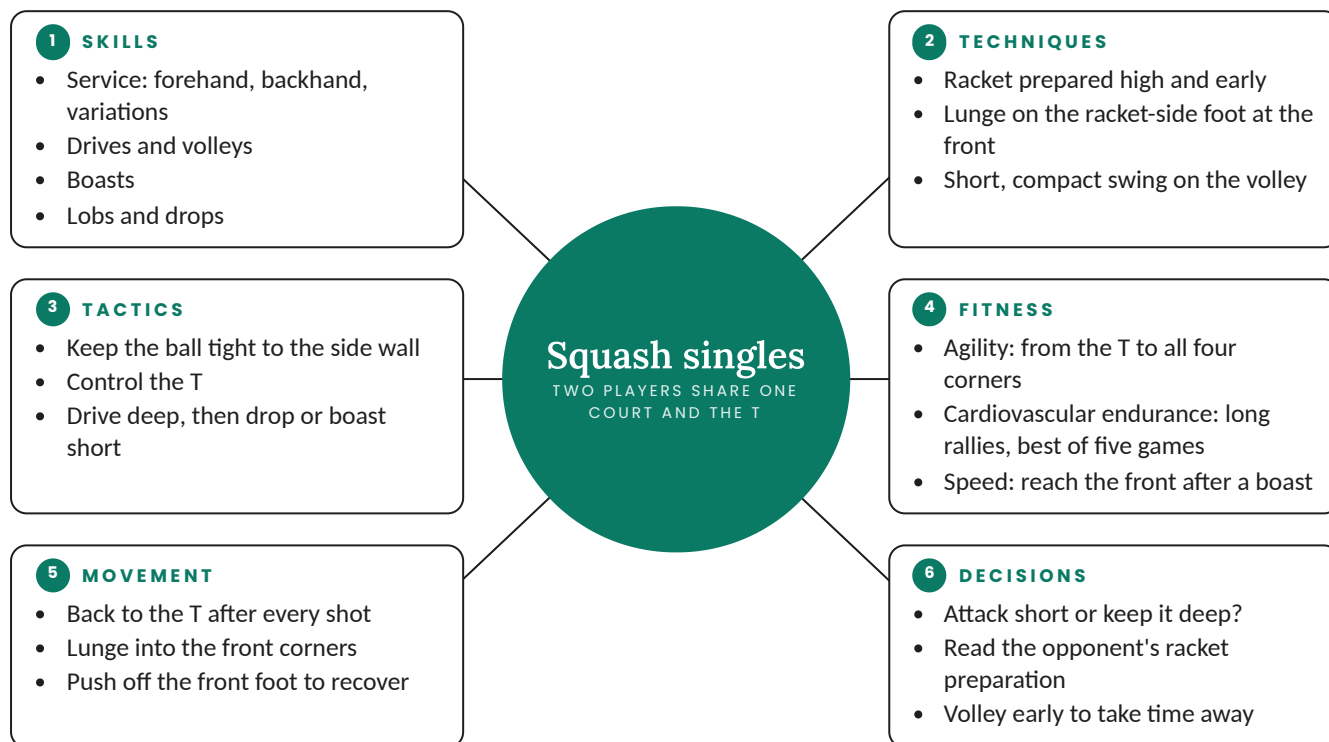
What does your activity ask of a performer, and in which role?

The **demands** of an activity are everything it asks of a performer: skills and techniques, tactics, fitness, movement and decisions. AQA's top band asks for "excellent knowledge and appreciation of the demands of their chosen activity". A demand web shows them at a glance.

2 SEE IT

EXAM VISTA TEACHING EXAMPLE

squash singles



Skills are taken from the AQA squash skill list. The other boxes are demands, not analysis: they say what squash singles asks of *any* player.

3 TRY IT

PRACTISE ON: THE SQUASH EXAMPLE

→ Name two more demands of squash singles. Say which box each belongs in and when it matters in a match.

DEMAND YOU WOULD ADD

BOX

WHEN IT MATTERS IN A SQUASH MATCH

★ PUSHING FOR THE TOP

OPTIONAL

- Know the demands of **your** activity and **your** role, not sport in general: a centre in netball and a goalkeeper in hockey face very different demands.
- Every demand uses the activity's own terms.
- Fitness demands say **when** in the performance they matter.

4.2

Your demand map

What does your activity demand of you, in your role?

4 YOUR TURN

ABOUT YOU · NOTES ONLY

→ **Build the same web for your own activity and role.** Short notes in the activity's own terms; at least three entries per box.

1 SKILLS
From your activity's AQA skill list

2 TECHNIQUES
Key body positions and phases

3 TACTICS · CHOREOGRAPHY
Your role in team plans; or motifs, space, relationships in dance

4 FITNESS
Which components? At what moments?

5 MOVEMENT
Footwork, travel, positions, recovery

6 DECISIONS
What you choose, and under what pressure

→ **Check your web.** Tick each one.

- ☐ At least three entries in every box
- ☐ Skills match your activity's AQA skill list
- ☐ Fitness entries say when they matter

DEMANDS I AM UNSURE ABOUT · ASK A COACH OR CHECK THE SPEC

notes only

★ **PUSHING FOR THE TOP**

OPTIONAL

- ☐ Star (★) the three demands that most decide results
- ☐ Role or position shapes at least two boxes
- ☐ Activity terms used (build them on p. 22)

4.3

Fitness demands

Which components of fitness matter most in your activity and role, and when?

AQA wants your fitness strength and weakness to be "fully relevant to the activity (and positional role if relevant)".

2 SEE IT

EXAM VISTA TEACHING EXAMPLE

one row · wheelchair basketball, guard

COMPONENT

Speed

RANK

2

WHEN IT MATTERS

Pushing on the fast break after a defensive rebound

WHY THIS RANK

First to the key gets the lay-up before the defence sets

4 YOUR TURN

ABOUT YOU · RANK 1–10 · NOTES ONLY

→ Rank all ten AQA components of fitness for your activity and role. 1 = matters most. Then say when each one matters.

AQA COMPONENT OF FITNESS	RANK	WHEN IT MATTERS IN MY ACTIVITY AND ROLE	WHY THIS RANK
Agility			
Balance			
Cardiovascular endurance (aerobic power)			
Coordination			
Flexibility			
Muscular endurance			
Power / explosive strength (anaerobic power)			
Reaction time			
Speed			
Strength (maximal, static, dynamic, explosive)			

→ Then pick out the extremes. Brief notes.

TOP TWO FOR MY ROLE

POSSIBLE FITNESS STRENGTH · EVIDENCE?

POSSIBLE FITNESS WEAKNESS · EVIDENCE?

4.4

Skills, techniques and tactics

Which skills does AQA list for your activity, and what does good technique look like?

Your skill strength and weakness must be skills "from those listed in the activity criteria". You may choose a tactic or strategy (and your role in it), or an aspect of choreography, instead.

1 LEARN IT

use the current skill list

WHERE TO FIND YOUR SKILLS

Use the skill list for your activity in the **current** AQA 8582 specification, in its exact wording; your teacher can show you it.

2 SEE IT

EXAM VISTA TEACHING EXAMPLE

hockey · push pass

PREPARATION

Side-on to target; ball in line with front foot; hands apart on the stick

EXECUTION

Weight moves back foot to front; stick stays in contact with the ball; no backswing

RECOVERY

Low follow-through towards target; back to ready position

4 YOUR TURN

ABOUT YOU · NOTES ONLY

→ List the skills from your activity criteria. Use AQA wording.

SKILL (AQA WORDING)	USED? ✓	S · W · UNSURE	EVIDENCE (DATE · LOG REF)

→ Now break one of your skills into phases, like the push pass. Notes only.

SKILL

from your table above

PREPARATION

EXECUTION

RECOVERY

4.5

Activity vocabulary bank

Do you know, and use, the words of your activity?

The top band asks that you are "fully conversant with the specific movements and terminology used when referring to the activity". Build your own bank of terms and use them in every note you make.

1 LEARN IT

where to look for terms

SKILLS

names from the
AQA list

PHASES

preparation,
execution,
recovery

BODY

positions, joint
actions

TACTICS

set plays,
formations, roles

RULES

positions, areas,
scoring

2 SEE IT

EXAM VISTA TEACHING EXAMPLE

three terms · trampolining

TUCK

Knees pulled to the chest, hands
on shins

Shows up in: Tuck jump; back
somersault (tuck)

TWIST

Turn around the long axis of the
body

Shows up in: Half twist, full twist,
barani

PIKE

Legs straight together, hips bent,
reach to toes

Shows up in: Pike jump; held shape
in a somersault

4 YOUR TURN

ABOUT YOU · AIM FOR 15, AT LEAST 8 · NOTES ONLY

→ Build your own bank of terms: aim for 15, at least 8. Your activity, your words. Rows ★ 9–15 push further.

TERM	WHAT IT MEANS (YOUR WORDS)	WHERE IT SHOWS UP IN YOUR ACTIVITY
★		
★		
★		
★		
★		
★		
★		
★		

5.1

From opinion to evidence

How do you prove something happened, not just say it?

"I think my serve is good" is an **opinion**. An **evidence statement** names the performance and gives something that can be checked: a count, a time, a result or a clip. AQA wants every area justified with reference to competitive performances.

1 LEARN IT

five kinds of evidence

VIDEO

clip + timestamp of the moment

STATS

match stats, % success, scores

TALLIES

your own count of one action

COACH COMMENTS

written down, dated, specific

RESULTS AND TIMES

splits, places, judges' marks

2 SEE IT

EXAM VISTA TEACHING EXAMPLE

table tennis

OPINION

My short serve is good.



League match 1: 31 of 36 short serves landed short (86%).

League match 2: 27 of 33 (82%).

3 TRY IT

PRACTISE ON: MADE-UP OPINIONS

→ Rewrite each opinion as an evidence statement. Name the performance; add a realistic figure.

A · SWIMMING

I'm a really fast starter off the blocks.



B · FOOTBALL

My passing goes wrong when I'm pressed.



EVIDENCE CHECK · TICK EACH ONE YOUR STATEMENTS PASS

☐

From a recent, fully competitive performance

☐

Includes a count, time, score or result

☐

Shows up in two performances, not one

4 YOUR TURN

ABOUT YOU · NOTES ONLY

→ Now do it for yourself. One of your own opinions, and what evidence would prove it.

MY OPINION

notes only

EVIDENCE THAT WOULD PROVE IT

notes only

★ PUSHING FOR THE TOP

OPTIONAL

C · ATHLETICS · 1500 M

My stamina let me down in the last lap.



D · DANCE · GROUP

Our canon section looked messy.



5.2

Planning an observation

What will you watch, when, and how will you record it?

Good evidence is planned. Before a fixture, decide **one** thing to watch, **when** to watch it and **how** to record it, so that afterwards you have figures, not memories.

1 LEARN IT

four planning decisions

WHAT

one skill, tactic or fitness moment

WHEN

which periods, quarters, phases or sets

HOW

tally sheet, video timestamps, stats

WHO

a teammate, teacher or you from video

2 SEE IT

EXAM VISTA TEACHING EXAMPLE

netball · one team's centre passes, one league match

QUARTER	CENTRE PASSES TAKEN	REACHED SHOOTING CIRCLE	LOST BEFORE CIRCLE	GOAL SCORED
Q1	HHH III (8)	HHH I (6)	II (2)	HHH (5)
Q2	HHH II (7)	IIII (4)	III (3)	III (3)
Q3	HHH III (8)	HHH I (6)	II (2)	HHH (5)
Q4	HHH I (6)	III (3)	III (3)	II (2)
Total	29	19	10	15

Tally in fives (four strokes and a line across). Totals: 19 of 29 centre passes reached the circle. Possession was lost most in Q2 and Q4: worth checking in a second match before calling it a pattern.

4 YOUR TURN

ABOUT YOU · NOTES ONLY

→ **Plan one observation.** Tick how you will record it, then sketch your tally sheet.

PERFORMANCE TO OBSERVE · DATE · EVENT

AREA I WILL WATCH

WHAT I WILL COUNT OR TIME (THE COLUMNS)

WHEN · WHICH PERIODS OR PHASES

WHO RECORDS · HOW

SECOND PERFORMANCE PLANNED

☐ TALLY SHEET ☐ VIDEO TIMESTAMPS ☐ STATS APP ☐ COACH NOTES ☐ RESULTS · TIMES

MY TALLY SHEET · SKETCH THE COLUMNS AND HEADINGS

rule it up before the fixture

5.3

Observation log 1

What actually happened in this competitive performance?

Log one recent, fully competitive performance. One row per key moment. Use activity terms, keep it to notes, and circle S (strength) or W (weakness).

4 YOUR TURN

ABOUT YOU · PERFORMANCE 1 · NOTES ONLY

DATE	EVENT · OPPONENT	LEVEL	EVIDENCE SOURCE ☐ VIDEO ☐ STATS ☐ TALLY ☐ COACH ☐ RESULT	COMPETITIVE? ☐ Y ☐ N
------	------------------	-------	---	---

ROW	TIME · SITUATION	WHAT HAPPENED	SKILL / FITNESS	OUTCOME	PATTERN?	S / W
EX	62 min · their short corner	First runner out; reached the injector before the shot	Speed; open-stick tackle	Shot blocked, ball cleared	3rd time this match	S
r1						S W
r2						S W
r3						S W
r4						S W
r5						S W
r6						S W
r7						S W
r8						S W
r9						S W
r10						S W
r11						S W

Grey row EX: Exam Vista teaching example (hockey defender), not yours. Rows r1–r11 are yours.

CLIPS OR MOMENTS TO RE-CHECK · TIMESTAMPS

notes only

5.4

Observation log 2

Does the same thing happen in a second performance?

Log a **second** competitive performance. Watch especially for the moments you marked in Log 1: an area needs two performances to reach the higher bands.

4 YOUR TURN

ABOUT YOU · PERFORMANCE 2 · NOTES ONLY

DATE	EVENT · OPPONENT	LEVEL	EVIDENCE SOURCE ☐ VIDEO ☐ STATS ☐ TALLY ☐ COACH ☐ RESULT	COMPETITIVE? ☐ Y ☐ N
------	------------------	-------	---	---

ROW	TIME · SITUATION	WHAT HAPPENED	SKILL / FITNESS	OUTCOME	PATTERN?	S / W
r1						S W
r2						S W
r3						S W
r4						S W
r5						S W
r6						S W
r7						S W
r8						S W
r9						S W
r10						S W
r11						S W
r12						S W

SAME AS LOG 1? DIFFERENT? · LOG ROW REFS

notes only

5.5

Observation log 3

Do you need a spare performance?

Use this spare log if a performance turned out not to be fully competitive, if an area only showed up once, or if one log was thin. It can also confirm a pattern.

4 YOUR TURN

OPTIONAL · PERFORMANCE 3 (SPARE) · NOTES ONLY

OPTIONAL · PERFORMANCE 3 (SPARE) Use only if you need it.

DATE	EVENT · OPPONENT	LEVEL	EVIDENCE SOURCE			COMPETITIVE? ☐ Y ☐ N
			☐ VIDEO	☐ STATS	☐ TALLY	
			☐ COACH	☐ RESULT		

ROW	TIME · SITUATION	WHAT HAPPENED	SKILL / FITNESS	OUTCOME	PATTERN?	S / W
r1						S W
r2						S W
r3						S W
r4						S W
r5						S W
r6						S W
r7						S W
r8						S W
r9						S W
r10						S W
r11						S W
r12						S W

WHY I USED THIS LOG · WHAT IT CONFIRMS

notes only

5.6

Finding patterns

What happens consistently, not just once?

One great moment is not a strength. A **pattern** is something that happens again and again, in more than one performance. Bring your logs together here.

1 LEARN IT

what makes a pattern

REPEATED

it happens several times
in a performance

ACROSS
PERFORMANCES

it shows up in at least
two logs

SAME SITUATION

the same kind of
moment each time

COUNTABLE

you can give a figure for
it

2 SEE IT

EXAM VISTA TEACHING EXAMPLE

two rows · boccia

AREA (EXACT TERM)	LOG 1	LOG 2	LOG 3	HOW MANY LOGS?	STRENGTH OR WEAKNESS · LOG REFS
Boccia · long-distance ball to the jack	✓✓✓	✓✓	✓	3 of 3	Strength: L1 r4, L2 r7
Boccia · coordination, final end	× ×	–	×	2 of 3	Weakness: L1 r9, L3 r5

KEY L1 r4 = Log 1, row 4. Every pattern points back to the exact log rows.

4 YOUR TURN

ABOUT YOU · TAKE THESE TO P. 30

→ Bring your logs together. ✓ went well · × went badly · – not seen.

AREA (EXACT TERM)	LOG 1	LOG 2	LOG 3	HOW MANY LOGS?	STRENGTH OR WEAKNESS · LOG REFS

Highlight or shade every row that appears in two or more logs. The symbols mean the grid still works in black and white.

STRONGEST PATTERNS · FITNESS

STRONGEST PATTERNS · SKILL, TACTIC OR CHOREOGRAPHY

6.1

The 2 + 2 rule

What counts as a strength or weakness AQA will credit?

AQA asks for **two strengths** and **two weaknesses**, split in a fixed way. Feelings and attitudes ("motivation", "confidence") are not on the list: name the fitness component, skill, tactic or aspect of choreography instead.

1 LEARN IT

four labelled boxes

FITNESS

SKILL/TECHNIQUE · TACTIC/STRATEGY · CHOREOGRAPHY

2 STRENGTHS

1 · FITNESS STRENGTH

One of AQA's ten components of fitness, relevant to the activity and role.

2 · SKILL OR TACTIC STRENGTH

A skill from the activity criteria, or your role in a tactic, or an aspect of choreography.

2 WEAKNESSES

3 · FITNESS WEAKNESS

A different component, where improvement is needed.

4 · SKILL OR TACTIC WEAKNESS

Same choice of skill, tactic or choreography, where improvement is needed.

3 TRY IT

PRACTISE ON: CANDIDATE AREAS · FICTIONAL

ANSWERS P. 75

6.1.1 Tick valid or invalid for each candidate area. If valid, write its slot (fitness, skill, tactic or choreography); if invalid, give a one-line reason.

a Athletics 5,000 m: cardiovascular endurance in the last 1,000 m

☐ VALID ☐ INVALID
SLOT OR SHORT REASON

b Hockey: "motivation" in the final quarter

☐ VALID ☐ INVALID
SLOT OR SHORT REASON

c Swimming: backstroke start in the 100 m backstroke

☐ VALID ☐ INVALID
SLOT OR SHORT REASON

d Football: "confidence" when taking penalties

☐ VALID ☐ INVALID
SLOT OR SHORT REASON

f Basketball: power when jumping for a rebound

☐ VALID ☐ INVALID
SLOT OR SHORT REASON

j Volleyball: "being tall" at the net

☐ VALID ☐ INVALID
SLOT OR SHORT REASON

★ PUSHING FOR THE TOP

OPTIONAL

6.1.1 Harder cases: choreography, tactics and vague areas. Same task.

e Group dance: use of canon and unison in the chorus section

☐ VALID ☐ INVALID
SLOT OR SHORT REASON

g Rugby league: "attitude" towards the referee

☐ VALID ☐ INVALID
SLOT OR SHORT REASON

h Netball: "being a good team player"

☐ VALID ☐ INVALID
SLOT OR SHORT REASON

i Football: my role as a centre-back in a high defensive line

☐ VALID ☐ INVALID
SLOT OR SHORT REASON

6.2

Decision matrix

Which candidates pass the test, and which only look good?

Test each candidate from p. 28 against six questions: answer each ✓ (yes) or ✗ (no). A ✗ on Q1 or Q2 rules it out; a ✗ on Q3 means find more evidence first: two performances are needed for the higher bands.

1 LEARN IT

six questions

Q1 Is it on the spec list? (a component of fitness, a skill from the activity criteria, a tactic/strategy or choreography)

Q3 Do I have evidence from **two** recent, fully competitive performances?

Q5 Can I explain the technique or the cause (how and why)?

Q2 Is it relevant to my activity **and** my role or position?

Q4 Did it have a clear impact on the performance or result?

Q6 Weaknesses only: can a training type (fitness) or another spec area (skill/tactic) improve it?

4 YOUR TURN

ABOUT YOU · ✓ OR ✗ · STRENGTHS: Q6 = -

CANDIDATE AREA	F OR S*	S OR W*	Q1	Q2	Q3	Q4	Q5	Q6	TOTAL ✓

*F = fitness, S = skill, tactic or choreography; S/W = strength or weakness. Strengths answer Q1–Q5 only.

CLOSE CALLS · EVIDENCE NEEDED

notes only

RULED OUT · AND WHY

notes only

★ PUSHING FOR THE TOP

OPTIONAL

Score each 0 · 1 · 2 for a finer ranking: 2 = yes, clearly · 1 = partly · 0 = no. Exam Vista teaching example · sculling · one row.

CANDIDATE AREA	F OR S*	S OR W*	Q1	Q2	Q3	Q4	Q5	Q6	TOTAL
Sculling: muscular endurance, final 500 m	F	W	2	2	2	2	1	2	11/12

HOW IT SCORED Weakness, so Q1–Q6 count: 2+2+2+2+1+2 = **11/12**. Q5 is 1: the cause is only partly explained. Strengths are scored out of 10 (Q1–Q5).

6.3

My four areas

Which four areas will you analyse, and where is the proof?

Record your four areas as **labels and evidence references only**: no sentences. Use the exact terms from the spec and from your activity's skill list.

4 YOUR TURN

ABOUT YOU · LABELS AND REFERENCES ONLY

STRENGTH · FITNESS

AREA · EXACT SPEC TERM

PERFORMANCE 1 · DATE · EVENT · LOG ROW

PERFORMANCE 2 · DATE · EVENT · LOG ROW

☐ VIDEO ☐ STATS ☐ TALLY ☐ COACH ☐ RESULT

STRENGTH · SKILL, TACTIC OR CHOREOGRAPHY

AREA · EXACT SPEC TERM

PERFORMANCE 1 · DATE · EVENT · LOG ROW

PERFORMANCE 2 · DATE · EVENT · LOG ROW

☐ VIDEO ☐ STATS ☐ TALLY ☐ COACH ☐ RESULT

WEAKNESS · FITNESS

AREA · EXACT SPEC TERM

PERFORMANCE 1 · DATE · EVENT · LOG ROW

PERFORMANCE 2 · DATE · EVENT · LOG ROW

☐ VIDEO ☐ STATS ☐ TALLY ☐ COACH ☐ RESULT

WEAKNESS · SKILL, TACTIC OR CHOREOGRAPHY

AREA · EXACT SPEC TERM

PERFORMANCE 1 · DATE · EVENT · LOG ROW

PERFORMANCE 2 · DATE · EVENT · LOG ROW

☐ VIDEO ☐ STATS ☐ TALLY ☐ COACH ☐ RESULT

→ **Final check before the analysis.** Tick each one.

- ☐ One fitness area and one skill, tactic or choreography area on each side
- ☐ Two fully competitive performances for every area
- ☐ Exact spec terms used

OPTIONAL TEACHER CHECK you can keep going without it · general advice only · no level or mark

Initials _____ Date _____

★ PUSHING FOR THE TOP

OPTIONAL

- ☐ Both weaknesses can be trained or coached
- ☐ Every reference points to a log, clip or sheet

7.1

The analysis chain

What turns a statement into analysis a moderator can credit?

"My tackling is good" is a **statement**. It names an area but gives a moderator nothing to credit. **Analysis** explains *what* you do, *how* you know, *why* it works or fails and *what difference it makes*. Each of your four areas needs all five links.

1 LEARN IT + 2 SEE IT

EXAM VISTA TEACHING EXAMPLE · EZRA, RUGBY FLANKER

→ Read the five links in order. Ezra's column shows each link in action.

LINK	WHAT THE MODERATOR IS LOOKING FOR	EZRA'S NOTES · RUGBY FLANKER
1 IDENTIFY name it exactly	The exact skill or fitness component, in correct technical terms , not just "defending".	Side-on tackle: low body position, shoulder into the thigh
2 EVIDENCE prove it happened	Recent competitive performances: two for each area, with examples or figures.	League: 14 tackles, 1 missed. Cup: 11 tackles, none missed
3 EXPLAIN how it works	The technique or fitness behind it: what you do well or badly, and why.	Head to the side, arms wrap, legs keep driving after contact
4 IMPACT so what?	The effect on the outcome: on you, your team or the result of the performance.	Carrier stopped behind the gain line; turnovers won
5 JUSTIFY why it matters here	Why it matters in your activity and your role or position , linked to the demands of the activity.	Flanker is often first defender; tackles decide territory

Ezra's notes are short on purpose. Your own analysis must be about your own performances, written in your own words.

3 TRY IT

ANSWERS P. 75

7.1.1 These phrases come from the top band of the AQA marking criteria. Write the number of the link (1-5) each one rewards. The plain-English meaning is in grey.

- | | | |
|---|---|----------------------|
| a | "fully conversant with the specific movements and terminology"
<i>uses the right terms, accurately</i> | <input type="text"/> |
| b | "fully justified with detailed reference to appropriate competitive/performance situations"
<i>backed up by real matches</i> | <input type="text"/> |
| c | "a clear, detailed and in-depth self-analysis"
<i>explains how and why, in depth</i> | <input type="text"/> |
| d | "strong justification of how they have impacted upon their performances"
<i>says what difference it made</i> | <input type="text"/> |
| e | "excellent knowledge and appreciation of the demands of their chosen activity"
<i>knows what the activity and role need</i> | <input type="text"/> |

! WATCH OUT "Examples from training, drills or my fitness test results are good enough evidence." No: evidence must come from recent, fully competitive performances, and AQA's guidance asks for two for each area to reach the higher bands.

★ PUSHING FOR THE TOP

OPTIONAL

WHY? Ask it after links 1 and 3. It pushes you from *what* into *how* and *why*.

SO WHAT? Ask it after links 2 and 4. It pushes you from what happened into what difference it made.

WHICH? Ask it of every term. "Fitness" or "passing" is too vague: name the exact component or skill.

7.2

Link by link

What does each link of the chain look like when it is done well?

2 SEE IT

EXAM VISTA TEACHING EXAMPLE · MAYA, 200 M FREESTYLE

→ Read Maya's notes on one strength: her front crawl tumble turn. Each of the five pieces is one link of the chain from 7.1.

- | | | |
|---|----------------------|--|
| a | <input type="text"/> | Front crawl tumble turn |
| b | <input type="text"/> | Last stroke close to the wall · tight tuck, chin to chest · both feet planted, knees bent about 90° · streamlined push-off |
| c | <input type="text"/> | County 200 m heat + club league gala: level or ahead after all 7 turns (gala video) |
| d | <input type="text"/> | About half a body length gained per turn · led out of the last turn · won the heat |
| e | <input type="text"/> | 200 m in a 25 m pool = 7 turns · time at the wall decides close races |

NOTICE Each piece answers a different question, and the **technical terms** make it precise. Maya's notes are one point only, kept short on purpose: not a model to copy.

3 TRY IT

PRACTISE ON: MAYA · FICTIONAL

ANSWERS P. 75

7.2.1 Write the link number (1 Identify · 2 Evidence · 3 Explain · 4 Impact · 5 Justify) in the box beside each piece, a to e.

★ PUSHING FOR THE TOP

OPTIONAL

7.2.2 Ask the two questions below. Write the letter of the piece that answers each one.

WHY?

Piece a names the strength. *Why* is it one? The answer must be **technique**, not "she is good at turns".

ANSWERED BY PIECE

SO WHAT?

Piece c proves the turns happened in two races. So *what* did they change? The answer must be the **effect on the race**.

ANSWERED BY PIECE

7.2.3 Circle three technical terms in piece b that a swimming moderator would expect to see.

7.3

Statement vs developed analysis

What does a developed point add that a statement leaves out?

1 LEARN IT

A **statement** names an area. A **developed** point adds links from the chain: exact terms, evidence, technique, impact, justification. Below, each developed version adds *some* links, but none adds all five.

3 TRY IT

PRACTISE ON: MADE-UP PERFORMERS · FICTIONAL

ANSWERS P. 75

7.3.1 7.3.4 For each pair, circle the link numbers (1 Identify · 2 Evidence · 3 Explain · 4 Impact · 5 Justify) the developed version adds. Then note what is **still missing**.

TENNIS · JADE · SKILL

7.3.1

STATEMENT

"Jade's serve is good."

Jade's flat first serve is a strength: she tosses the ball slightly in front, reaches full extension at the shoulder and elbow, and snaps her wrist at contact. In two league matches she landed 68% and 71% of first serves and hit nine aces.

CIRCLE THE LINKS IT ADDS

1 2 3 4 5

STILL MISSING

GYMNASTICS · ERIN · FITNESS

7.3.4

STATEMENT

"Erin is flexible."

Erin's hip flexibility is a strength: she reaches a full 180° split in her split leap on floor. At two club competitions she had no deductions on the leap, which lifted her execution score.

CIRCLE THE LINKS IT ADDS

1 2 3 4 5

STILL MISSING

★ PUSHING FOR THE TOP

OPTIONAL

If your area is a **tactic** or **choreography**, try these two pairs as well (7.3.2 and 7.3.3).

Tactic or strategy? Describe **your role** within it, as Kofi's does: where you stand, what you do, and how that helped or hindered the team.

Choreography? Describe **how the choreographed movement** helped or hindered the performance: motif, levels, dynamics, formations, canon.

BASKETBALL · KOFI · TACTIC · THE PLAYER'S ROLE

7.3.2

STATEMENT

"Our zone defence works."

In our 2-3 zone, Kofi plays the middle of the back line: he calls screens and steps across to block drives into the key. In the cup semi-final the opponents scored only 6 points in the key in the first half, so they had to shoot from outside.

CIRCLE THE LINKS IT ADDS

1 2 3 4 5

STILL MISSING

DANCE · AMA · CHOREOGRAPHY

7.3.3

STATEMENT

"The choreography was creative."

Ama develops the opening reach-and-fall motif: she repeats it at a low level and half speed, then in canon with the whole group. This makes the idea grow clearly, which matters because a dance must communicate its theme to the audience.

CIRCLE THE LINKS IT ADDS

1 2 3 4 5

STILL MISSING

7.4

Precise language

Which words show a moderator you really know your activity?

The top band asks for a student who is "fully conversant with the specific movements and terminology used when referring to the activity". Vague words hide what really happens. Precise words name the **component**, the **skill**, the **phase**, the **body part** and the **movement**.

1 LEARN IT

three kinds of technique words

PHASES

Break a skill into **preparation** (set-up, approach, backswing), **execution** (contact, release, take-off) and **recovery** (follow-through, landing, return to base).

BODY PARTS

Name exactly what moves: hips, shoulders, non-kicking foot, wrist, head position, centre of mass, base of support.

JOINT ACTIONS (AQA)

Flexion and extension at the shoulder, elbow, hip and knee · abduction and adduction at the shoulder · rotation and circumduction of the shoulder · plantar flexion and dorsiflexion at the ankle.

3 TRY IT

PRACTISE ON: EIGHT MADE-UP PERFORMERS

ANSWERS P. 75

7.4.1 Rewrite each vague phrase in precise terms for the activity given. Notes are fine: name the component, skill, phase or joint action.

	VAGUE	ACTIVITY	PRECISE VERSION
1	<i>I'm really fit.</i>	Football · midfielder	
2	<i>I'm good at passing.</i>	Netball · centre	
6	<i>I got tired near the end.</i>	Rowing · 2,000 m	
7	<i>My defending is good.</i>	Hockey · defender	

4 YOUR TURN

ABOUT YOU · WORDS ONLY

→ Add your three technique words to your vocabulary bank on p. 22. One phase, one body part, one joint action, for your activity. Jot them here first.

PHASE

BODY PART

JOINT ACTION

! WATCH OUT "The more technical words I use, the higher my mark." No: terms only count when used accurately to explain what happens; decorative terms are what the lower levels call "used imprecisely or unclearly".

★ PUSHING FOR THE TOP

OPTIONAL

7.4.1 Four more phrases to make precise.

3	<i>My legs are strong at the start.</i>	Athletics · 100 m
4	<i>I bent my knees more.</i>	Basketball · jump shot
5	<i>I get round the court fast.</i>	Badminton · singles
8	<i>My arms were wrong.</i>	Trampolining · straight jump

7.5

Evidence that convinces

How strong is the proof behind each claim?

Every strength and weakness must be justified "with detailed reference to appropriate competitive/performance situations". Evidence comes from **recent, fully competitive performances**, and AQA's guidance asks for **two performances for each area** to reach the higher bands.

1 LEARN IT + 2 SEE IT

EXAM VISTA TEACHING EXAMPLE · THEO, HOCKEY DEFENDER

→ Evidence climbs four rungs. Read from the bottom up: aim for rung 4 in every area.

RUNG	WHAT IT HAS	THEO'S EVIDENCE
RUNG 4 two performances	Two named events, each with the moment, a figure and the source.	"League v. Northfield: 7 of 9 one-on-one tackles won. Cup v. Riverside: 6 of 8 (match video)."
RUNG 3 one match	One named event with a moment or figure. Real, but it could be a one-off.	"Cup v. Riverside: won 6 of 8 tackles."
RUNG 2 vague	"In matches", "usually", "a lot": no event, no moment, no figure.	"I win most of my tackles in games."
RUNG 1 none	A claim only, or evidence from training, drills or a fitness test.	"I'm a good tackler because I practise it."

3 TRY IT

PRACTISE ON: FIVE MADE-UP PERFORMERS

ANSWERS P. 75

7.5.1 Write the rung (1-4) each piece of evidence reaches.

a Wheelchair basketball: "In the league games v. Ashby and v. Kingsmead I scored 5 of 6 and 4 of 5 free throws (scorer's sheet)."

b Volleyball: "My block is strong because I practise it every week in training."

c Badminton: "I usually win most of my rallies at the net."

d Cross country: "In the district final I passed six runners on the last hill, between 4 km and 5 km."

e Golf: "I hit 10 of 14 fairways in each of my last two club competition rounds (score cards)."

4 YOUR TURN

ABOUT YOU · RATINGS AND NOTES ONLY

→ Now rate your own evidence. Use your four areas from p. 31. Circle the rung each one reaches today.

AREA	RUNG NOW	TO REACH RUNG 4, I NEED...	BY · FIXTURE
Fitness strength	1 2 3 4		
Skill / tactic strength	1 2 3 4		
Fitness weakness	1 2 3 4		
Skill / tactic weakness	1 2 3 4		

7.6

Fix it

Can you spot the missing link and add it?

1 LEARN IT

three steps

SPOT

Number the links that are there.
Which one is missing?

ASK

Why? leads to the technique. **So**
what? leads to the impact.

ADD

Use the facts and the right terms.
Keep the original point.

3 TRY IT

PRACTISE ON: MADE-UP PERFORMERS · FICTIONAL

SUCCESS CRITERIA P. 77

→ **Spot the missing link in each weak point, then rewrite it with the link added.** Use the facts in the grey box. Two or three sentences.

7.6.1 TABLE TENNIS · ISAAC · SKILL STRENGTH

"Isaac's backhand flick is a strength. In two league matches he won 14 points directly from it."

FACTS YOU CAN USE

wrist cocked back · contact at the top of the bounce · forearm rotates forward · short follow-through

MISSING LINK(S) _____

7.6.2 CRICKET · ZARA · FAST BOWLER · FITNESS WEAKNESS

"Zara's muscular endurance is a weakness: as her spell goes on, her bowling speed drops and she loses her rhythm."

FACTS YOU CAN USE

League v. Oakford and v. Hale: overs 1–3 average 92 km/h, overs 6–8 average 81 km/h
· 4 wides in her last two overs, both matches

MISSING LINK(S) _____

★ PUSHING FOR THE TOP

OPTIONAL

7.6.3 FOOTBALL · LEAH · CENTRE-BACK · SKILL STRENGTH

"Leah's defensive header is a strength: she attacks the ball at its highest point and heads through the bottom half with her forehead. She won 8 of 9 and 7 of 8 aerial duels in two league games."

FACTS YOU CAN USE

opponents played long balls to a tall striker · 11 long balls cleared · no goals conceded from crosses in either game

MISSING LINK(S) _____

7.7

Case file: Priya, netball WA

What do the notes and numbers from two matches tell you?

Priya is 15 and plays **wing attack (WA)** for her club's under-16 team in a county league. The WA takes the first pass from most centre passes and **feeds** the ball into the circle for the shooters. This page holds her evidence; on the next page you build **one full analysis chain** for her.

3 TRY IT

PRACTISE ON: PRIYA · FICTIONAL

ANSWERS P. 75

all data invented

→ Read Priya's evidence from two matches, then answer 7.7.1–7.7.3. Use Priya's performance, not your own.

MATCH 1 · LEAGUE V. ELMWOOD					MATCH 2 · LEAGUE V. CASTLEGATE				
WON 34–29					LOST 27–31				
	Q1	Q2	Q3	Q4		Q1	Q2	Q3	Q4
SCORE	9–7	8–7	9–8	8–7	SCORE	8–6	7–7	7–8	5–10
FEEDS	6/6	5/6	5/6	5/6	FEEDS	6/6	5/6	3/5	2/5

PRIYA'S MATCH STATS · TEAM STATISTICIAN	MATCH 1	MATCH 2
Centre-pass first receptions (received / passes aimed at her)	18 / 20	15 / 19
Feeds into the circle (successful / attempted)	21 / 24	16 / 22
Goal assists (feed straight to a goal)	12	9
Turnovers conceded (quarters 1–3 · quarter 4)	3 (2 · 1)	7 (3 · 4)
Footwork (stepping) penalties	0	2 (both in quarter 4)

THREE CLIPS FROM THE MATCH VIDEO

CLIP 1 · M1 · Q1

Double dodge from the transverse line, receives the centre pass, lands on one foot, pivots and bounce-passes to the GS, who scores.

CLIP 2 · M2 · Q4

Leads late off the centre pass; the WD is already goal-side. Receives off balance, lands and shuffles her landing foot: stepping called.

CLIP 3 · M2 · Q4

Stands still on the circle edge for a long time, then throws a lob feed over the GK. The GK intercepts; Castlegate score from it.

COACH'S COMMENTS

"Sharpest WA in the league off the centre pass in the first half: her double dodge loses the WD every time." · "Quarter four in both games, her leads come later and she stops moving on the circle edge." · "Under pressure she lands on two feet and then moves the wrong one."

SUPPORTING DATA · NOT COMPETITIVE PERFORMANCE

Illinois agility test: 16.4 s · multi-stage fitness test: level 7.4 · training note: "Footwork drill fine when unopposed."

7.7.1 Priya's feeding success in each match, as a %.

7.7.2 In which quarter of match 2 is her feeding success lowest? What else happens in it?

7.7.3 Which data on this page is not evidence from competitive performance?

7.7

Case file: Priya CONTINUED

3 TRY IT

PRACTISE ON: PRIYA · FICTIONAL

chain-builder · one area only

→ Choose one of Priya's four areas and build its full chain, link by link. Use Priya's evidence on the previous page, not your own. Write notes, not sentences: terms, figures, moments. Priya is the only performer you build a full chain for in this part of the book.

1 IDENTIFY name it exactly	☐ Fitness strength ☐ Skill strength ☐ Fitness weakness ☐ Skill weakness	
2 EVIDENCE both matches	MATCH 1 · MOMENT AND FIGURE	MATCH 2 · MOMENT AND FIGURE
3 EXPLAIN technique or fitness		
4 IMPACT so what?		
5 JUSTIFY why it matters for a WA		

→ Now check Priya's chain. Tick each point your chain for Priya meets. Fix any gap before you move on.

- ☐ Link 1 uses an exact AQA component of fitness, or a netball skill from the AQA list (for example, dodging or passing).
- ☐ Link 2 uses **both** matches, with a moment and a figure for each.
- ☐ Link 2 uses no training note or fitness test as the main evidence.
- ☐ Link 3 uses netball terms (centre pass, lead, double dodge, pivot, feed, landing foot).
- ☐ Link 4 says what changed in the **match**: possession, goals, the score in a quarter.
- ☐ Link 5 links the area to the **demands of the WA role**.

★ PUSHING FOR THE TOP

OPTIONAL

- The test: could someone who never saw Priya play picture what she does and why it matters?

8.1

Fitness strength

What does your fitness strength let you do, and how do you know?

4 YOUR TURN

ABOUT YOU · NOTES AND EVIDENCE REFERENCES ONLY

→ Now apply the chain to your own performance. Use the chain you built for Priya (p. 39) as your guide.

CIRCLE ONE AQA COMPONENT OF FITNESS

agility

balance

cardiovascular endurance

coordination

flexibility

muscular endurance

power / explosive strength

reaction time

strength

speed

ANSWER EACH QUESTION IN NOTES

1 Which part of the body or which movement shows it?

Be exact: "leg power at take-off", not just "power".

LINK 1 · IDENTIFY

2 In which situations does it show?

Which moments in a game, race or routine call on it?

LINK 3 · EXPLAIN

3 Where is your evidence?

Two recent, fully competitive performances. No training or test results here.

LINK 2 · EVIDENCE

PERFORMANCE 1

PERFORMANCE 2

EVENT

EVENT

MOMENT

MOMENT

FIGURE

FIGURE

SOURCE

SOURCE

4 Why is it effective?

What can you do, or keep doing, that others cannot?

LINK 3 · EXPLAIN

5 What did it change?

Score, possession, time, placing, the opponent's choices.

LINK 4 · IMPACT

6 Why does your activity and role need it?

Link it to the demands of the activity and your position.

LINK 5 · JUSTIFY

Notes only: terms, figures, evidence references. These notes help you think; your NEA is written or spoken fresh, in your own words.

8.2

Skill or tactic strength

What do you do well, how does it work, and what did it win you?

Choose a skill or technique **from the list in your activity's AQA criteria**, or a tactic, strategy or aspect of choreography. Then work through the same questions, plus the extra one that fits your choice.

4 YOUR TURN

ABOUT YOU · NOTES AND EVIDENCE REFERENCES ONLY

→ **Now apply the chain to your own performance.** Use the chain you built for Priya (p. 39) as your guide.

TICK ONE

☐ Skill or technique (on my activity's AQA list) ☐ Tactic or strategy ☐ Aspect of choreography

ANSWER EACH QUESTION IN NOTES

1 What exactly is it?

Name the skill, tactic or choreographic feature precisely.

LINK 1 · IDENTIFY

2 How does it work?

Technique phases, or your role in the tactic.

LINK 3 · EXPLAIN

IF A SKILL: THE PHASES, IN TECHNICAL TERMS

PREPARATION

EXECUTION

RECOVERY

IF A TACTIC: YOUR ROLE IN IT · IF CHOREOGRAPHY: THE MOVEMENT AND HOW IT DEVELOPS

3 Where is your evidence?

Two recent, fully competitive performances.

LINK 2 · EVIDENCE

PERFORMANCE 1

PERFORMANCE 2

EVENT

EVENT

MOMENT

MOMENT

FIGURE

FIGURE

SOURCE

SOURCE

4 Why is it effective?

Which part of the technique or role makes it work?

LINK 3 · EXPLAIN

5 What did it change?

Effect on the outcome, your team or the opponent.

LINK 4 · IMPACT

6 Why does it matter in your activity and role?

Link it to the demands of the activity.

LINK 5 · JUSTIFY

Notes only: terms, figures, evidence references. These notes help you think; your NEA is written or spoken fresh, in your own words.

8.3

Strengths quality check

Do your notes give a moderator everything the top band asks for?

THE TOP BAND OF THE ANALYSIS CRITERIA ASKS FOR

"a clear, detailed and in-depth self-analysis for both strengths and weaknesses."

4 YOUR TURN

ABOUT YOU · TICKS ONLY

→ Check your notes from 8.1 and 8.2 against the Level 5 wording. Tick only when you can point to the note that shows it. If a box stays empty, go back and add to your notes.

LEVEL 5 WORDING (AQA) · WHAT IT MEANS FOR YOUR NOTES	FITNESS STRENGTH	SKILL OR TACTIC
"excellent knowledge and appreciation of the demands of their chosen activity" My notes say what my activity and role demand, and how this strength meets it.	☐	☐
"fully conversant with the specific movements and terminology used when referring to the activity" I use the exact AQA component name and my activity's technical terms.	☐	☐
"a clear, detailed and in-depth self-analysis" Every strength has all five links: identify, evidence, explain, impact, justify.	☐	☐
"fully justified with detailed reference to appropriate competitive/performance situations" Two named competitive performances, each with a moment and a figure.	☐	☐
"fully relevant to the activity (and positional role if relevant)" My fitness strength clearly matters for my activity and my position.	☐	n/a
"strong justification of how they have impacted upon their performances" I say what each strength changed in those performances.	☐	☐
EXAM VISTA CHECK My skill is on my activity's AQA list, or I have chosen a tactic, strategy or aspect of choreography.	☐	☐
EXAM VISTA CHECK None of my main evidence comes from training, drills or fitness tests.	☐	☐

★ PUSHING FOR THE TOP

OPTIONAL

Exam Vista's view: the most common gap is impact: the strength is described well but never linked to what it changed.

9.1

Diagnose before you prescribe

Why does it go wrong, before you decide how to fix it?

A doctor finds the cause before writing a prescription. Do the same with every weakness: find **what** goes wrong, **when**, and **why**. The cause tells you what the plan in Part 3 should be.

1 LEARN IT

the diagnostic flow · four causes

WHAT GOES WRONG?

The exact fault, in technical terms.

WHEN?

Which moments, quarters, sets or situations?

WHY?

Fitness, technique, decision or pressure? Look for clues.

POINTS TO

What the plan should work on.

FITNESS

It gets worse as the performer tires, or the body cannot meet the demand.

Points to: a training type, for the fitness weakness (p. 49)

TECHNIQUE

The same fault appears every time, even when fresh and unpressured.

Points to: e.g. guidance or feedback (p. 60)

DECISION

The skill is fine, but the wrong option is chosen at the wrong time.

Points to: e.g. information processing (p. 60)

PRESSURE

It breaks down only when the stakes or the score are tight.

Points to: e.g. stress management techniques (p. 60)

3 TRY IT

PRACTISE ON: RUBY · FICTIONAL

ANSWERS P. 75

volleyball · outside hitter

→ Read Ruby's evidence on her spiking weakness, then diagnose it. Use Ruby's performance, not your own.

SPIKE ERRORS (NET OR OUT) · TWO LEAGUE MATCHES

	Set 1	Set 2	Set 3	Total
MATCH 1	1	4	1	6
MATCH 2	3	0	3	6
SCORE WITHIN 2	10 of the 12 errors			

OTHER NOTES

- Video: approach, jump and arm swing look the same in set 3 as in set 1.
- Training drill, unopposed: 17 of 20 spikes in.
- Ruby: "When it's close I tense up and just hit it as hard as I can."

9.1.1 What goes wrong?

9.1.3 Which cause? Give two clues that rule others out.

9.1.2 When does it go wrong?

9.1.4 What does it point to? Name the area of the specification.

! WATCH OUT "Once I've named my weakness, the next step is to pick a training method." No: first find what goes wrong, when and why. The cause decides the plan, and a training type only fixes a fitness cause.

9.2

Fitness weakness

When does your fitness let you down, and what does it cost you?

A fitness weakness is a component of fitness that **negatively affects** your competitive performances. The key extra question is **when** it limits you.

4 YOUR TURN

ABOUT YOU · NOTES AND EVIDENCE REFERENCES ONLY

→ Now apply the chain to your own performance. Use the chain you built for Priya (p. 39) as your guide.

1 Which component, and where in the body?

Exact AQA name, plus the body part or movement.

LINK 1 · IDENTIFY

2 When does it limit your performance?

Time in the game or race, after which efforts, in which situations?

LINK 3 · EXPLAIN

CIRCLE WHEN IT SHOWS

from the start

middle

near the end

key moments

3 Where is your evidence?

Two recent, fully competitive performances.

LINK 2 · EVIDENCE

PERFORMANCE 1

PERFORMANCE 2

EVENT

EVENT

MOMENT

MOMENT

FIGURE

FIGURE

SOURCE

SOURCE

4 What can you not do because of it?

What does your body fail to do, or keep doing?

LINK 3 · EXPLAIN

5 What did it cost you?

Points, possession, time, placing, errors.

LINK 4 · IMPACT

6 Why does your activity and role need this component?

Link it to the demands of the activity and your position.

LINK 5 · JUSTIFY

Notes only: terms, figures, evidence references. These notes help you think; your NEA is written or spoken fresh, in your own words.

Next: a fitness weakness is improved with **one AQA training type**. You choose it on p. 49. Check now that a training type could target this component.

9.3

Skill or tactic weakness

Where does it go wrong, and why?

Choose a skill from your activity's AQA list, or a tactic, strategy or aspect of choreography, that **hindered** your competitive performances. The key extra question is **why** it goes wrong: your answer feeds p. 60.

4 YOUR TURN

ABOUT YOU · NOTES AND EVIDENCE REFERENCES ONLY

→ Now apply the chain to your own performance. Use the chain you built for Priya (p. 39) as your guide.

TICK ONE ☐ Skill or technique (on my activity's AQA list) ☐ Tactic or strategy ☐ Aspect of choreography

1 What exactly is it?

Name the skill, tactic or choreographic feature precisely.

LINK 1 · IDENTIFY

2 Where does it go wrong?

The phase of the technique, or your role in the tactic.

LINK 3 · EXPLAIN

IF A SKILL: CIRCLE THE PHASE THAT BREAKS DOWN · NOTE THE FAULT

PREPARATION

EXECUTION

RECOVERY

TACTIC: YOUR ROLE AND WHAT GOES WRONG · CHOREOGRAPHY: THE MOVEMENT

3 Where is your evidence?

Two recent, fully competitive performances.

LINK 2 · EVIDENCE

PERFORMANCE 1

PERFORMANCE 2

EVENT

EVENT

MOMENT

MOMENT

FIGURE

FIGURE

SOURCE

SOURCE

4 What did it cost you?

Effect on the outcome, your team or the opponent.

LINK 4 · IMPACT

5 Why does it matter in your activity and role?

Link it to the demands of the activity.

LINK 5 · JUSTIFY

CAUSE BOX · WHY DOES IT GO WRONG?

tick one · feeds p. 60

☐ FITNESS

It gets worse as the performer tires, or the body cannot meet the demand.

Points to: a training type, for the fitness weakness (p. 49)

☐ TECHNIQUE

The same fault appears every time, even when fresh and unpressured.

Points to: e.g. guidance or feedback (p. 60)

☐ DECISION

The skill is fine, but the wrong option is chosen at the wrong time.

Points to: e.g. information processing (p. 60)

☐ PRESSURE

It breaks down only when the stakes or the score are tight.

Points to: e.g. stress management techniques (p. 60)

MY CLUE FROM THE EVIDENCE · FITNESS CAUSE? THE SKILL STILL NEEDS ONE OTHER SPEC AREA

Notes only: terms, figures, evidence references. These notes help you think; your NEA is written or spoken fresh, in your own words.

9.4

Weaknesses quality check

Are your weaknesses analysed well enough to plan for?

FOR WEAKNESSES, THE SPECIFICATION ASKS YOU TO

"justify their choices, making reference to how competitive performances have been negatively affected."

4 YOUR TURN

ABOUT YOU · TICKS ONLY

→ Check your notes from 9.2 and 9.3 against the Level 5 wording. Tick only when you can point to the note that shows it.

LEVEL 5 WORDING (AQA) · WHAT IT MEANS FOR YOUR NOTES	FITNESS WEAKNESS	SKILL OR TACTIC
"fully conversant with the specific movements and terminology used when referring to the activity" Exact AQA component name; the technique fault in my activity's terms.	☐	☐
"a clear, detailed and in-depth self-analysis" Each weakness has all five links, plus when or why it goes wrong.	☐	☐
"fully justified with detailed reference to appropriate competitive/performance situations" Two named competitive performances, each with a moment and a figure.	☐	☐
"fully relevant to the activity (and positional role if relevant)" My fitness weakness clearly matters for my activity and my position.	☐	n/a
"strong justification of how they have impacted upon their performances" I say what each weakness cost me in those performances.	☐	☐
EXAM VISTA CHECK I have diagnosed the cause (9.1), not jumped to a training method.	☐	☐

PART 2 FINISH LINE · READY TO PLAN FOR?

tick all four before Part 3, p. 47

- ☐ My fitness weakness is a component that **one AQA training type** could improve.
- ☐ My skill or tactic weakness has a cause that **one other part of the specification** (not another training type) could address.
- ☐ I know **when** my fitness weakness limits me, so a session can target it.
- ☐ Both weaknesses are backed by **two** recent, fully competitive performances.

OPTIONAL TEACHER CHECK you can keep going without it · general advice only · no level or mark

Initials _____ Date _____

10.1

From analysis to action plan

Which weakness goes where, and what must the plan contain?

PART 3 STARTS HERE Build a plan to improve the two weaknesses.

1 LEARN IT

two weaknesses, two routes

TWO STRENGTHS
fitness + skill

› No plan needed. They stay in your analysis.

FITNESS WEAKNESS
one component

A ROUTE A · TRAINING

› **TRAINING TYPE**
one AQA type, justified

› **ONE SESSION**
intensity calculated

› **PROLONGED USE**
how weeks of it help

SKILL WEAKNESS
or tactic, strategy,
choreography

B ROUTE B · OTHER THEORY

› **ONE OTHER AREA**
not another training type

› **HOW IT IMPROVES**
applied to the performer

1 LEARN IT

the five parts AQA lists for the plan

1 · TYPE

"an appropriate training type to improve the fitness weakness"

2 · SESSION

"a full description of one training session"

3 · PROLONGED

"how prolonged use of the identified training type could improve the fitness weakness"

4 · OTHER AREA

"one other relevant part of the specification (not another training type)"

5 · IMPROVES

"how the additional specification content selected could lead to improvement"

Quoted from the AQA 8582 specification. Parts 1–3 are Route A; parts 4–5 are Route B.

2 SEE IT

EXAM VISTA TEACHING EXAMPLE · LEON, 16, BADMINTON SINGLES

→ Meet Leon, the case file for Part 3. Read his two weaknesses and the route each one takes.

A Cardiovascular endurance: slow recovery between long rallies late in the third game → interval training.

B Backhand clear from deep in the rear backhand corner falls short: late turn, bent arm → feedback.

NOTICE The fitness weakness gets a training type; the skill weakness gets a different theory area.

3 TRY IT

PRACTISE ON: FOUR MADE-UP PERFORMERS · FICTIONAL

ANSWERS P. 75

10.1.1 Tick A (training type) or B (other theory area) for each weakness.

a Rower: legs tire in the last 500 m (muscular endurance) ☐ A ☐ B

b Volleyball: blocker jumps too early for the block ☐ A ☐ B

c Gymnast: tight hamstrings in the straddle jump (flexibility) ☐ A ☐ B

d Dance trio: spacing lost in the canon section ☐ A ☐ B

4 YOUR TURN

ABOUT YOU · NAMES AND TICKS ONLY

→ Write the names of your two weaknesses and tick the route for each. Use the names from pp. 44–45.

FITNESS WEAKNESS

☐ A ☐ B

SKILL / TACTIC WEAKNESS

☐ A ☐ B

10.2

Anatomy of a plan of action

What goes in each part, and what does the top band reward?

A plan of action has **five parts**. Two demands run through all of them: it must be **personal** and **safe**.

1 LEARN IT

LEON'S ONE-LINE NOTES · EXAM VISTA TEACHING EXAMPLE

the skeleton

PLAN PART	LEON · NOTES
1 Training type for the fitness weakness: named, justified, weighed against others.	Interval training: fits stop-start rallies
2 One example session : warm up, main set, cool down, with intensities calculated and justified.	6 × 2 min court movement at 153–163 bpm
3 Prolonged use : how weeks of this training change the body and the fitness component.	Stronger heart, faster recovery between rallies
4 One other theory area for the skill or tactic weakness, applied to this performer.	Feedback: knowledge of performance from video
5 How it improves the skill or tactic, and what changes in competition.	Clear from the rear backhand corner reaches the back line
∞ Every part : wholly personal to the performer; detailed, relevant safety.	Leon's age, zones, court, matches

1 LEARN IT

what is not marked

THE SPECIFICATION SAYS

"Students will not be assessed on whether improvement actually occurs."

You need not prove the plan worked: show in detail **how** improvement is likely, and **why** for this performer.

★ PUSHING FOR THE TOP

OPTIONAL

10.2.1 **Write the plan part (1–5) each phrase rewards.** One phrase rewards two parts. Phrases from the top band (9–10) of the AQA evaluation criteria. **ANSWERS P. 75**

a "a strong, well detailed justification which fully evaluates their choice"

☐

b "providing a thorough explanation of an example session"

☐

c "Suitable intensities have been calculated, fully justified and linked to the needs of the performer"

☐

d "explained in detail and strongly justified in relation to how it could be applied to the performer"

☐

e "proposes in detail how improvement can take place using both the training type and the other theoretical area"

☐

11.1

Matching training to need

Which AQA training types could fix your fitness weakness?

Start from the weak **component of fitness**, not the training you like. Each type develops some components well, others hardly at all.

1 LEARN IT

the AQA training types · tick the last column for your weakness

TRAINING TYPE	WHAT IT IS (AQA WORDING IN QUOTES)	MAINLY DEVELOPS	MINE?
Continuous	"sustained exercise at a constant rate (steady state) without rests", at least 20 minutes	cardiovascular endurance; muscular endurance	☐
Fartlek	"varying speed, terrain and work:recovery ratios"	cardiovascular endurance; speed	☐
Circuit	stations with a set work:rest ratio; content can be altered "to improve different components of fitness"	depends on the stations, e.g. muscular endurance, agility, strength	☐
Interval (incl. HIIT)	"periods of exercising hard, interspersed with periods of rest or low intensity exercise"	cardiovascular endurance (aerobic zone); speed (anaerobic zone)	☐
Plyometric	"bounding, depth jumping, to increase power"; eccentric then larger concentric contraction	power/explosive strength (anaerobic power)	☐
Weight training	choice of weight depends on the aim; safe lifting technique; spotters	strength (above 70% of 1RM); muscular endurance (below 70%)	☐
Static stretching	held (isometric) "for up to 30 seconds", without over-stretching	flexibility	☐

Not in this book · altitude training. Students "do not need to be taught how to calculate intensities for altitude training".

3 TRY IT

PRACTISE ON: FOUR MADE-UP PERFORMERS · FICTIONAL

ANSWERS P. 75

11.1.1 Name one suitable AQA training type for each weakness.

a Wheelchair basketball: arms tire pushing in the last quarter (muscular endurance)

b Long jump: weak drive at take-off (power)

c Hurdles: limited hip flexibility for the lead leg

d Cross-country: fades on hills and pace changes (cardiovascular endurance)

4 YOUR TURN

ABOUT YOU · NAMES AND TICKS ONLY

→ Tick the types that could train your weakness, then shortlist two or three. Theory link: Theory toolkit, p. 78.

MY FITNESS WEAKNESS (COMPONENT)

SHORTLIST: 2-3 TYPES TICKED ABOVE

! WATCH OUT "Any component of fitness will do for the plan." **Balance, coordination** and **reaction time** do not match any one training type well, so it is very hard to show a calculated intensity. Check with your teacher before you build a plan on one of them.

★ PUSHING FOR THE TOP

OPTIONAL

★ Revise it for Paper 1: Exam Vista Paper 1 Workbook (Book 1), pp. 98-105.

11.2

The training decision tool

How do you get from a weakness to the right training type?

Five questions, in order. Keep each box to a few words or figures.

2 SEE IT

EXAM VISTA TEACHING EXAMPLE · LEON, BADMINTON SINGLES

then your turn, row by row

→ Read Leon's notes for each step, then write your own in the YOUR TURN column. Use your own performer, not Leon.

STEP	2 · SEE IT · LEON	4 · YOUR TURN · YOUR NOTES
1 WEAKNESS which component? when does it show?	Cardiovascular endurance. Slow recovery between long rallies late in game 3 (two recent county matches)	
2 SPECIFIC NEED aerobic or anaerobic? which pattern? which body parts?	Aerobic: recover between repeated 10–20 s rallies. Legs and heart–lung system; lunge and split-step footwork	
3 SHORTLIST 2–3 types from p. 49	Continuous · fartlek · interval	
4 CHOICE one type	Interval training, on court (movement to the corners without a shuttle)	
5 WHY THIS PERFORMER activity, role, level, season, facilities	Work : rest copies rally : rest; zones easy to check with a heart rate monitor; club court in pre-season	

Leon's notes are short on purpose. Your own plan must be about your own performer, in your own words. Notes only in your column.

★ PUSHING FOR THE TOP

OPTIONAL

WHAT MAKES STEP 5 STRONG

ACTIVITY Does the training copy the way the activity is played: its work and rest, its movements?

PERFORMER Does it suit their age, level and current fitness?

PRACTICAL Can it be done with the time, space, kit and season they have?

11.3

Justify and evaluate the choice

Why this type, and not the others, for this performer?

THE TOP BAND ASKS FOR

"a strong, well detailed justification which **fully evaluates** their choice."

Justifying says why your choice fits. **Evaluating** weighs it against the alternatives, including its drawbacks, and then decides. Level 4 asks for "some evidence of evaluative thinking"; Level 2 has "little or no evidence of evaluative thinking".

2 SEE IT

EXAM VISTA TEACHING EXAMPLE · LEON'S WEIGHING TABLE

pre-season

TYPE	FOR (THIS PERFORMER)	AGAINST (THIS PERFORMER)	VERDICT
Interval chosen	Work : rest copies rallies; zones easy to control	Hard on the legs; needs rest days between sessions	<i>Chosen: drawback managed by recovery days</i>
Continuous	Builds an aerobic base; simple, 20+ min run	Steady pace; running is not court movement	<i>Not chosen: does not match stop-start play</i>
Fartlek	Changes of pace, like a rally	Work : recovery is loose, so intensity is hard to show	<i>Back-up if no court is free</i>

NOTICE Every type has a drawback, even the chosen one. Season matters too: AQA links pre-season with "general/aerobic fitness, specific fitness needs".

4 YOUR TURN

ABOUT YOU · NOTES ONLY

→ Now weigh your own choice against an alternative. Notes, not sentences.

TYPE	FOR	AGAINST	VERDICT
MY CHOICE			
ALTERNATIVE 1			

★ PUSHING FOR THE TOP

OPTIONAL

ALTERNATIVE 2

WHY NOT? Why is each alternative weaker for *this* performer?

WHAT'S THE COST? What is the drawback of your choice, and how is it managed?

WHEN? Does it suit the season and the time available?

12.1

Anatomy of one session

What does a full description of one session look like?

AQA asks for "a full description of one training session"; its Teaching guide adds "one training session and not a series of training sessions".

1 LEARN IT

the three parts · AQA wording for warm up and cool down

WARM UP

- gradual pulse-raising activity
- stretching
- skill based practices/familiarisation
- mental preparation

MAIN SET

The training type at the **calculated intensity**: activities, duration, sets and reps, work : rest. This is where the weakness is trained.

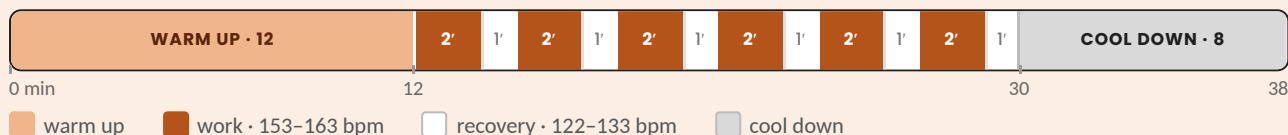
COOL DOWN

- maintaining elevated breathing and heart rate, eg walk, jog
- gradual reduction in intensity
- stretching

2 SEE IT

EXAM VISTA TEACHING EXAMPLE · LEON · INTERVAL TRAINING · 38 MINUTES

→ Read Leon's session from left to right. The blocks are drawn to scale.



	WHAT LEON DOES	TIME	INTENSITY	AQA WARM-UP PART
A	Jog and skip round the court, building up	5 min	up to 60% (122 bpm)	_____
B	Dynamic leg swings, lunges, arm circles	3 min	light	_____
C	Shadow footwork to the four corners	3 min	about 70% (143 bpm)	_____
D	Picture the movement; check the monitor	1 min	rest	_____
MS	6 × 2 min court movement, no shuttle · 1 min walk	18 min	153–163 · rest 122–133	main set
CD	Walk, slow jog; static stretches for the legs	8 min	<60%; holds 20–30 s	cool down

NOTICE The minutes add up: 12 + 18 + 8 = 38. Max HR 220 – 16 = 204 bpm (p. 53).

3 TRY IT

PRACTISE ON: LEON'S SESSION

ANSWERS P. 75

12.1.1 In the last column of Leon's table, write which AQA part of a warm up each block A-D shows. Use the four warm-up parts in the LEARN IT box above.

! WATCH OUT "A full description of my session means planning all six weeks of my training." AQA asks for one session fully described, "not a series of training sessions"; weeks of training belong in the prolonged-use part.

12.2

Calculating and showing intensity

How hard should your performer work, and how will a moderator see the numbers?

THE TOP BAND ASKS FOR INTENSITY THAT IS

"calculated, fully justified and linked to the needs of the performer."

"Train at a high intensity" earns little. Give the **figures**, show the **working**, and say **why** they suit this performer.

1 LEARN IT

the AQA figures you need

MAXIMUM HEART RATE

220 – age

in beats per minute (bpm)

AEROBIC ZONE

60–80%

of max HR · steady work

ANAEROBIC ZONE

80–90%

of max HR · short bursts

WEIGHTS (1RM)

>70% · <70%

strength / endurance

2 SEE IT

EXAM VISTA TEACHING EXAMPLE · LEON, 16, BADMINTON SINGLES

round to whole bpm

STEP 1 · MAX HR

220 – 16

204 BPM

STEP 2 · AEROBIC ZONE

60% × 204 = 122.4

80% × 204 = 163.2

122–163 BPM

STEP 3 · ANAEROBIC ZONE

80% × 204 = 163.2

90% × 204 = 183.6

163–184 BPM

1 LEARN IT

show intensity for every training type

TRAINING TYPE	HOW INTENSITY IS SHOWN	EXAMPLE FIGURE
Continuous	% of max HR, held for a set time	20+ min at 65–75%
Fartlek	changes in % of max HR, or of pace	70% jog · 85% bursts
Interval / HIIT	training zone plus a work : rest ratio	30 s at 85–90% · 30 s rest
Circuit	work and rest per station, number of stations	40 s work : 20 s rest × 8
Weight	% of 1RM, sets × reps	75% 1RM · 3 × 6
Plyometric	number of contacts, sets, recovery	3 × 8 bounds · 90 s rest
Static stretching	hold time and repetitions	hold 20–30 s × 3

3 TRY IT

PRACTISE ON: THREE MADE-UP PERFORMERS · FICTIONAL

ANSWERS P. 75

show your working

12.2.1 Max HR, age 14.

12.2.2 Aerobic zone, age 15.

12.2.3 Muscular endurance load,
1RM = 60 kg.

4 YOUR TURN

ABOUT YOU · NUMBERS ONLY

→ Now do the numbers for your own performer. Circle the table row for your training type.

AGE

MAX HR

ZONE I NEED

RANGE IN BPM

★ PUSHING FOR THE TOP

OPTIONAL

★ Revise it for Paper 1: Book 1, pp. 111–112.

12.3

Justifying intensity

Why is this zone or load right for this performer and this weakness?

A **calculation** shows the numbers. A **justification** says why those numbers suit this performer. The top band wants intensities "fully justified and linked to the needs of the performer".

1 LEARN IT

four links a justification can make

WEAKNESS

Which component? So which zone or load?

ACTIVITY

How long are the efforts and rests in play?

PERFORMER

Their age, level and current fitness.

THRESHOLD

High enough to overload, not so high it leaves the zone.

2 SEE IT

EXAM VISTA TEACHING EXAMPLE · LEON, 16, BADMINTON SINGLES

CALCULATION

Max HR $220 - 16 = 204$

Work: $75-80\% \times 204 = 153.0-163.2$

153-163 bpm

Recovery: $60-65\% \times 204 \rightarrow$

122-133 bpm

Work : rest 2 min : 1 min

JUSTIFICATION · EACH LINE MAKES ONE LINK

WEAKNESS

Recovery between rallies is aerobic, so work stays at the top of the aerobic zone, just under 163 bpm.

PERFORMER + THRESHOLD

As a county player he needs at least 75% to overload; less would sit below his threshold.

ACTIVITY

2 min efforts are longer than his longest rallies, so he learns to recover while tired.

3 TRY IT

PRACTISE ON: FOUR MADE-UP PERFORMERS

ANSWERS P. 75

12.3.1 Calculated only (C), or calculated and justified (J)? Tick one for each.

a Sam, 17, 400 m: runs at 80-90% of 203 bpm, so 162-183 bpm.

☐ C ☐ J

b Ruth, rower: 3×15 at 50% of 1RM, below 70% because her legs tire in the last 500 m (muscular endurance).

☐ C ☐ J

c Kai, 15, football: trains at 123-164 bpm.

☐ C ☐ J

d Mia, 14, netball centre: 165-185 bpm, 80-90% of 206, because her repeated sprints to receive the centre pass are anaerobic.

☐ C ☐ J

4 YOUR TURN

YOUR PERFORMER · NUMBERS AND KEYWORDS ONLY

→ Now do the numbers for your own performer, then tick the links you can make.

AGE

MAX HR · $220 - \text{AGE}$

ZONE OR % OF 1RM

MY RANGE · BPM / KG

☐ WEAKNESS

keyword:

☐ ACTIVITY

keyword:

☐ PERFORMER

keyword:

☐ THRESHOLD

keyword:

Keywords only. You will explain the reasons fresh, in your own words, in your NEA. Take these numbers to the session planner (p. 56).

12.4

Safety that belongs to your session

Would this safety point only make sense for your session?

The top band asks for "detailed and relevant safety considerations". **Generic** safety could be pasted into any plan. **Relevant** safety names the risk in *this* session and what is done about it.

1 LEARN IT

EXAM VISTA TEACHING EXAMPLE

AQA's injury-prevention points · generic vs relevant

AQA POINT (SPEC WORDING, SHORTENED)	GENERIC	RELEVANT · LEON'S SESSION
a warm up should be completed	<i>Warm up first.</i>	12 min warm up ends in shadow footwork: no cold lunges
over training should be avoided	<i>Don't overdo it.</i>	Two a week; ease off if HR goes above 163 bpm
appropriate clothing and footwear	<i>Wear the right kit.</i>	Court shoes with side support for lunges
taping/bracing as necessary	<i>Tape if needed.</i>	Ankle support on the lunging leg if sprained before
hydration should be maintained	<i>Drink water.</i>	Bottle at court side; drink after the warm up and main set
stretches should not be overstretched or bounce	<i>Stretch carefully.</i>	Cool-down holds of 20–30 s, still, never bouncing
technique used should be correct	<i>Use good technique.</i>	Lunge with the knee over the foot, not past the toes
appropriate rest in between sessions	<i>Rest enough.</i>	48 h before the next session; none the day before a match

Relevant points name a body part, a figure or a moment in the session.

4 YOUR TURN

ABOUT YOU · RISK → RESPONSE · NOTES ONLY

→ Now list two risks in your own session and the response to each. You will use these in the planner.

RISK IN MY SESSION (WHEN, WHICH BODY PART)	RESPONSE (WHAT, HOW MUCH)
1	
2	

★ PUSHING FOR THE TOP

OPTIONAL

The top band asks for detailed safety: aim for four.

3	
4	

12.5

Session planner

One session, as notes: could someone run it from your grid?

Plan **one** example session for your own performer, as notes and figures. Use your work on pp. 49–51 (type), 53–54 (intensity) and 55 (safety). No sentences needed.

4 YOUR TURN

YOUR PERFORMER · NOTES AND FIGURES ONLY

→ Fill in the planner for your own performer, box by box.

PURPOSE

NOTES	
FITNESS WEAKNESS	
TRAINING TYPE	
LINK TO THE WEAKNESS	
TOTAL TIME	

WARM UP AQA parts

PART	ACTIVITY	MINUTES	INTENSITY
PULSE RAISING			
STRETCHING			
SKILL BASED / FAMILIARISATION			
MENTAL PREPARATION			

MAIN SET the training type

EXERCISE / ACTIVITY	DURATION	SETS × REPS	WORK : REST	INTENSITY

INTENSITY WITH WORKING show every step

AGE

MAX HR OR 1RM

% USED AND WHY

RANGE: BPM OR KG

WORKING

figures only

12.5

Session planner CONTINUED

4 YOUR TURN

YOUR PERFORMER · NOTES AND FIGURES ONLY

→ Finish the planner, then check it.

COOL DOWN AQA parts

PART	ACTIVITY	MINUTES	INTENSITY
ELEVATED BREATHING AND HR			
GRADUAL REDUCTION			
STRETCHING			

SAFETY from p. 55

RISK	RESPONSE

SELF-CHECK tick when true

- ☐ It is **one** session, not a series, and the minutes add up.
- ☐ Every block has an intensity, and the main set shows the working.
- ☐ Each safety point names a risk in this session.
- ☐ The main set clearly trains the fitness weakness.

★ **PUSHING FOR THE TOP**

OPTIONAL

PROGRESSION how later sessions would change

FITT CHANGE	NOTES
FREQUENCY	
INTENSITY	
TIME	

13.1

What I'll do vs why it works

How does weeks of training turn into better performance?

The session shows **what** the performer will do. This part explains **why it works**: AQA asks "how prolonged use of the identified training type could improve the fitness weakness". AQA's Teaching guide adds: "There is no need to outline the detail of future training sessions."

1 LEARN IT

EXAM VISTA TEACHING EXAMPLE

the improvement chain · five links

→ Read each link from top to bottom. The right-hand column shows Leon's short notes for each link.

LINK	WHAT IT MEANS	LEON · INTERVAL TRAINING
1 STIMULUS what training asks	The training type at its calculated intensity, repeated over weeks .	Two sessions a week of 6 × 2 min court movement at 153–163 bpm
2 ADAPTATION what the body changes	The long-term effect of exercise on the body (months, not one session).	Heart grows ("hypertrophy"), so each beat pumps more blood; "lower resting heart rate"
3 COMPONENT which fitness improves	The fitness component that was weak gets better.	Cardiovascular endurance: more oxygen reaches the leg muscles
4 PERFORMANCE what changes in play	What the performer can now do in competition .	Heart rate falls faster between rallies; reaches the rear court on time in game 3
5 WEAKNESS the problem fixed	How this removes the weakness found in the analysis.	Fewer points lost in long rallies late in the third game

Quoted adaptations are AQA's long-term effects of exercise. Leon's notes are short on purpose.

1 LEARN IT

AQA principles of training · how each shapes prolonged use

PRINCIPLE	WHAT IT MEANS	LEON'S PROLONGED USE
Specificity	Training matches the needs of the activity	Court movement at rally-like work : rest
Progressive overload	Gradually increase the demand	Every 2 weeks: add one work bout
Reversibility	Fitness is lost if training stops	Keeps one session a week in season
FITT	Frequency, intensity, time, type	2 a week · 153–163 bpm · 18 min · interval

★ PUSHING FOR THE TOP

OPTIONAL

Tedium	Boredom from doing the same thing; vary it	Changes the corner patterns each week
Thresholds	Work inside the training zone to improve	Stays at 75–80% of max HR

★ Revise it for Paper 1: Book 1, p. 95 (principles of training).

13.2

Build your improvement chain

Can you trace every link, from your training to your weakness?

4 YOUR TURN

ABOUT YOU · NOTES ONLY

→ Build the same five links for your own training type. A few words or figures per link. Use p. 58 as the model, not as wording to copy.

LINK	YOUR NOTES
1 STIMULUS what training asks	
2 ADAPTATION what the body changes	
3 COMPONENT which fitness improves	
4 PERFORMANCE what changes in play	
5 WEAKNESS the problem fixed	

4 YOUR TURN

ABOUT YOU · TICKS AND NOTES

→ Tick the principles your chain uses. Note how on the line.

☐ Specificity _____	☐ Progressive overload _____
☐ Reversibility _____	☐ Tedium _____
☐ FITT _____	☐ Thresholds _____

4 YOUR TURN

ABOUT YOU · TICKS ONLY

→ Check your chain. Tick each one that is true.

- ☐ Link 1 uses the same training type and intensity as your session (p. 56).
- ☐ Link 2 names a long-term adaptation in AQA terms.
- ☐ Link 3 is the same component as your fitness weakness.
- ☐ Link 4 describes a moment in competition, not in training.
- ☐ Link 5 matches the weakness in your analysis.

14.1

Not another training type

Which part of the specification fits the cause of your skill weakness?

AQA'S RULE FOR THE SKILL / TACTIC WEAKNESS

"one other relevant part of the specification (not another training type)"

1 LEARN IT

Exam Vista suggestions navigator · AQA publishes no list

AQA THEORY AREA	USE WHEN THE CAUSE IS...	APPLIED, FOR EXAMPLE	MINE?
● SUGGESTED good fits for many skill and tactic weaknesses			
Guidance visual · verbal · manual · mechanical	not knowing what correct technique looks or feels like	Video model of a backhand clear	☐
Feedback positive/negative · knowledge of results/knowledge of performance · extrinsic/intrinsic	not knowing what went wrong, or why	Coach's KP from match video	☐
Goal setting · SMART specific, measurable, accepted, realistic, time bound	no clear target; inconsistent skill	7 of 10 second serves in, by half term	☐
Information processing input (selective attention) · decision making (memory) · output · feedback	late or wrong decisions; wrong cues	Watch the setter's hands only	☐
Arousal · stress management deep breathing · mental rehearsal/visualisation/imagery · positive self-talk	skill breaks down under pressure	Slow breaths before a penalty flick	☐

Avoid: aggression and personality: they describe a person, not a fix for a skill.

AQA terms in the first column come from the specification. Practice types (massed, distributed, whole, part) are **not** in AQA 8582, so they are not offered. Training types are ruled out by AQA's rule.

2 SEE IT

EXAM VISTA TEACHING EXAMPLE · LEON, BADMINTON

Leon's backhand clear from the rear corner falls short because he turns late with a bent arm and cannot feel it, so **feedback** fits.

4 YOUR TURN

ABOUT YOU · NOTES AND TICKS

→ **Note the cause of your own skill or tactic weakness.** Then tick 1–2 candidate areas in the Mine? column above.



WATCH OUT

"For my weak smash, I could use plyometric training as my other theory area." Plyometric training is a training type; choose another part of the specification that fits the cause, e.g. feedback or guidance.

★ PUSHING FOR THE TOP

OPTIONAL

Use with care possible, but easy to get wrong

- **Movement analysis** levers · planes and axes: explains the fault, but must say how it is applied to change it
- **Motivation** intrinsic · extrinsic: only if it changes how the skill is practised; "attitude" is not a weakness
- **Warm up** skill based practices · mental preparation: only if it targets the skill, beyond being part of the session

★ Revise it for Paper 2: Book 2, pp. 15–36.

14.2

Cause → theory: four examples

Why does each theory fit its cause?

3 TRY IT

EXAM VISTA TEACHING EXAMPLE

practise on: made-up performers · fictional

→ Read each cause. Explain in your own words why the theory fits it. The same skill can fail for different reasons. Find the **cause** first; then the theory almost chooses itself.

CASE A

Keira

Volleyball · float serve

WEAKNESS

4 of 10 serves into the net in a league match

CAUSE

Does not know her contact point drops below head height

THEORY CHOSEN

Feedback: extrinsic knowledge of performance from a coach after each set

EXPLAIN WHY THE THEORY FITS THE CAUSE

CASE B

Jamal

Basketball · free throw

WEAKNESS

Scores far fewer free throws in the last minutes of close games than in training

CAUSE

Over-aroused under pressure: rushes the shot

THEORY CHOSEN

Stress management: deep breathing and positive self-talk before each shot

EXPLAIN WHY THE THEORY FITS THE CAUSE

★ PUSHING FOR THE TOP

OPTIONAL

CASE C

Tom

Rugby union · lock, lineout caller

WEAKNESS

Calls the lineout to a jumper the opposition are already marking

CAUSE

Attends to too many cues; slow to pick the right call from memory

THEORY CHOSEN

Information processing: selective attention to two cues; rehearsed calls in memory

EXPLAIN WHY THE THEORY FITS THE CAUSE

CASE D

Nadia

Dance · contemporary group piece

WEAKNESS

Motif out of time with the group in the unison section

CAUSE

Cannot see her own timing against the others

THEORY CHOSEN

Visual guidance: video of the section beside the choreographer's demonstration

EXPLAIN WHY THE THEORY FITS THE CAUSE

14.3

Apply it to your weakness

Can you trace your skill weakness from cause to improvement?

4 YOUR TURN

ABOUT YOU · NOTES ONLY

→ Fill the five boxes for your own skill, tactic or choreography weakness. Notes only. Use the shaded column to see the level of detail.

YOUR FIVE BOXES

1 WEAKNESS

skill or tactic; when it shows

2 CAUSE

why it happens · your
evidence

3 THEORY

AQA area and exact type

4 APPLIED

who gives it, what, when

WHO

WHAT

WHEN

5 WHY IT SHOULD IMPROVE

link back to the cause

2 · SEE IT · LEON

Backhand clear
from the rear
backhand corner
falls short

Late turn, bent
hitting arm; cannot
feel it

Feedback: extrinsic,
knowledge of
performance

Coach + video, after
each pre-season
practice match

Knows the fault,
then learns to feel it
(intrinsic)

EXAM VISTA TEACHING EXAMPLE

Leon's notes show the kind of detail only. Write about your own weakness.

4 YOUR TURN

ABOUT YOU · TICKS ONLY

→ Check your flow. Tick each one that is true.

- ☐ The theory is not a training type.
- ☐ Box 3 names the exact type, e.g. knowledge of performance, not just "feedback".
- ☐ Box 5 explains how the theory removes the cause in box 2.

15.1

The evaluation chain

What does each level add to the same point?

Top-band evaluation does not stop at the choice. Each point travels along a chain, from **what** is chosen to **what changes** in competition.

1 LEARN IT

six links for every plan point

CHOICE

the training type or theory

JUSTIFICATION

why it fits this weakness

APPLICATION

how, how hard, how long

MECHANISM

what changes in the body or mind

EXPECTED IMPROVEMENT

in the component or skill

PERFORMANCE IMPACT

what happens in competition

2 SEE IT

EXAM VISTA TEACHING EXAMPLE · HANNAH, 400 M FREESTYLE

→ Read one point about Hannah at three levels. Hannah's fitness weakness is cardiovascular endurance: her last 100 m is about 4 s slower than her first. Max HR $220 - 15 = 205$ bpm.

WEAK choice only	Hannah will do interval training because it improves fitness.	LINKS IT SHOWS · WHAT IT ADDS
BETTER adds a reason	Hannah will do interval training because her 400 m race slows in the last 100 m, so she needs better cardiovascular endurance.	LINKS IT SHOWS · WHAT IT ADDS
EXCELLENT full chain	Sets of 8×100 m at 75–80% of max HR (154–164 bpm), with 20 s rest, train her to hold race pace with short recoveries. Over weeks her heart should pump more blood per beat, so her last 100 m holds its pace and she is not overtaken late in the race.	LINKS IT SHOWS · WHAT IT ADDS

EXAM VISTA TEACHING EXAMPLE

Fragments on one point only, about a fictional swimmer. They show the thinking, not wording to reuse.

3 TRY IT

PRACTISE ON: HANNAH · FICTIONAL

→ Annotate each level in its right-hand box above. Write which links of the chain the fragment shows, and what it adds to the level above it.

15.2

Upgrade the plan

How would you lift these fragments to the top band?

→ Rewrite each weak fragment so it reaches the end of the evaluation chain (p. 63). Two or three sentences each. Success criteria are at the back (p. 77).

3 TRY IT

PRACTISE ON: BEN · FICTIONAL

SUCCESS CRITERIA P. 77

safety · hockey

CONTEXT · EXAM VISTA TEACHING EXAMPLE

Ben, 15, hockey defender. Muscular endurance weakness. Circuit: 8 stations, 40 s work : 20 s rest, including lunges, step-ups and medicine-ball throws, in the sports hall.

WEAK FRAGMENT

"Ben will warm up and wear the right kit so he doesn't get injured."

15.2.1 Rewrite it.

3 TRY IT

PRACTISE ON: CHLOE · FICTIONAL

SUCCESS CRITERIA P. 77

other theory area · table tennis

CONTEXT · EXAM VISTA TEACHING EXAMPLE

Chloe, 14, table tennis. Skill weakness: her backhand flick to a short serve often goes long in matches. Cause: she practises it with no clear target, so she cannot tell if she is improving.

WEAK FRAGMENT

"Chloe will use goal setting to get better at her backhand flick."

15.2.2 Rewrite it.

16.1

Make your plan personal

Could this sentence be about anyone else?

THE TOP BAND ASKS FOR A PLAN THAT IS

"wholly personal (not general)"

A **general** statement would fit any performer. Each rung of the ladder adds one thing that only fits *this* performer. Seven rungs turn a general claim into a personal one.

2 SEE IT

EXAM VISTA TEACHING EXAMPLE · LUCA, 15, 100 M BREASTSTROKE

★	TOP	"Weight training for Luca, 15, a county-level 100 m breaststroker who swims the breaststroke leg of his club's medley relay, targets muscular endurance in his legs: 3 × 15 leg press at 55% of his 1RM, because his kick shortens in the final 25 m and he loses places before the changeover."
7	CONSEQUENCE	+ so he loses places before the changeover
6	SITUATION	+ in the final 25 m of each race
5	INTENSITY	+ 3 × 15 leg press at 55% of his 1RM (below 70%)
4	WEAKNESS	+ muscular endurance in his legs: his kick shortens
3	ROLE	+ as the breaststroke leg of his club's medley relay
2	ACTIVITY	+ in 100 m breaststroke
1	PERFORMER	+ Luca, 15, a county-level swimmer
0	GENERAL	"Weight training will improve his fitness."

NOTICE Read from the bottom up: each rung adds one thing that only fits Luca. One sentence about a fictional swimmer, built to show the rungs.

4 YOUR TURN

ABOUT YOU · TICKS AND KEYWORDS ONLY

→ **Now check your own plan notes.** For your intensity point and your safety point, tick each rung your notes already include. Write any missing rung as a keyword.

RUNG	INTENSITY POINT	SAFETY POINT	MISSING RUNG · KEYWORD ONLY
PERFORMER who: name, age, level	☐	☐	
ACTIVITY the activity and event	☐	☐	
ROLE position, event or role	☐	☐	
WEAKNESS the exact component or skill	☐	☐	
INTENSITY a calculated figure	☐	☐	
SITUATION when it shows in competition	☐	☐	
CONSEQUENCE what it costs in competition	☐	☐	

Keywords only. Do not build the sentence here: you will write it fresh, in your own words, in your NEA.

16.2

Personalisation audit

Optional: pushing for the top★ **OPTIONAL PAGE** For students aiming for the top band. Skip to p. 67 if you are finishing the core.

1 LEARN IT

what counts as a personal reference

P performer: name, age, level**A** activity and role or position**W** the exact weakness**N** the performer's own numbers (HR, 1RM, times)**S** a competitive situation**C** a consequence in competition

4 YOUR TURN

ABOUT YOU · TALLY MARKS ONLY

→ **Now audit your own plan notes.** Use your notes from pp. 49–62. Highlight every personal reference, then tally them, one row per plan part. This is a check on your notes, not a score.

PLAN PART	P	A	W	N	S	C	TOTAL
Training type and why							
Example session							
Intensity and working							
Safety							
Prolonged use							
Other theory area							
How it improves the skill							
Column totals							

4 YOUR TURN

ABOUT YOU · NOTES AND TICKS

→ **Act on it, then tick each one that is true.**

LOWEST ROW: WHAT TO ADD

notes only

EMPTY COLUMN: WHERE IT COULD GO

notes only

- ☐ Every plan part has at least one tally.
- ☐ The intensity and safety rows include the performer's own numbers (N).
- ☐ No sentence in my notes could be pasted into someone else's plan unchanged.

OPTIONAL TEACHER CHECK

you can keep going without it · general advice only · no level or mark

Initials _____ Date _____

17

Final check: analysis

Could a moderator see it in your work?

You're ready to work independently.

From here on: no examples and no practice performers.

1 · CHECK

Your draft against the requirements · pp. 67–68

2 · MAP

Your evidence and your plan, as notes · pp. 69–71

3 · SUBMIT

Everything there, labelled and signed · p. 73

REMEMBER

Marks are awarded holistically using the official assessment criteria. These boxes are a checklist of evidence, not a level or a mark.

4 YOUR TURN

YOUR OWN DRAFT · TICK ONLY WHAT YOU CAN POINT TO

→ **Check your draft analysis, area by area.** Tick a box only if you can point to it in your draft. An empty box is a gap: note it in the action table below.

WOULD A MODERATOR SEE...	AQA LEVEL 5 WORDING	FITNESS STR.	SKILL STR.	FITNESS WEAK.	SKILL WEAK.
1 the area named exactly, in its correct technical terms?	"fully conversant with the specific movements and terminology used when referring to the activity"	☐	☐	☐	☐
2 how the technique or fitness works (or fails), not just the result?	"a clear, detailed and in-depth self-analysis for both strengths and weaknesses"	☐	☐	☐	☐
3 two recent, fully competitive performances?	"... fully justified with detailed reference to appropriate competitive/performance situations"	☐	☐	☐	☐
4 a specific moment, figure or outcome from each?		☐	☐	☐	☐
5 the impact on the performance or the result?	"strong justification of how they have impacted upon their performances"	☐	☐	☐	☐
6 why it matters in your activity and your role?	"excellent knowledge and appreciation of the demands of their chosen activity"	☐	☐	☐	☐
7 fitness only: clearly needed in your activity and position?	"fully relevant to the activity (and positional role if relevant)"	☐	n/a	☐	n/a
THE ANALYSIS AS A WHOLE · TICK					
A one fitness and one skill, tactic or choreography strength, and the same for weaknesses?	"fully appreciates their own strengths and weaknesses"	☐			
B activity terminology all the way through, not everyday words?	"fully conversant ... terminology"	☐			

EVERY EMPTY BOX BECOMES ONE ACTION

ROW · AREA	WHAT IS MISSING	WHAT I WILL DO	DONE
			☐
			☐

18

Final check: evaluation

Could a moderator see it in your action plan?

REMEMBER Marks are awarded holistically using the official assessment criteria. A filled box is evidence, not a level or a mark.

4 YOUR TURN

YOUR OWN DRAFT · WRITE ONLY WHAT YOU CAN POINT TO

→ **Check your action plan, route by route.** In each box, write where you show it (page and line, or recording time).
An empty box is a gap.

WOULD A MODERATOR SEE...	AQA LEVEL 5 WORDING	WHERE?
FITNESS ROUTE · YOUR FITNESS WEAKNESS		
1 the fitness weakness named, and a training type chosen for it?	"chosen an appropriate training type to eradicate their fitness weakness"	PAGE · LINE · TIME
2 why this type suits you better than other types?	"a strong, well detailed justification which fully evaluates their choice"	PAGE · LINE · TIME
3 links to your own needs: age, fitness level, activity, role?	"wholly personal (not general)"	PAGE · LINE · TIME
4 one session fully described (warm up, main part with timings, cool down)?	"a thorough explanation of an example session"	PAGE · LINE · TIME
5 safety points that fit this session and this performer?	"detailed and relevant safety considerations"	PAGE · LINE · TIME
6 intensities calculated, with the working shown?	"Suitable intensities have been calculated, fully justified and linked to the needs of the performer"	PAGE · LINE · TIME
7 why those intensities suit you?		PAGE · LINE · TIME
8 how prolonged use of the training improves the fitness weakness?	"proposes in detail how improvement can take place using both the training type and the other theoretical area"	PAGE · LINE · TIME
SKILL ROUTE · YOUR SKILL OR TACTIC WEAKNESS		
9 the skill or tactic weakness named?	"The other theoretical area chosen is relevant, explained in detail and strongly justified"	PAGE · LINE · TIME
10 one other part of the specification (not another training type)?		PAGE · LINE · TIME
11 the theory area explained in your own words?		PAGE · LINE · TIME
12 how it would be applied to you: who, what, when?		PAGE · LINE · TIME
13 how it leads to improvement in that weakness?	"proposes in detail how improvement can take place using both ..."	PAGE · LINE · TIME
14 both improvements explained in similar detail?		PAGE · LINE · TIME

EVERY EMPTY BOX BECOMES ONE ACTION

ROW · AREA	WHAT IS MISSING	WHAT I WILL DO	DONE
			☐
			☐

19.1

Analysis evidence maps

What will you point to for each of your four areas?

! YOUR WORK, YOUR WORDS

These maps are **preparation notes**. Never copy them into your NEA as they stand: write it fresh, in your own words. Check with your teacher before using any notes during the task, and acknowledge any source or AI use.

One map for each area. Keywords, numbers and dates only. **Two performances** for every area.

MAP 1 • FITNESS STRENGTH		notes only • no sentences
AREA exact term		TERMS activity words I will use
PERFORMANCE 1 date • event or opponent	PERFORMANCE 2 date • event or opponent	
EVIDENCE: MOMENT • FIGURE • OUTCOME	EVIDENCE: MOMENT • FIGURE • OUTCOME	
IMPACT on me • team • result		

MAP 2 • SKILL OR TACTIC STRENGTH		notes only • no sentences
AREA exact term		TERMS activity words I will use
PERFORMANCE 1 date • event or opponent	PERFORMANCE 2 date • event or opponent	
EVIDENCE: MOMENT • FIGURE • OUTCOME	EVIDENCE: MOMENT • FIGURE • OUTCOME	
IMPACT on me • team • result		

19.1

Analysis evidence maps CONTINUED

MAP 3 · FITNESS WEAKNESS

notes only · no sentences

AREA

exact term

TERMS

activity words I will use

PERFORMANCE 1 date · event or opponent

PERFORMANCE 2 date · event or opponent

EVIDENCE: MOMENT · FIGURE · OUTCOME

EVIDENCE: MOMENT · FIGURE · OUTCOME

IMPACT

on me · team · result

MAP 4 · SKILL OR TACTIC WEAKNESS

notes only · no sentences

AREA

exact term

TERMS

activity words I will use

PERFORMANCE 1 date · event or opponent

PERFORMANCE 2 date · event or opponent

EVIDENCE: MOMENT · FIGURE · OUTCOME

EVIDENCE: MOMENT · FIGURE · OUTCOME

IMPACT

on me · team · result

19.2

Evaluation plan map

Two weaknesses, two routes to improvement: what goes in each?

Notes only. Fill each lane from top to bottom; every box should lead to the next. Use the Theory toolkit on p. 78 to check terms and figures.

FITNESS ROUTE for my fitness weakness		THEORY ROUTE for my skill or tactic weakness	
WEAKNESS _____ component		WEAKNESS _____ skill · tactic · choreography	
TRAINING TYPE _____ why this type, for me		AREA _____ one part of the spec · not a training type	
ONE SESSION _____ summary only WARM UP _____ MAIN PART _____ COOL DOWN _____ SAFETY _____		APPLICATION WHO _____ WHAT _____ WHEN _____	
INTENSITY VALUES _____ show working AGE _____ MAX HR _____ ZONE OR % 1RM _____ RANGE (BPM OR KG) _____ SETS × REPS / TIME _____ WORK : REST _____		MECHANISM _____ how it improves the weakness	
IMPROVEMENT CHAIN _____ prolonged use WEEKS OF TRAINING _____ CHANGE IN BODY _____ CHANGE IN PERFORMANCE _____		LINK BACK _____ which moment would change	
ONE SESSION one example session, not a series of sessions		SECOND AREA one other part of the spec, not another training type	
		INTENSITY the figures, the working, and why they suit you	

19.3

If you're doing it verbally

What do you say first, and what can you bring in with you?

You can give your analysis, your evaluation or both as a **verbal interview** instead of writing them.

1 LEARN IT

recap · full rules p. 7

Once only, at a time your teacher sets

On camera, face visible throughout

Say who you are first

Notes allowed, but not read out as a script

Open questions only from your teacher

Analysis and evaluation can use different formats

4 YOUR TURN

ABOUT YOU · SAY THESE FIRST, IN THIS ORDER

→ Say these first, in this order.

1 CENTRE NUMBER

2 CANDIDATE NUMBER

3 NAME

4 COMPONENT CODE

5 ACTIVITY

4 YOUR TURN

ABOUT YOU · CUE CARDS · NOTES ONLY

→ Make your cue cards. Keywords, numbers and terms. No full sentences.

CARD 1

analysis

CARD 2

analysis

CARD 3

evaluation

CARD 4

evaluation

Cards that hold whole sentences turn into a script. A short card with keywords and numbers lets you **talk**, which is what the interview is for.

20

Before you begin your assessed work: final requirements check

What will your assessed work need, and what are the rules?

4 YOUR TURN

BEFORE ASSESSED WORK · TICK WHEN YOU UNDERSTAND

→ **Before you begin producing your assessed analysis and evaluation, use this page to make sure you understand the requirements.** Once assessed work begins, follow your teacher's instructions and the current AQA/JCQ rules on assistance, feedback and authentication.

IDENTIFICATION

what every page or recording will need

- ☐ Centre number, candidate number and component code on **every written page** (header or footer)
- ☐ Or, for a recording: spoken at the start (with your name and activity), face visible throughout
- ☐ Pages in order and numbered (good practice)

DECLARATIONS

what you will need to do

- ☐ You will **sign** the Candidate Record Form (CRF)
- ☐ Every source you use must be **referenced**, even where you paraphrase it
- ☐ Any **AI use must be acknowledged**: tool named, date given; screenshots of prompts and outputs, with a brief explanation of how you used it, handed in with your work

YOUR ANALYSIS WILL NEED

all four areas

- ☐ Fitness strength
- ☐ Skill / technique or tactic / strategy (or choreography) strength
- ☐ Fitness weakness
- ☐ Skill / technique or tactic / strategy (or choreography) weakness
- ☐ Recent, fully competitive performances: two for each area
- ☐ Activity terminology used throughout

YOUR ACTION PLAN WILL NEED

all five parts

- ☐ Training type identified for the fitness weakness, and justified
- ☐ **One** session fully described: one session, not a series
- ☐ Intensities **calculated and shown** (working included) and justified
- ☐ How prolonged use of the training improves the fitness weakness
- ☐ One other part of the specification (not a training type) for the skill or tactic weakness, and how it leads to improvement

GOOD HABITS

when you produce your work

- ☐ Accurate **spelling, technical terms, numbers and units**
- ☐ Safety points that belong to your session
- ☐ Nothing copied from this workbook, a classmate, a website or an AI tool

! YOUR OWN WORK

The work you submit must be **your own**, in your own words. Reference any source and acknowledge any AI use, with screenshots and a brief explanation. This workbook is preparation only: never submit it, copy from it, or use it to check or improve your assessed work.

I understand the requirements · date _____

From here, preparation ends. When your assessed work begins, use your notes only if your teacher says you may.

Your NEA is 40%. Here's the other 60%

The theory in your plan of action is examined in Paper 1 and Paper 2.

The theory you used in your plan of action isn't just for your NEA. Training types, training zones, safety, guidance, feedback, goal setting and mental preparation are all examined in **Paper 1** and **Paper 2**. If you have worked through Part 3, you have already started revising them.

NEA

40%

practical performance + the analysis and evaluation this book prepared you for

PAPER 1 · 30%

The human body
and movement in physical activity and sport

PAPER 2 · 30%

Socio-cultural
influences and well-being in physical activity and sport

FROM YOUR PLAN TO YOUR EXAMS

Book 1 = Paper 1 workbook · Book 2 = Paper 2 workbook

YOU USED IT IN...	EXAMINED IN	REVISE IT IN...
11 Choosing a training type	Paper 1	Book 1, pp. 98–105
12.2 Calculating intensity · one rep max	Paper 1	Book 1, pp. 111–112
12.4 Safety and injury prevention	Paper 1	Book 1, p. 115
12.1 Warm up and cool down	Paper 1	Book 1, p. 122
13.1 Principles of training	Paper 1	Book 1, p. 95
14 Guidance and feedback	Paper 2	Book 2, pp. 26–29
14 Goal setting and SMART targets	Paper 2	Book 2, p. 15
14 Information processing	Paper 2	Book 2, p. 19
14 Mental preparation	Paper 2	Book 2, pp. 33–36

The full list of specification content for your action plan, with page references, is in the Theory toolkit on p. 78.

FOR TEACHERS

The Exam Vista **Paper 1** and **Paper 2** workbooks cover this content with worked examples, exam-style practice and full answers. Buy them on Amazon (details on the back page) or see www.examvista.co.uk.



Check your understanding

Answers to the practice tasks. ★ marks an optional stretch task.

There are no answers for pages about your own performance: those are yours. Rewrite tasks have success criteria instead, on p. 77.

PART 1 • UNDERSTAND

TASK	ANSWER	WHY	PAGE
2.4.1	1 A • 2 D • 3 E • 4 J • 5 D • 6 E • 7 J • 8 A	Clue words: <i>because</i> and <i>so</i> → analyse; <i>in both</i> + figures → justify; <i>better than</i> → evaluate	13
2.5.1	E "In both league matches" • D "keep linking defence and attack for the whole game" • R "a centre midfielder" • I "so her team was not outnumbered in defence"	STRONG adds a second match, the demands, the role and the impact	14

PART 2 • ANALYSE

TASK	ANSWER	WHY	PAGE
6.1.1	Valid: a fitness (cardiovascular endurance) • c skill (starts are on the swimming list) • f fitness (power). Invalid: b, d (feelings) • j (a physical characteristic)	Name a fitness component, skill, tactic or choreography, not a feeling	29
★ 6.1.1	Valid: e aspect of choreography • i tactic (your role in it). Invalid: g (behaviour) • h (too vague)		29
7.1.1	a 1 • b 2 • c 3 • d 4 (accept 5) • e 5	Terminology matters in every link, so accept a → 3 with a reason	32
7.2.1	a 1 • b 3 • c 2 • d 4 • e 5	Identify • explain the technique • evidence from two races • impact • justify (7 turns in 200 m)	33
★ 7.2.2	Why? → b • So what? → d	The technique explains the strength; d is what the turns changed	33
★ 7.2.3	Any three: tuck (chin to chest) • feet planted • knees bent about 90° • streamlined push-off		33
7.3.1	Adds 1, 3, 2. Missing: impact and justify	Exact skill; toss, extension, wrist snap; two league matches	34
7.3.4	Adds 1, 2, 4. Missing: justify and fuller explanation	Hip flexibility; two competitions; execution score	34
★ 7.3.2	Adds 1, 3, 2, 4. Missing: a second performance and justify	The tactic and Kofi's role; one game; its impact	34
★ 7.3.3	Adds 1, 3, 5. Missing: evidence and impact	Motif development; level, speed, canon; why it matters in dance	34
7.4.1	For example: 1 cardiovascular endurance • 2 accurate shoulder pass • 6 leg muscular endurance dropped • 7 jab tackle	Credit any precise term that fits	35
★ 7.4.1	3 explosive power: full hip and knee extension • 4 more knee flexion at take-off • 5 agility • 8 shoulder flexion at take-off	Credit any precise term that fits	35



Check your understanding CONTINUED

Answers to the practice tasks. ★ marks an optional stretch task.

PART 2 · ANALYSE (CONTINUED)

TASK	ANSWER	WHY	PAGE
7.5.1	a 4 · b 1 · c 2 · d 3 · e 4	a, e: two competitions with figures · b: practice only · c: vague · d: one competition, one moment	36
7.7.1	87.5% · 72.7%	$21 \div 24$ and $16 \div 22$	38
7.7.2	Quarter 4 (2 of 5 = 40%)	4 turnovers incl. 2 stepping penalties; quarter lost 5–10	38
7.7.3	The fitness tests and the training note	Not fully competitive performance, so support only	38
9.1.1–2	Spikes into the net or out (12 errors) · when the score is close (10 of 12 within 2 points)	In any set, not only late on	43
9.1.3–4	Pressure → mental preparation, e.g. stress management (deep breathing, mental rehearsal/visualisation/imagery, positive self-talk)	Not fatigue (set 1 too) · not technique (video unchanged; 17/20 in drills) · her own comment	43

PART 3 · EVALUATE

TASK	ANSWER	WHY	PAGE
10.1.1	a A · b B · c A · d B	Muscular endurance and flexibility are fitness components; block timing is a skill; spacing is choreography	47
★ 10.2.1	a 1 · b 2 · c 2 · d 4 · e 3 and 5	e covers both routes	48
11.1.1	a weight training below 70% of 1RM, about $3 \times 12-15$ (circuit also accepted) · b plyometric · c static stretching · d fartlek (interval accepted with a reason)	Match the type to the component	49
12.1.1	A gradual pulse-raising · B stretching · C skill based practices/familiarisation · D mental preparation	AQA's four parts of a warm up	52
12.2.1	206 bpm	$220 - 14$	53
12.2.2	123–164 bpm	Max HR $220 - 15 = 205$ · $60\% = 123$ · $80\% = 164$	53
12.2.3	Under 42 kg, e.g. $3 \times 12-15$	Below 70% of 60 kg	53
12.3.1	a C · b J · c C · d J	J links the figure to the weakness or the activity; C gives figures only	54



Check your understanding CONTINUED

Answers to the practice tasks. ★ marks an optional stretch task.

SUCCESS CRITERIA FOR REWRITE TASKS

Tick each one your rewrite meets.

★ 2.4.2 LIFT A DESCRIPTION · P. 13

- ☐ Starts from a card marked D (2 or 5)
- ☐ Adds how or why the technique works
- ☐ Adds what it does to the outcome

7.6.1 ISAAC · TABLE TENNIS · P. 37

- ☐ Adds link 3 (explain): the flick technique
- ☐ Uses the facts: wrist cocked back, contact at the top of the bounce, forearm rotates forward, short follow-through
- ☐ Keeps the original point; three sentences at most

7.6.2 ZARA · CRICKET · P. 37

- ☐ Adds link 2 (evidence): names both league matches
- ☐ Uses the speeds for overs 1–3 against overs 6–8
- ☐ Uses the wides in her last two overs
- ☐ Evidence is from matches, not nets

★ 7.6.3 LEAH · FOOTBALL · P. 37

- ☐ Adds link 4 (impact): long balls cleared, striker kept quiet, no goals from crosses
- ☐ Links it to her role as centre-back

15.2.1 BEN · HOCKEY · SAFETY · P. 64

- ☐ Names risks that belong to this circuit (lunges and step-ups on a hall floor, medicine-ball throws)
- ☐ Gives a detailed response to each (pulse raiser and leg stretches first, knee over foot, grippy footwear, 48 h rest before the next circuit)
- ☐ Nothing that would fit any sport

15.2.2 CHLOE · TABLE TENNIS · GOAL SETTING · P. 64

- ☐ Names the exact theory: a SMART performance goal, not an outcome goal
- ☐ The target has all five parts (A = accepted, e.g. agreed with her coach)
- ☐ Says who sets and reviews it, and when
- ☐ Explains how it removes the cause, and links to her matches



Theory toolkit

The specification content for your action plan, and where to revise it

KEY Book 1 · Exam Vista GCSE PE Paper 1 Workbook Book 2 · Exam Vista GCSE PE Paper 2 Workbook

COMPONENTS OF FITNESS		AQA list · test
Agility	Illinois Agility Test	
Balance	Stork Stand Test	
Cardiovascular endurance (aerobic power)	Multi Stage Fitness Test	
Coordination	Wall Toss Test	
Flexibility	Sit and Reach Test	
Muscular endurance	Sit-Up Bleep Test	
Power / explosive strength (anaerobic power)	Vertical Jump Test	
Reaction time	Ruler Drop Test	
Strength (maximal, static, dynamic, explosive)	One Rep Max Test (maximal) · Handgrip Dynamometer Test	
Speed	30 Metre Sprint Test	

Book 1 p. 81 components of fitness · p. 85 fitness tests

INTENSITY METHODS		AQA figures
Maximum heart rate	220 – age (bpm)	
Aerobic training zone	60–80% of max HR	
Anaerobic training zone	80–90% of max HR	
Strength / power	high weight, low reps · above 70% of 1RM (about 3 × 4–8)	
Muscular endurance	low weight, high reps · below 70% of 1RM (about 3 × 12–15)	
Circuit	alter time, rest and content to set the fitness aim	
Static stretch	hold up to 30 s	
Continuous	at least 20 minutes	

Book 1 p. 111 zones · p. 112 one rep max · p. 115 preventing injury · p. 122 warm up and cool down

TRAINING TYPES		how to show intensity
Continuous	steady rate, no rests, at least 20 min · % of max HR	
Fartlek	varied speed, terrain and work : recovery · % of max HR or pace	
Interval / HIIT	hard work with rest or low-intensity periods · zone + work : rest	
Circuit	stations, work : rest, content · time, rest and stations	
Weight	choice of weight and exercise · % of 1RM, sets × reps	
Plyometric	e.g. bounding, depth jumps · contacts, sets, recovery	
Static stretching	held (isometric) up to 30 s · hold time × repetitions	

Altitude training is also on the specification but is not used in this workbook. Book 1 p. 95 principles · p. 98 continuous to circuit · p. 102 weight, plyometric, stretching · p. 105 choosing

PAPER 2 AREAS		for the second weakness
Guidance	visual · verbal · manual · mechanical · Book 2 p. 26	
Feedback	positive / negative · knowledge of results / performance · intrinsic / extrinsic · Book 2 p. 29	
Goal setting and SMART targets	performance and outcome goals · specific, measurable, accepted, realistic, time bound · Book 2 p. 15	
Information processing	input (selective attention) · decision making (memory) · output · feedback · Book 2 p. 19	
Mental preparation	stress management: deep breathing · mental rehearsal / visualisation / imagery · positive self-talk · Book 2 p. 33 (techniques p. 36)	

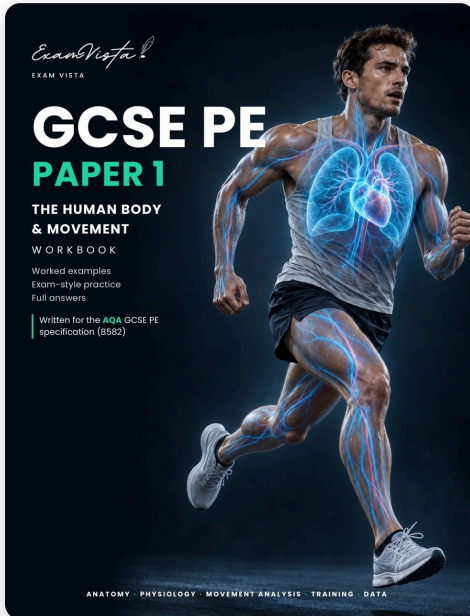
Pick one part of the specification. It must not be another training type.



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