

2024 International Secondary Schools Catalogue

Welcome to our new International Secondary Schools Catalogue which covers our resources to support a range of different curricula.

This year we are excited to introduce our new adaptive learning platform, Collins Adapt, with subscriptions for Cambridge IGCSE™ Science and Mathematics (among other subjects) that will allow you to track your students' learning on a unique, individual pathway, to support and consolidate what you have taught in class.

Securing skills and understanding and measuring progress are also the aims of our new Progress Books for Cambridge Lower Secondary Mathematics, Science and English, which we hope will help you with formative assessment throughout the Lower Secondary years.

Equally important is young people's wellbeing, particularly as they recover from the effects of the pandemic and the disruption to their journey through school. We are therefore delighted to be publishing a new International Lower Secondary Wellbeing series – please do take a look at this course and at the titles by Becky Goddard-Hill on pages 4 to 6 of the catalogue.

Finally, we want our resources to truly reflect the students who are using them. We are pleased to highlight our new English anthology for A Level and IB Diploma, *All of Us*, our Key Stage 3 Music series, *Listen and Celebrate*, and our new sociology textbook, *How to be a Social Researcher*, all of which are designed to help schools create a diverse and inclusive curriculum.

If you'd like to see more, hear more about us and what we do, or just generally let us know what we could do better, then we'd love to hear from you.

Our contact details are on the back page, and if you are not sure who to contact then email collins.international@harpercollins.co.uk – one of us will get back to you as soon as we can.

Don't forget to follow our social channels on Facebook and LinkedIn to get to know our team and our products.

C. Martin

Cathy Martin

Collins International Product Manager



What's on the cover?

This year marks the 250th anniversary of the Boston Tea Party, the political protest that forever changed the course of American history. On 16th December 1773, 60 American colonists threw 342 chests of tea, imported by the British East India Company, into the harbour to protest taxation without representation. The event was the first major act of defiance to British rule and a key happening in the American fight for independence.

Collins is proud to be an official publisher of endorsed resources for Cambridge Assessment International Education qualifications. As an endorsement partner, we work closely together with Cambridge International to develop a range of trusted and high calibre materials which offer teachers and learners across the world the possibility to make an informed choice on the best resources for them. Together we strive to help learners think bigger, reach higher and build a strong foundation for a lifetime of learning.



Endorsed for full syllabus coverage

Look out for this logo on the front covers of our endorsed resources. All endorsed resources have been through a detailed quality assurance process, therefore you can be confident that all the learning objectives of the curriculum frameworks and syllabuses have been covered.

News, offers & ideas



@Collins_Int



collins.co.uk/intemail

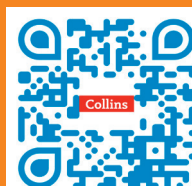


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Collins International

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Key icons used in the catalogue

- NEW** New titles
- Age 14–16** Age range
- EB** eBook
- IB** For the International Baccalaureate
- CI** For Cambridge International qualifications
- CEFR B1+** Common European Framework of Reference for Languages
- IELTS Band** IELTS Band Score

Adapt *from Collins*

Exam boards:

- AQA approved**
- Edexcel endorsed**
- OCR endorsed**



Collins is proud to be associated with many esteemed professional bodies around the world.



create your OWN

Age
7+

AUTHOR: Becky Goddard-Hill

From award-winning blogger, author and children's therapist, Becky Goddard-Hill, this series provides fun and practical tips to help learners build a confident, kind, happy and calm mindset.

- Full of practical, accessible ideas to help children to feel confident, strong and happy
- Contains plenty of fun activities that can be done alone or with friends
- Complete with inspiring stories about acts of kindness



	ISBN	RRP
Create Your Own Happy	978-0-00-830121-7	£9.99
Create Your Own Calm	978-0-00-836758-9	£9.99
Create Your Own Kindness	978-0-00-843958-3	£9.99
Create Your Own Confidence	978-0-00-854521-5	£9.99

365 Days of ...

AUTHOR: Becky Goddard-Hill

Pocket-sized books that support emotional wellbeing and provide a toolkit to keep a positive, calm and happy mindset.

- Includes inspirational quotes to help students to create a positive, calm and happy mindset
- Provides students with positive affirmations to encourage them when they are feeling worried
- Gives plenty of ideas for simple wellbeing activities to do throughout the year

	ISBN	RRP
365 Days of Calm	978-0-00-854522-2	£9.99
365 Days of Happy	978-0-00-854524-6	£9.99
365 Days of Kind	978-0-00-854523-9	£9.99

See order form at collins.co.uk/intcatalogues for a full list of titles and pricing information.

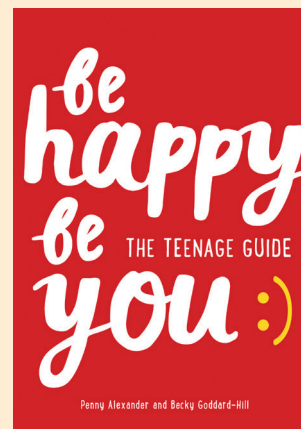
Age
7+

Be Happy Be You – The Teenage Guide

AUTHOR: Becky Goddard-Hill

Being a teen has its challenges. This positive and insightful guide gives the tools to eliminate negative feelings and boost happiness in all areas of life. There are tonnes of ideas to try from creating an anxiety toolkit, to planning a digital detox and meditating, plus the science behind why they work.

	ISBN	RRP
Be Happy Be You – The Teenage Guide	978-0-00-836756-5	£9.99



Age
11–16

Be Confident Be You – The Teenage Guide

AUTHOR: Becky Goddard-Hill

Teens can take ownership of their confidence with this empowering, insightful guide packed with inspiration and ideas to build confidence. Helping teens take confidence into their own hands.

	ISBN	RRP
Be Confident Be You – The Teenage Guide	978-0-00-854520-8	£9.99



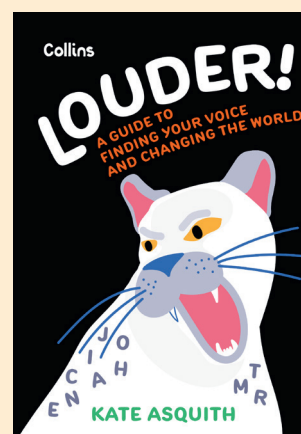
Age
11–16

LOUDER! A Guide to Finding Your Voice and Changing the World

AUTHOR: Kate Asquith

This inspiring and insightful book explores the power of language and how it influences the way we think and behave. Display to young people how using their voice is so important, and the many ways people are unfairly silenced. Investigate media bias and fake news, and teach students how to spot and squash misinformation. Includes activity ideas involving vlogging, art, demonstrations and debates, storytelling and social media.

	ISBN	RRP
LOUDER! A Guide to Finding Your Voice and Changing the World	978-0-00-855723-2	£9.99



NEW

Age
14+

Collins Wellbeing Webinars

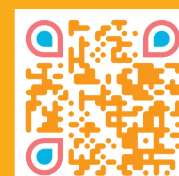
As well as being an established author, Becky Goddard-Hill has created a series of webinars to support wellbeing in the classroom. From 'How to Create Global Citizens' to 'Building Emotional intelligence in the Classroom', these webinars are ideal for supporting young learners.

ABOUT BECKY

Becky is a former social worker and child development trainer, currently working as a Children's Therapist for a leading UK Charity. She holds a postgraduate diploma in Psychotherapy, a Master's in Social Work and is a certified Life Coach.



View the
webinars by
scanning the
QR code



Collins International Lower Secondary Wellbeing (0859)

SERIES EDITORS AND AUTHORS: Kate Daniels and Victoria Pugh

A flexible and easy-to-implement wellbeing programme that supports teachers to equip learners with the tools they need to build their confidence, boost happiness and develop their emotional resilience.

STUDENT'S BOOKS

- Equip students with a toolbox of strategies and key vocabulary to understand and discuss their wellbeing and mental health in a proactive and age-appropriate way
- Each Student's Book provides a selection of text extracts, specifically curated to support student wellbeing
- Featuring visually engaging write-in pages to record and refer back to learning
- This series offers a Student's Book for each stage of Lower Secondary

TEACHER'S GUIDE

- Support teachers to confidently build learners' understanding about their wellbeing and mental health, being proactive in supporting their emotional health as well as intervening early with any concerns
- Adapt the course to suit the school's local context with downloadable and editable lesson plans, worksheets and slides
- Provide effective planning with curriculum mapping tables and unit overviews

Topic 12 Managing stress

Lesson 1 Signs of stress

Activity 12.1a Physical symptoms
Look at the list of physical symptoms of stress. Draw lines to match them to the solutions given. The first one has been done for you.

Symptoms	Solutions
1. Having a dry mouth	A. Eating little and often – having healthy snacks to hand, like fruit
2. Wanting to eat and snack a lot	B. Taking a long hot bath or shower to relax your muscles and stretching regularly
3. Not wanting to eat at all	C. Setting an alarm
4. Not being able to get to sleep	D. Taking a break in an activity, for example to have a stretch or go for a walk
5. Waking up in the middle of the night	E. Keeping a food diary, including three meals and one or two small snacks each day
6. Oversleeping the next morning	F. Doing slow balanced breathing – breathing in and out each for a count of six
7. Tense muscles in your neck and back	G. Making sure you have regular drinks of water
8. Having too much energy	H. Having an early night with a book or calming music
9. Feeling tired all the time	I. Exercising in the day so you are tired and will sleep through the night
10. Breathing too hard and too fast	J. Making sure you have plenty of vitamins and healthy food that will give you energy

Activity 12.1b Emotional symptoms
There are many different emotional signs of stress. Below is a list of some of the most common. Read it through and then rank the signs from 1 (most difficult) to 11 (least difficult).

- ☐ Having a short temper
- ☐ Being impatient with people
- ☐ Crying for no real reason at all
- ☐ Irritability with the world
- ☐ Being unable to deal with other people
- ☐ Feeling negative for no reason
- ☐ Constantly worrying about things
- ☐ Being oversensitive to things that don't usually bother you
- ☐ Feeling like you never get a break
- ☐ Feeling emotionally drained

Topic 12 Managing stress

Lesson 1 Signs of stress

Activity 12.1c What makes you stressed?
Write down what most stresses you in the first column of the table below. In the second column, write down how this makes you think, feel and act. In the final column, note down what you could possibly do to deal with the cause of the stress or the symptoms it is causing.

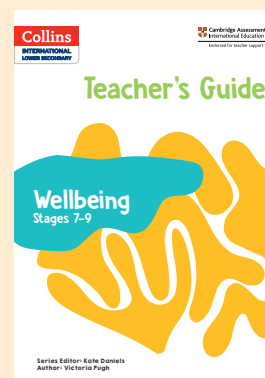
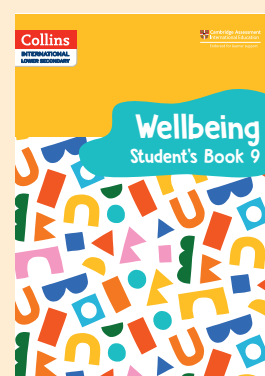
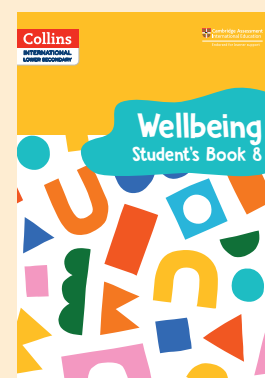
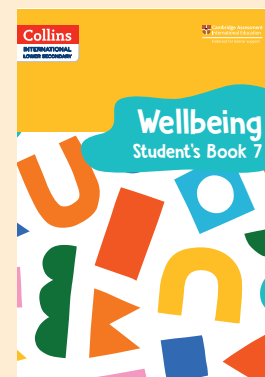
What stresses you?	How does this make you think, feel and act?	What are your solutions?

Is there anything you need more information about? Is there anything you need more support with?

Sample pages from the Student's Book 8

STUDENT'S BOOKS	ISBN	RRP
Student's Book 7	978-0-00-864526-7	£6.99
Student's Book 8	978-0-00-864527-4	£6.99
Student's Book 9	978-0-00-864528-1	£6.99
TEACHER'S GUIDE	ISBN	RRP
Teacher's Guide 7-9	978-0-00-864525-0	£150.00

NEW Age 11-14 CI EB



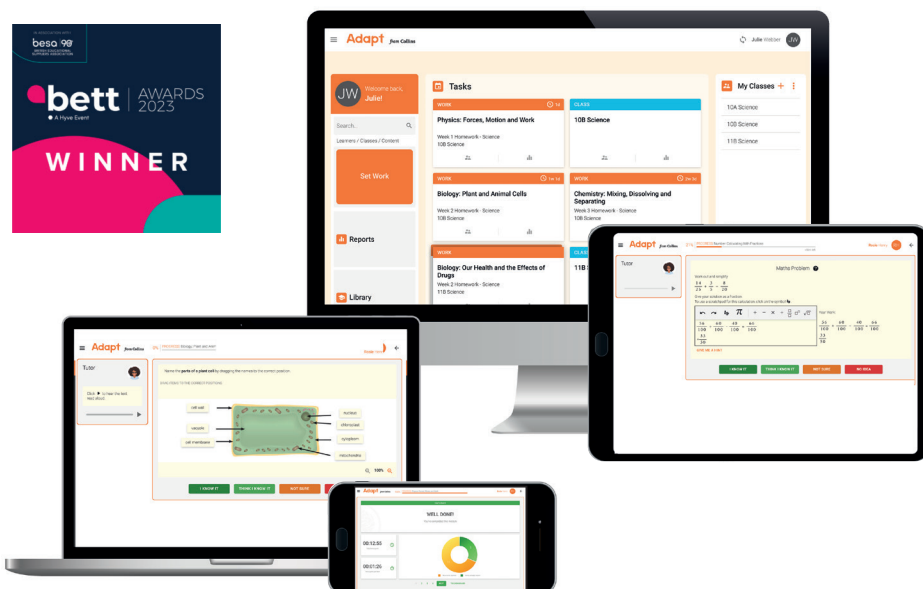
We are working with Cambridge Assessment International Education towards endorsement of these resources to support the curriculum framework (0859) from 2024.

Adapt *from Collins*

Smart digital learning that delivers

Adapt from Collins is an interactive online platform that uses globally tested cognitive science to improve outcomes and engagement for your whole class and measure the impact – without having to change how you teach.

It works by tracking your students' understanding and metacognition, what they know about what they know, for the Adapt software to create a unique student pathway and truly adaptive learning experience.



Currently available for:

IGCSE Mathematics

IGCSE Biology

IGCSE Chemistry

IGCSE Physics

IGCSE Combined Science

IGCSE Co-ordinated Sciences
(Biology, Chemistry, Physics)

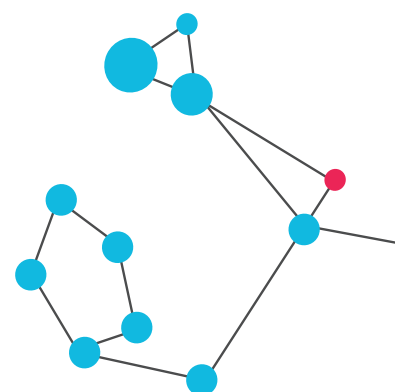
KS3 and GCSE Mathematics

KS3 and GCSE Science

KS3 English: Coming Soon

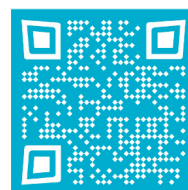
KS3 and GCSE History

KS3 and GCSE Geography



Scan to request free demo

Find out more about Adapt, request a free demo or get in touch with your regional representative using the contact details on the back cover of this catalogue.



Adapt from Collins has not been through the Cambridge International endorsement process.

www.collinsadapt.co.uk

collins.international@harpercollins.co.uk

7

Collins Progress Books for Lower Secondary

NEW

Age
11–14

CI

EB

Boost confidence, demonstrate competence and measure progress in maths, science and English



- ➡ Ensure coverage of the Cambridge Lower Secondary curriculum frameworks and prepare learners for Checkpoint with Progress Books for maths, science and English.
- ➡ Available as a write-in Student's Book and a photocopiable Teacher Pack for each of the stages 7 to 9.
- ➡ Structured assessment questions allow learners to apply what they have learned and assist teachers with medium-term 'formative' assessment.
- ➡ Termly tests provide summative assessment in preparation for further study.
- ➡ Measure the progress of learners and identify their strengths and weaknesses.
- ➡ Opportunity for personal reflection on progress at the end of each test allows learners to self-assess their understanding of the unit.

The Progress Books have not been through the Cambridge International endorsement process.

For ISBN and pricing information for each book, see corresponding course pages throughout this catalogue.

Cambridge Lower Secondary Maths (2nd Edition) (0862)

SERIES EDITOR: Alastair Duncombe

AUTHORS: Belle Cottingham, Alastair Duncombe, Rob Ellis, Amanda George, Claire Powis and Brian Speed

Develop students' maths mastery and confidence with this fully updated Lower Secondary Maths course offering comprehensive coverage of the curriculum framework. A strong emphasis on *Thinking and Working Mathematically* is integrated throughout.

STUDENT'S BOOKS

- Offer worked examples with clear and detailed explanations to build learner independence
- Provide students opportunities to review and consolidate learning and reflect on their progress
- Develop *Thinking and Working Mathematically* skills, enabling learners to gain competence and confidence in maths

WORKBOOKS

- Enable learners to fully master a topic before moving on with a variety of questions
- Support students in their own work with pointers and pictorial representations included
- Can be used in class or as homework to support secure learning

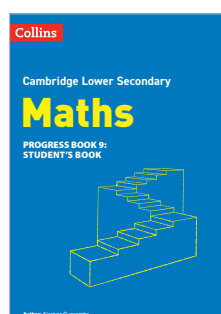
TEACHER'S GUIDES

- Plan teaching effectively with clear learning objectives throughout the course with guidance provided
- Promote and assess the Cambridge *Thinking and Working Mathematically* characteristics through the course
- Ideas for starter activities and discussions, notes on common errors, support and extension ideas and end-of-chapter topic reviews included

PROGRESS BOOKS

- Secure skills and understanding with extra practice tasks to support the Student's Books units and topics
- Measure learners' progress and identify areas for improvement
- Available as a write-in Student's Book and a photocopiable Teacher Pack for each stage

NEW



This series is endorsed by Cambridge Assessment International Education to support the curriculum framework (0862) from 2020.

The Progress Books have not been through the Cambridge International endorsement process.

This series supports Cambridge Global Perspectives™ with activities that develop and practise key skills.

STUDENT BOOKS		ISBN	RRP
Student's Book: Stage 7		978-0-00-834085-8	£17.99
Student's Book: Stage 8		978-0-00-837854-7	£17.99
Student's Book: Stage 9		978-0-00-837855-4	£17.99
WORKBOOKS		ISBN	RRP
Workbook: Stage 7		978-0-00-837856-1	£12.99
Workbook: Stage 8		978-0-00-837857-8	£12.99
Workbook: Stage 9		978-0-00-837858-5	£12.99
TEACHER'S GUIDES		ISBN	RRP
Teacher's Guide: Stage 7		978-0-00-837859-2	£100.00
Teacher's Guide: Stage 8		978-0-00-837860-8	£100.00
Teacher's Guide: Stage 9		978-0-00-837861-5	£100.00

PROGRESS BOOKS		ISBN	RRP
Student's Book 7		978-0-00-866710-8	£8.99
Student's Book 8		978-0-00-866711-5	£8.99
Student's Book 9		978-0-00-866713-9	£8.99
Teacher Pack 7		978-0-00-866713-9	£50.00
Teacher Pack 8		978-0-00-866714-6	£50.00
Teacher Pack 9		978-0-00-866715-3	£50.00

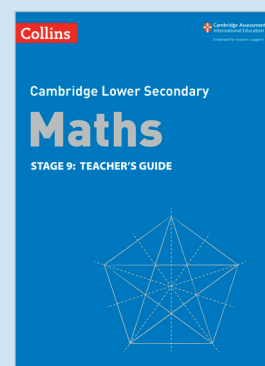
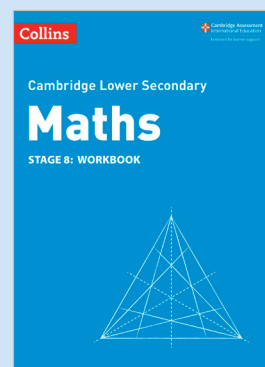
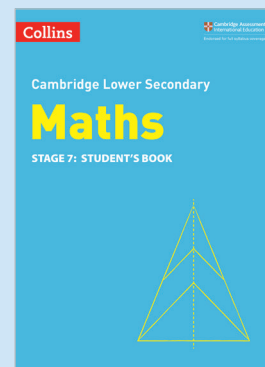
New component

EB

CI

Age 11–14

Maths



KS3 White Rose Maths

SERIES EDITORS: Ian Davies and Caroline Hamilton

Support all students to become confident and capable mathematicians.

This KS3 White Rose Maths for Lower Secondary level has been carefully planned and sequenced to support students as they progress through Secondary maths. It helps all students to:

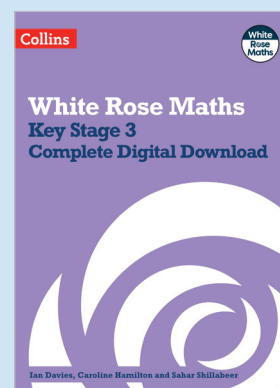
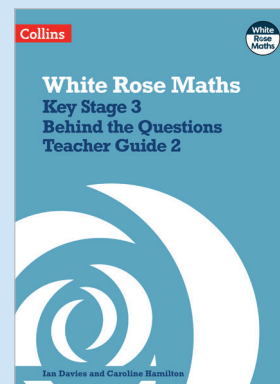
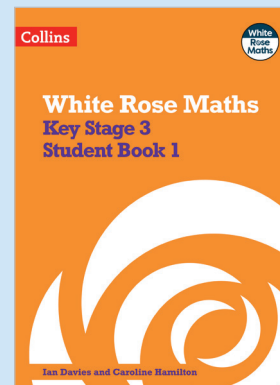
- Experience a smooth and successful transition from Primary to Secondary maths
- Master topics with content broken down into small manageable steps which are interleaved and revisited in other contexts to aid memory and make connections
- Secure conceptual understanding with models and visual representations
- Embed strong mathematical foundations with detailed and clear explanations
- Build fluency, reasoning and problem-solving skills with plenty of practice questions
- Practise purposefully for deep understanding with *What do you think?* tasks

Accompanied by high-quality professional development courses for teachers provided by White Rose Maths.

teach
SECONDARY
AWARDS
2021
★★★★★

EB

Age
11–14



3 Multiplying and dividing fractions

In this block, I will learn...

- to represent multiplication of fractions
 $3 \times \frac{3}{4} = \frac{3}{4} + \frac{3}{4} + \frac{3}{4} = \frac{9}{4}$
- how to multiply a fraction by an integer
 $3 \times \frac{2}{5} = \frac{6}{5} = 1\frac{1}{5}$
- how to find the product of two fractions
 $\frac{1}{2} \times \frac{1}{3} = \frac{1}{6}$
- how to divide an integer by a fraction
 $4 \div \frac{1}{5} = 20$
- how to divide a fraction by a fraction
There are 3 lots of $\frac{1}{6}$ in $\frac{1}{2}$
 $\frac{1}{2} \div \frac{1}{6} = 3$
- to multiply and divide improper fractions and mixed numbers
 $3\frac{1}{5} \times \frac{1}{4} = (3 \times \frac{1}{4}) + (\frac{1}{5} \times \frac{1}{4})$
- to work with algebraic fractions
 $\frac{a}{3} \times \frac{6b}{5} = \frac{a \times 6b}{3 \times 5} = \frac{6ab}{5} = \frac{2ab}{5}$

3.1 Multiplying fractions by integers

Small steps

- Represent multiplication of fractions
- Multiply a fraction by an integer

Key words

Fraction – a number that compares equal parts of a whole
Integer – a whole number

Are you ready?

- Complete these multiplications.
a 12×6 b 7×9 c 3×15 d 11×8 e 5×26
- What fraction is represented in each diagram?
a b c d e f
- Complete these calculations.
a $\frac{1}{4} + \frac{1}{4} + \frac{1}{4}$ b $\frac{1}{2} + \frac{1}{2} + \frac{1}{2}$ c $\frac{2}{11} + \frac{2}{11} + \frac{2}{11}$ d $\frac{1}{3} + \frac{1}{3} + \frac{1}{3}$
- Convert these improper fractions to mixed numbers.
a $\frac{12}{5}$ b $\frac{17}{4}$ c $\frac{28}{3}$ d $\frac{87}{11}$
- Convert these mixed numbers to improper fractions.
a $3\frac{2}{5}$ b $6\frac{1}{4}$ c $8\frac{1}{3}$ d $7\frac{6}{11}$

Models and representations

Bar models
These can be used to represent fractions and multiplication of fractions.
Each bar model represents $\frac{1}{8}$. There are 3 sections shaded altogether, and each section represents one eighth so $3 \times \frac{1}{8} = \frac{3}{8}$.

Number lines
These are useful for showing the relative sizes of fractions and for representing multiplication of fractions.
Using a bar model above a number line can help when converting between improper fractions and mixed numbers.

Sample pages from Student Book 1

STUDENT BOOKS		
Student Book 1	ISBN 978-0-00-840088-0	RRP £16.99
Student Book 2	ISBN 978-0-00-840089-7	RRP £16.99
Student Book 3	ISBN 978-0-00-840090-3	RRP £16.99
TEACHER GUIDES		
Behind the Questions Teacher Guide 1	ISBN 978-0-00-840091-0	RRP £125.00
Behind the Questions Teacher Guide 2	ISBN 978-0-00-840092-7	RRP £125.00
Behind the Questions Teacher Guide 3	ISBN 978-0-00-840093-4	RRP £125.00
DIGITAL		
Complete Digital Download	ISBN 978-0-00-840094-1	RRP £5000.00 + VAT



KS3 Maths Now

AUTHOR: Chris Pearce

Support pupils to access Lower Secondary Maths with plenty of tailored practice at the right level. Boost confidence with worked examples and scaffolded practice you can print out.

Designed to offer complete coverage of all aspects of Lower Secondary maths, KS3 Maths Now prepares students for GCSE (9–1) Maths in a hands-on and flexible approach.

- Focus on key concepts explained in 100s of clear worked examples
- Build mathematical literacy with key vocabulary on the page
- Help pupils to think explicitly about their own learning with self-reflection opportunities
- Avoid cognitive overload with carefully designed exercises and worked examples
- Build confidence and overcome maths anxiety with frequent low stakes assessments and topic reviews in the accompanying KS3 Maths Now Teacher Handbook
- Check answers at the back of the book

COMPLETE DIGITAL DOWNLOAD

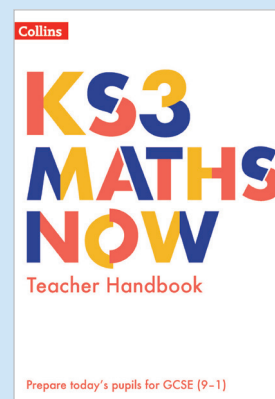
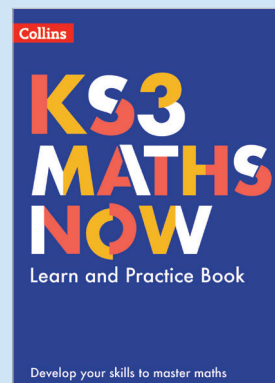
- The complete digital download provides full resources for all three titles: Learn and Practice Book, Teacher Handbook and Support and Practice Resource Pack



EB

Age 11–14

Maths



CHAPTER 14 Ratio, proportion and rates of change

14.1

14.1 Introduction to ratio

- I can use ratio notation
 - I can use ratios to compare quantities
- A ratio is a mathematical way to compare quantities.

Develop fluency

The mass of a lion is 150 kg. The lion is heavier than the cat.
The mass of a domestic cat is 5 kg. $150 \div 5 = 30$ so the lion is 30 times as heavy as the cat.
What is the ratio of the mass of the lion to the mass of the cat? The ratio of the mass of the lion to the mass of the cat is 30:1.

- Theo is making a chain with beads. He uses 20 white beads and 4 black beads. Complete the sentence.
The ratio of white beads to black beads is ...:1
- Ade has saved £25 and Bea has saved £100.
a What is the missing number in this sentence?
Bea has saved ... times as much as Ade.
b Work out the ratio of Ade's savings to Bea's savings.
c Work out the ratio of Bea's savings to Ade's savings.
- Gary buys 500 g of rice, 250 g of pasta and 125 g of coffee.
Work out the ratio of:
a the mass of rice to the mass of pasta b the mass of pasta to the mass of rice
c the mass of rice to the mass of coffee d the mass of coffee to the mass of pasta.

- These are the ingredients to make 8 cheese scones. Work out the ratio of:
a the mass of flour to the mass of cheese
b the mass of cheese to the mass of butter
c the mass of butter to the mass of flour.

Flour	200 g
Butter	25 g
Cheese	100 g
Eggs	1
Milk	2 tablespoons

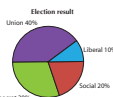
- To make concrete, a website gives these ingredients.

- Write down these ratios.
i gravel: cement ii gravel: water
iii sand: water iv water: cement
- Kaspar uses three buckets of cement. How many buckets of water does he need?

6 parts of gravel
5 parts of sand
2 part of cement
1 part of water

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- The number of pages in a maths book is 25% of the number of pages in a science book. Work out the ratio of the numbers of pages in the two books.
- a Cara's age is half of Dani's age. What is the ratio of their ages?
b Elfine's age is two-thirds of Frank's age. What is the ratio of their ages?
- This pie chart shows an election result. There are four parties. Work out the ratio of:
a Union votes to Liberal votes
b Liberal votes to Democrat votes
c Democrat votes to Social votes.
- 25% of the spectators at a football match are female. The rest are male. Work out the ratio of males to females.
- There are 50 men and 200 women at a show. Write the ratio of men to women as simply as possible.



Reason mathematically

Bottled water comes in two sizes, 500 millilitres (ml) and 750 ml. Show that the ratio of the two sizes is 2:3.

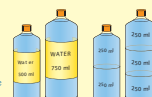
The larger bottle is $1\frac{1}{2}$ times bigger than the smaller one.

$$1\frac{1}{2} = \frac{3}{2}$$

Imagine each bottle, divided into 250 ml sections.

There are 2 sections in the smaller bottle and 3 sections in the larger bottle.

So the ratio of the smaller size to the larger size is 2:3.



- The number of pages in a Michael Morpurgo book is 75% of the number of pages in an Anthony Horowitz book. Show that the ratio of the number of pages in these two books is 3:4.
- There are 20 times as many people in India as in the UK. The population of the UK is 60 million. Sanjay says that this means the population of India is 1200 million. Is he correct? Give a reason for your answer.

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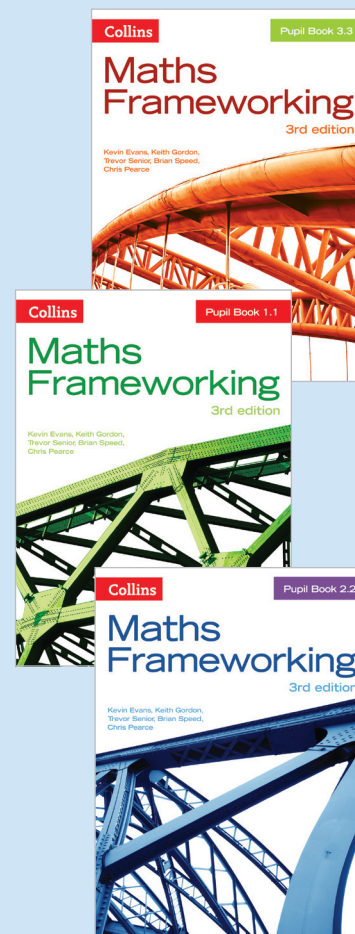
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Age
11–14

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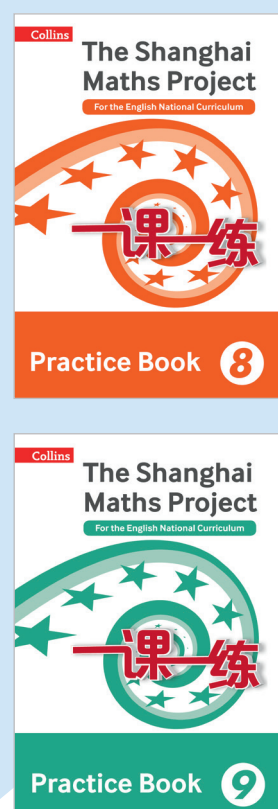
EDITED AND TRANSLATED BY: Professor Lianghuo Fan

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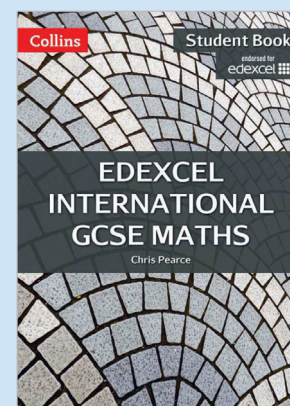
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14–16

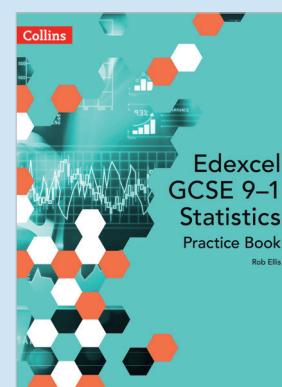
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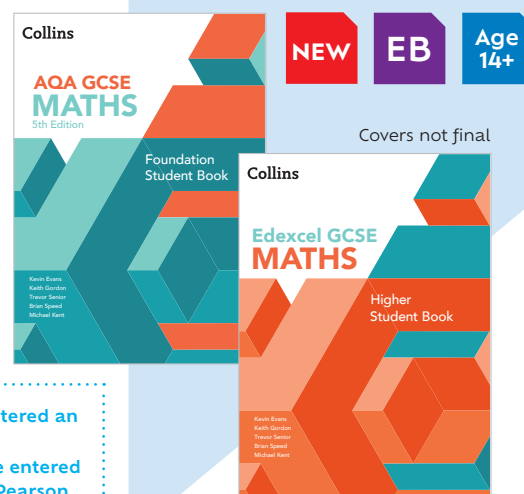
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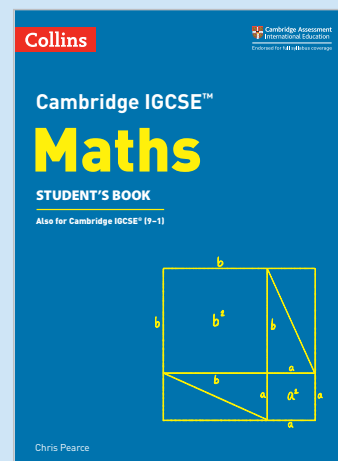
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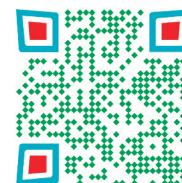
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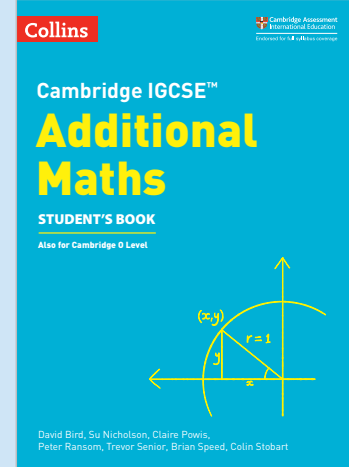
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These are also functions. Each angle has its own specific cos, sin and tan values. You will consider these functions in detail in Chapter 10.

Notation

From the above examples:

$x \rightarrow \frac{1}{x}$ where $x \in \mathbb{R}$, is a one-one mapping

$x \rightarrow x^2$ where $x \in \mathbb{R}$, is a many-one mapping

and they can be written as: or, alternatively as:

$f: x \rightarrow \frac{1}{x}$ $x \in \mathbb{R}$ $f(x) = \frac{1}{x}$ $x \in \mathbb{R}$

$g: x \rightarrow x^2$ $x \in \mathbb{R}$ $g(x) = x^2$ $x \in \mathbb{R}$

If $f(x) = 2x + 3$, then $f(5) = 2(5) + 3 = 13$, and $f(-3) = 2(-3) + 3 = -3$

So since $f(5) = 13$ and $f(-3) = -3$, the points $(5, 13)$ and $(-3, -3)$ lie on the graph.

Advice and Tips

\mathbb{R} is 'the set of real numbers', \in means 'is a member of'.

Advice and Tips

Read $f(x)$ as 'f of x'. It is sometimes called the image of x .

1.1

Example 1

This is the graph of $f(x)$. State its domain and range.

Solution

The minimum and maximum values of x are -2 and 7 so the domain is $-2 \leq x < 7$

The minimum and maximum values of y are -2 and 6 so the range is $-2 \leq y \leq 6$

Example 2

$x \rightarrow 3 - 2x$ $x \in \mathbb{R}, -4 \leq x < 3$

a State what kind of mapping this is and whether it can be defined as a function.

b If the mapping is a function:

- state the domain of the function
- write it as a function, using the correct notation
- sketch a graph of the function
- determine the range of the function.

Solution

a This is a one-one mapping and is a function.

b i The domain is: $-4 \leq x < 3$

ii $f(x) = 3 - 2x$, or $f: x \rightarrow 3 - 2x$

iii When $x = -4$, $y = 3 - 2(-4) = 11$ and when $x = 3$, $y = 3 - 2(3) = -3$

The line has a y-intercept of 3

iv The minimum and maximum values of y are -3 and 11 so the range is $-3 \leq y \leq 11$

10 1.1 Mappings, functions and notation

Chapter 1: Functions 11

Sample pages from the Student's Book

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Student's Book	978-0-00-854607-6	£25.99
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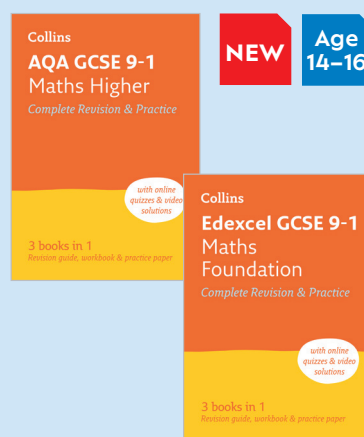
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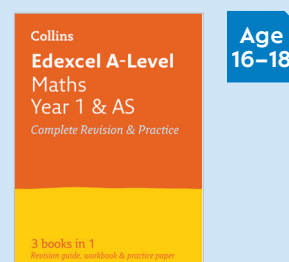


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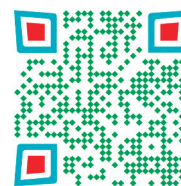
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2.3 Expanding and factorising

Foundations

Expand and simplify:

a) $4(x+1) + 2(3x-3)$ b) $8(3y-3) - 4(5-2y)$

Factorise:

a) $6x^2 - 8x$ b) $6x^2 - 8x + 4xy$ c) $x^2 + 5x + 6$ d) $x^2 + 5x - 6$

Facts

You expand by multiplying to remove brackets. You may then need to simplify the expression by collecting like terms.

A binomial is an expression involving the sum or difference of two terms, like $x+3$ or $2b-5$. When expanding binomials, you need to multiply each term in the first bracket by each term in the second bracket. Algebra tiles are a useful way of representing this process. You factorise an expression by finding the factors that you need to multiply together to make the expression. You simplify an expression by rewriting it in a simpler form.

Focus

Example 1
Expand and simplify $(2p-1)(3p-4)$

$(2p-1)(3p-4) = 6p^2 - 8p - 3p + 4$
 $2p \times 3p = 6p^2$, $2p \times -4 = -8p$, $-1 \times 3p = -3p$ and $-1 \times -4 = 4$
 $= 6p^2 - 11p + 4$
 Then simplify by collecting like terms.

Example 2
Factorise: a) $2x^2 + 7x - 15$ b) $64x^2 - 25$

a) $2x^2 + 7x - 15 =$
 The factors of 2 are 1 and 2 so you know one bracket must contain a $2x$ term and the other bracket must contain an x (which is the same as $1x$) term.
 List the factor pairs of -15 :
 1 -15 -1 15
 3 -5 -3 5
 It is useful to list them as pairs so that you are less likely to miss any out.
 Now try the different factor pairs in the brackets.
 Remember, the sum of the x terms needs to be $7x$.
 $10x - 3x = 7x$, so the only possible solution is as shown.
 $2x^2 + 7x - 15 = (2x-3)(x+5)$
 You can check your solution by expanding $(2x-3)(x+5)$

b) $64x^2 - 25$
 It may help to rewrite the expression like this:
 $64x^2 - 25 = 64x^2 + 0x - 25$
 You need the product of the first two terms in the brackets to be $64x^2$ and the product of the last two terms to be -25 . When you find the sum of the x terms, you want them to equal zero.
 Both 64 and 25 are square numbers. x^2 is also a square, so $64x^2$ is a square. To factorise this expression, you need to square root each of the terms: $\sqrt{64x^2} = 8x$ and $\sqrt{25} = 5$
 Expressions like $64x^2 - 25$ are known as the 'difference of two squares'.

Fluency

Expand and simplify:

a) $(h+3)(h+1)$ b) $(g+5)(g-2)$ c) $(k-8)(k+3)$ d) $(n-5)(n-7)$

Factorise:

a) $3x^2 + 7x + 2$ b) $2x^2 + 13x + 15$ c) $5x^2 + 19x + 12$ d) $4x^2 + 16x + 7$

Expand and simplify:

a) $(3i+5)(i-1)$ b) $(2u-3)(3u-2)$ c) $(2p+6)(p-3)$ d) $(2h+8)(3-h)$

Factorise:

a) $(2x+3)(2x-3)$ b) $(5-k)(5+k)$ c) $(6a+11)(6a-11)$
 d) $(x+4)^2$ e) $(y-6)^2$ f) $(7h-9)^2$

Factorise:

a) $2x^2 + 5x - 18$ b) $3b^2 - b - 24$ c) $6y^2 + 2y - 8$ d) $2x^2 - 18$
 e) $9x^2 - 81$ f) $144y^2 - 169a^2$ g) $\frac{4}{25}a^2 - \frac{81}{100}$ h) $64u^2 - \frac{1}{4}b^2$

Expand and simplify:

a) $(y+a)(y+b)$ b) $(y+b)(y-b)$ c) $(y-a)(y-b)$
 d) $(a-y)(y+b)$ e) $(y+a)^2$ f) $(y-b)^2$

Further

Write expressions for the areas of these shapes.

a) (2 marks) b) (2 marks)

Factorise these expressions.

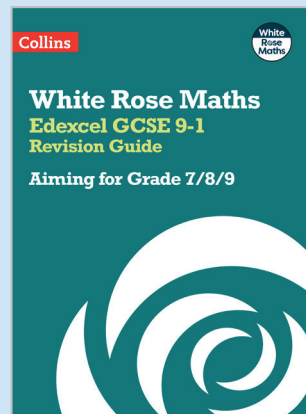
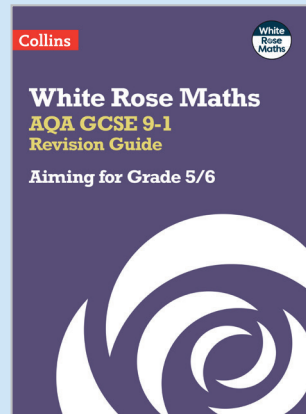
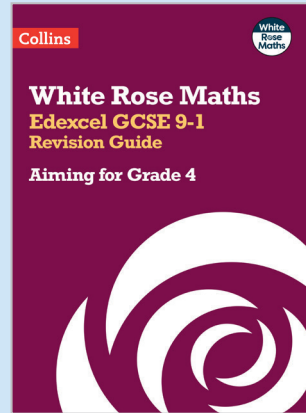
a) $3x - 2x^2 + 20$ (2 marks) b) $3x^2y - 6xy + x - 2$ (2 marks)
 c) $22x - 24 - 4x^2$ (2 marks) d) $xy + 2y - 3xy$ (2 marks)

If a quadratic expression has a negative x^2 term, you can factorise it by first taking out a factor of -1 .

Find all the pairs of values for g and h if $(x+g)(3x+h)$ is equivalent to $3x^2 - 48$ (3 marks)

The area of a square is $9x^2 - 48x + 64$
 Find an expression for the perimeter of the square. (3 marks)

Section 2 – Algebra



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1. QUADRATICS
The discriminant of a quadratic function
1.2

Now you can sketch the curve, being sure to show the coordinates of the axes intercepts and the turning point.

Exercise 1.1A

- Write each of the following expressions in the form $a(x + b)^2 + c$, $a, b, c \in \mathbb{Z}$.
 a $x^2 + 4x$ b $2x^2 - 8x$ c $x^2 + 8x + 7$
- Find and correct the mistakes to complete the square for the expression $x^2 - 10x + 11$.
 $x^2 - 10x + 11 = (x + 5)^2 - 10 + 11$
 $= (x + 5)^2 - 1$
 Sketch the graph of the equation.
- Complete the square for the following expressions.
 a $x^2 - 8x - 5$ b $x^2 + 3x - 7$ c $2x^2 + 3x + 9$
- Write the equation $y = x^2 - 5x + 7$ in the form $a(x + b)^2 + c$, with $a, b, c \in \mathbb{R}$, and use the result to work out the coordinates of the turning point. Sketch the graph of the equation.
- A quadratic expression has been rewritten as $2\left[(x + 2)^2 - \frac{13}{2}\right]$. What was the original quadratic expression?
- Express each of the following expressions in the form $a(x + b)^2 + c$, $a, b, c \in \mathbb{R}$.
 a $5x^2 + \frac{1}{2}x - 3$ b $5x^2 - 18$ c $5 - 7x - 3x^2$
- Show that the expression $2x^2 - 3x + 11$ is positive for all values of x . What can you deduce about the value of the x -axis intercepts for the equation $y = 2x^2 - 3x + 11$? Sketch the graph of the equation.
- Show that $15 - 22x - 15x^2 - 2x^3$ can be written as $(1 - 2x)[(x + 4)^2 - 1]$.
- By writing the expression $4x^2 + 5x - 3$ in the form $a(x + b)^2 + c$, with $a, b, c \in \mathbb{R}$, solve the equation $4x^2 + 5x - 3 = 0$.
- Derive the quadratic formula by writing the equation $ax^2 + bx + c = 0$ in the form $(px + q)^2 + r$, $a, b, c, p, q, r \in \mathbb{R}$, $a \neq 0$.

1.2 The discriminant of a quadratic function

Part of the quadratic formula determines how many solutions there are to a quadratic equation.

$$x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$$

The expression within the square root, $b^2 - 4ac$, is called the **discriminant**.

If $b^2 - 4ac < 0$ then you say that the quadratic equation doesn't have any **real roots**. When you plot or sketch the curve of a quadratic function for which the discriminant is less than zero, it will not meet the x -axis, as shown in the sketch below.

KEY INFORMATION
 $b^2 - 4ac$ is called the discriminant.

It is possible to find the square root of a negative number, but you will only encounter these types of number if you take the P3 module.

If $b^2 - 4ac = 0$ then x will have **one repeated real root** (two equal real roots), which will be $-\frac{b}{2a}$. When you plot or sketch the curve of a quadratic function, where the discriminant is equal to zero, it will meet the x -axis at one point, as shown in the sketch below.

If $b^2 - 4ac > 0$, then when the square root of this number is found there will be two distinct real roots, $x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$ and $x = \frac{-b - \sqrt{b^2 - 4ac}}{2a}$. When you plot or sketch the curve of a quadratic function, where the discriminant is greater than zero,

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Pure Mathematics 1

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$$x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$$

Helen Ball, Chris Pearce
Series Editor: Dr Adam Boddison

Cambridge International AS & A Level Mathematics

Pure Mathematics 2 and 3

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Cambridge International AS & A Level Further Mathematics (9231)

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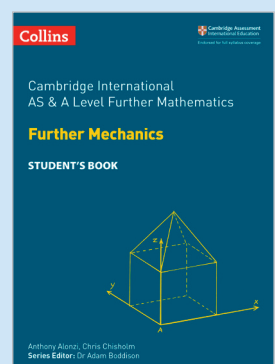
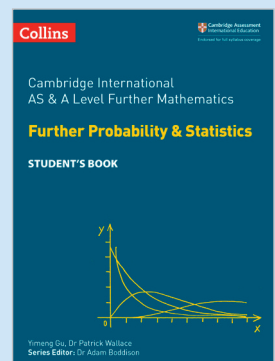
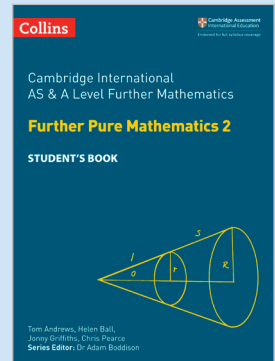
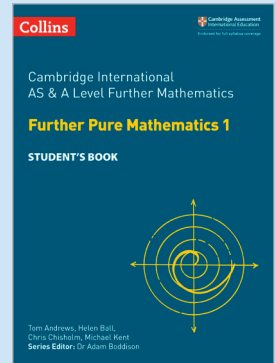
AUTHORS: Anthony Alonzi, Tom Andrews, Helen Ball, Chris Chisholm, Jonny Griffiths, Yimeng Gu, Michael Kent, Chris Pearce and Dr Patrick Wallace

With a clear focus on *Mathematics in Life and Work*, this four book series builds the key mathematical skills and knowledge that will open a wide range of careers and further study.

STUDENT'S BOOKS

- Cover the complete content of Further Pure Mathematics 1, Further Pure Mathematics 2, Further Probability & Statistics and Further Mechanics with clear references to what students will learn at the start of each chapter
- Set mathematics in real-world contexts that emphasise practical applications and career paths, with a *Mathematics in Life and Work* theme for each chapter
- Showcase how mathematics is relevant to different roles with inspiring case studies and discussion activities
- Help prepare students for examination with exam-style questions and carefully selected Cambridge past paper questions
- Build advanced skills with in-depth explanations for deep understanding, practice for fluency, and probing questions to develop flexible problem-solving skills
- Provide clear progression to develop confident, independent and reflective mathematicians through extension questions and group discussions

EB CI Age 16–18



1 MOTION OF A PROJECTILE

Mathematics in life and work

In this chapter, you will study the motion of a projectile. It is important that you can calculate the path that the projectile takes, including its maximum height and its range. This skill is required in many different careers and it is also important in the worlds of sport and leisure – for example:

- If you were working as a javelin coach, you would need to understand what angle of release maximises the horizontal distance travelled.
- If you were working as a swimming coach, you would need to understand the principles of projectile motion to maximise the distance travelled during a dive.
- If you were designing a children's game that involved firing plastic rockets, you would need to understand the maximum possible height and range so as to display this information on the box.

LEARNING OBJECTIVES

You will learn how to:

- model the motion of a projectile as a particle moving with constant acceleration and understand any limitations of the model
- use horizontal and vertical equations of motion to solve problems involving the motion of projectiles, including finding the magnitude and direction of the velocity at a given time or position, the range on a horizontal plane and the greatest height reached
- derive and use the Cartesian equation of the trajectory of a projectile, including problems in which the initial speed and/or angle of projection may be unknown.

LANGUAGE OF MATHEMATICS

Key words and phrases you will meet in this chapter:

- parabola, projectile, range, trajectory

PREREQUISITE KNOWLEDGE

You should already know how to:

- use appropriate formulae for motion with constant acceleration in straight lines (horizontal and vertical)
- resolve a vector into its horizontal and vertical components.

1 MOTION OF A PROJECTILE

You should be able to complete the following questions correctly:

1 Find the horizontal and vertical components of these vectors.

a $F = 10\text{ N}$ at 30°

b $F = 12.6\text{ N}$ at 45°

c $V = 25\text{ ms}^{-1}$ at 60°

d $V = 0.2\text{ ms}^{-1}$ at 20°

2 Use the appropriate equation of constant acceleration to answer these questions.

a Find v when $u = 2\text{ ms}^{-1}$, $a = 3\text{ ms}^{-2}$ and $t = 4\text{ s}$.

b Find v when $u = 1\text{ ms}^{-1}$, $a = 2\text{ ms}^{-2}$ and $s = 4\text{ m}$.

c Find u when $v = 25\text{ ms}^{-1}$, $a = 10\text{ ms}^{-2}$ and $s = 16\text{ m}$.

d Find s when $u = 5\text{ ms}^{-1}$, $a = 4\text{ ms}^{-2}$ and $t = 5\text{ s}$.

e Find v when $u = 10\text{ ms}^{-1}$, $t = 5\text{ s}$ and $a = -2\text{ ms}^{-2}$.

3 A ball is dropped from rest out of a window that is 10 m above the ground.

a What is its velocity when it reaches the ground?

b How long does it take to reach the ground?

4 A ball is thrown vertically upward from the ground, with initial speed 2 ms^{-1} .

a After how long does it reach its maximum height?

b What is its maximum height?

1.1 Projectile motion

Previously, you learnt how to model motion in a straight line horizontally and vertically. You found that vertical motion was affected by gravity but horizontal motion was not. In this section, you will look at motion that has both horizontal and vertical components.

In order to simplify the model and the calculations, you need to make the following assumptions:

- motion occurs only in two dimensions
- air resistance is negligible
- acceleration due to gravity remains constant
- there is no spin applied to the projectile.

Stop and think Can you think of a real-life situation when acceleration due to gravity may not remain constant?

Sample pages from *Further Mechanics Student's Book*

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Further Pure Mathematics 1 Student's Book	978-0-00-825777-4	£20.99
Further Pure Mathematics 2 Student's Book	978-0-00-825778-1	£20.99
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These resources are endorsed by Cambridge Assessment International Education to support the syllabus for examination from 2020.

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Student Book	978-0-00-811620-0	£21.99
Teacher Guide	978-0-00-814232-2	£110.00

Collins A-Level Mathematics

AUTHORS: Helen Ball, Kath Hipkiss, Michael Kent and Chris Pearce

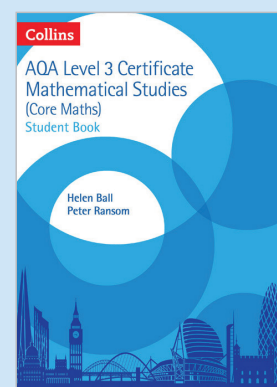
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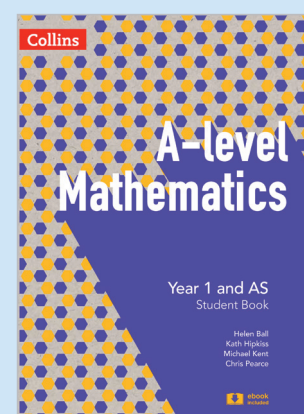
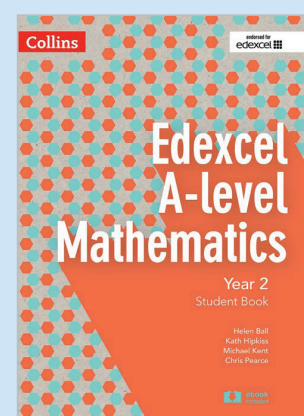
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AQA approved

EB

Age
14–16

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Age
16–18

Cambridge Lower Secondary Science (2nd Edition) (0893)

AUTHORS: Heidi Foxford, Aidan Gill, Amanda Graham, Mark Levesley, Stuart Lloyd, Chris Meunier, Beverly Rickwood, Nigel Saunders, Sheila Tarpey, Dorothy Warren, Gemma Young

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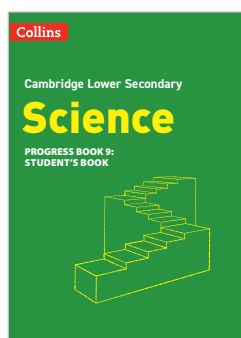
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NEW



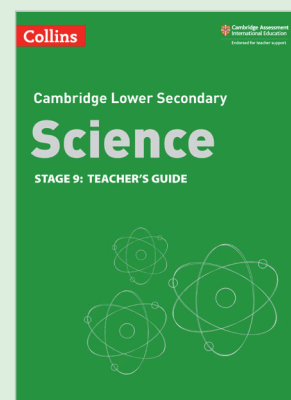
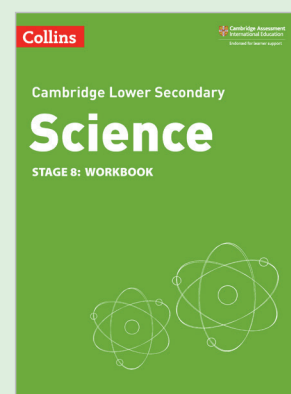
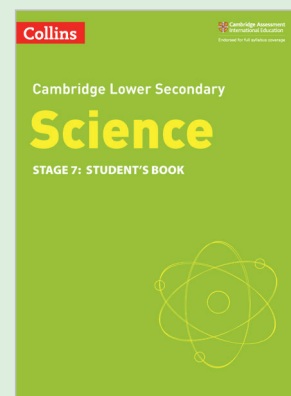
New component

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Age 11–14

Science



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The Progress Books have not been through the Cambridge International endorsement process.

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AUTHORS: Tracey Baxter, Amanda Clegg, Karen Collins and Ed Walsh

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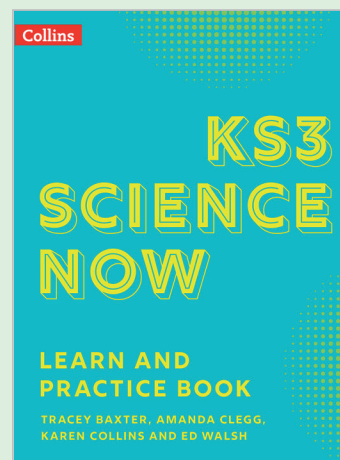
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Age
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SERIES EDITOR: Ed Walsh

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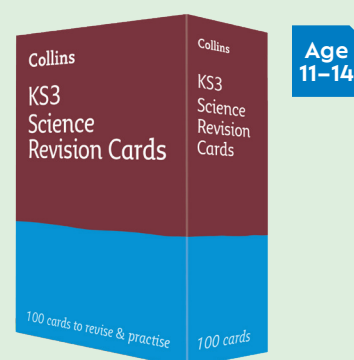


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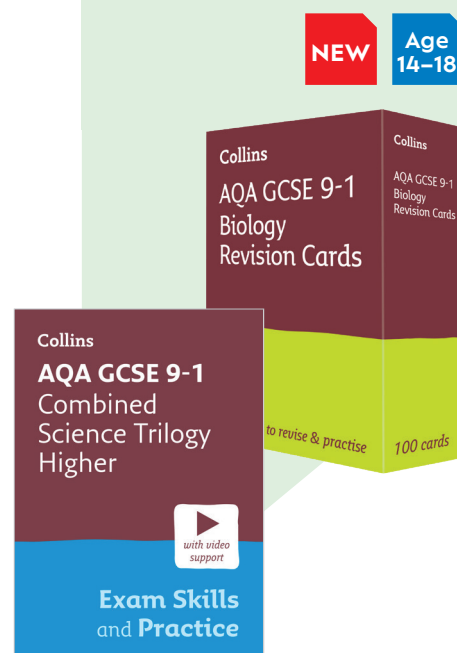
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AUTHORS: Susan Gardner, Sam Goodman, Sue Kearsey, Mike Smith and Chris Sunley

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WORKBOOKS **NEW**

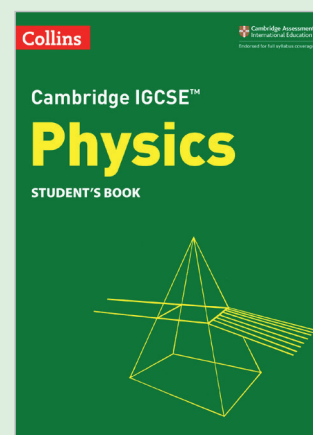
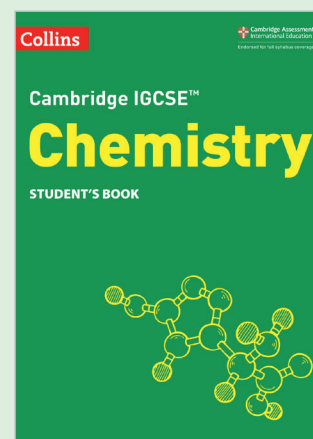
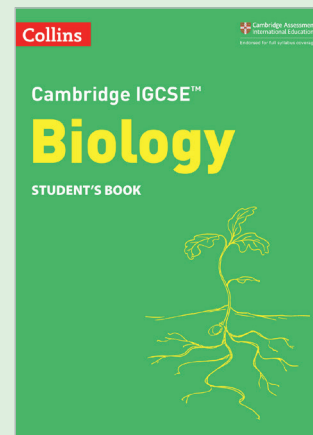
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Science

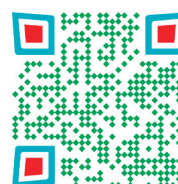
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Cambridge IGCSE™ Combined Science (2nd Edition) (0653)

AUTHORS: Malcolm Bradley, Jackie Clegg, Carol Davenport, Susan Gardner, Sam Goodman, Sarah Jinks, Sue Kearsey, Jeremy Pollard, Gareth Price, Mike Smith and Chris Sunley

Carefully developed features, including plentiful questions, worked examples and key terms, build firm scientific knowledge and develop practical skills.

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EB

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Age
14–16

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STUDENT'S BOOK



Malcolm Bradley, Jackie Clegg, Carol Davenport, Susan Gardner, Sam Goodman, Sarah Jinks, Sue Kearsey, Jeremy Pollard, Gareth Price, Mike Smith and Chris Sunley

The Student's Book is **endorsed** by Cambridge Assessment International Education to support the syllabus (0653) for examination from 2025. The Teacher's Guide has not been through the Cambridge International endorsement process.



A Fig. B1.1 Tiny tardigrades (about 1 mm long) are one of the toughest organisms known. They can survive temperatures below -200°C , 10 days in the vacuum of space and over 10 years without water!

Characteristics of living organisms

INTRODUCTION

Deciding whether something is alive is one of the most important starting points of biology. Scientists have decided on around seven characteristics that help decide whether something is alive. However, this is not always as straightforward as we might think, and trying to decide what the characteristics of life are can be difficult. Viruses are problematic to categorise as they share some of the characteristics of life, but not others. While scientists say that they are not alive, viruses are still studied within biology and they carry out some of the characteristics of life.

KNOWLEDGE CHECK

- ✓ Living organisms show a range of characteristics that distinguish them from dead or non-living material.
- ✓ The life processes are supported by the cells, tissues, organs, and systems of the body.

LEARNING OBJECTIVES

- ✓ Describe the characteristics of living organisms by defining: movement as an action by an organism or part of an organism causing a change of position or place.
- ✓ Describe respiration as the chemical reactions in cells that break down nutrient molecules and release energy for metabolism.
- ✓ Describe sensitivity as the ability to detect and respond to changes in the internal or external environment.
- ✓ Describe growth as a permanent increase in size and dry mass.
- ✓ Describe reproduction as the processes that make more of the same kind of organism.
- ✓ Describe excretion as the removal of the waste products of metabolism and substances in excess of requirements.
- ✓ Describe nutrition as the taking in of materials for energy, growth, and development.

CHARACTERISTICS OF LIVING ORGANISMS

There are seven life processes that most living organisms will show at some time during their life.

- **Movement:** Organisms may move their entire body so that it changes position or place. Organisms may also move parts of their body. For example, plants may move their leaves in response to external stimuli such as light, while structures in the cytoplasm of all living cells move.

- **Respiration:** This is a series of chemical reactions inside living cells that break down nutrient molecules and release energy. The energy released from respiration is used for all the chemical reactions that help to keep the body alive. Together, these reactions are known as metabolism.
- **Sensitivity:** Organisms are able to detect (or sense) and respond to changes in the environment around them. For example, we see, hear, and respond to touch. Organisms can also detect and respond appropriately to changes inside their bodies (the internal environment).



A Fig. B1.2 Sunflowers respond to light by tracking the Sun across the sky during the day.

- **Growth:** This is the permanent increase in size of an organism. Growth is also often defined as an increase in dry mass (mass without water content) of cells or the whole body of an organism. This is because total mass can vary, depending on how much the organism eats and drinks. Dry mass only measures the amount by which the body increases in size when nutrients are taken into the cells and used to increase their number and size.
- **Reproduction:** This includes the processes that result in making more individuals of that kind of organism, such as making gametes and the fertilisation of those gametes.
- **Excretion:** This is the removal from the body of substances that are toxic (poisonous) and may damage cells if they stay in the body. Living cells produce many products from the metabolic reactions that take place inside them. Some of these are waste products—materials that the body does not use; for example, animals cannot use the carbon dioxide produced during respiration. As these waste products may also be toxic they must be removed from the body by excretion. Organisms also excrete substances that are in excess, where there is more in the body than is needed.



A Fig. B1.3 Growth of a child can be measured by recording their change in height over time.

Sample pages from the Student's Book

	ISBN	RRP
Student's Book	978-0-00-854589-5	£35.99
Teacher's Guide	978-0-00-854591-8	£150.00

Cambridge IGCSE™ Co-ordinated Sciences (2nd Edition) (0654/0973)

AUTHORS: Malcolm Bradley, Gurinder Chadha, Jackie Clegg, Carol Davenport, Susan Gardner, Sam Goodman, Sarah Jinks, Sue Kearsey, Jeremy Pollard, Gareth Price, Mike Smith and Chris Sunley


Spark scientific curiosity by putting science in context. Carefully developed features, including practice questions, worked examples and key terms, build knowledge and skills.

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- Match lessons to learning outcomes by using the detailed scheme of work, providing a comprehensive overview of the course
- Overviews of each topic and links to other topics highlighted to assist with medium- and long-term planning
- Teach practical and investigative work with confidence using worksheets which take students step by step through planning, carrying out and writing up



Solids, liquids and gases

INTRODUCTION

Nearly all substances may be classified as solid, liquid or gas – the states of matter. In science these states are often shown in shorthand as (s), (l) and (g) after the formula or symbol. The differences between solids, liquids and gases can be explained using the idea that all substances are made up of extremely tiny particles. The particles in these three states are arranged differently and have different types of movement and different energies. In many cases, matter changes into different states quite easily. The names of many of these processes are in everyday use, such as melting and condensing. Using simple models of the particles in solids, liquids and gases can help to explain what happens when a substance changes state.

KNOWLEDGE CHECK

- ✓ Substances are classified as solid, liquid or gas.
- ✓ Solids, liquids and gases have different properties.
- ✓ All substances are made up of particles.

LEARNING OBJECTIVES

- ✓ State the distinguishing properties of solids, liquids and gases.
- ✓ Describe the structures of solids, liquids and gases in terms of particle separation, arrangement and motion.
- ✓ Describe changes of state in terms of melting, boiling, evaporating, freezing and condensing.
- ✓ Describe the effects of temperature and pressure on the volume of a gas.
- ✓ **SUPPLEMENT** Explain changes of state in terms of kinetic particle theory, including the interpretation of heating and cooling curves.
- ✓ **SUPPLEMENT** Explain, in terms of kinetic particle theory, the effects of temperature and pressure on the volume of a gas.
- ✓ Describe and explain diffusion in terms of kinetic particle theory.
- ✓ **SUPPLEMENT** Describe and explain the effect of relative molecular mass on the rate of diffusion of gases.

STRUCTURE AND PROPERTIES OF SOLIDS, LIQUIDS AND GASES

There are three states of matter shown in shorthand as (s), (l) and (g) after the formula or symbol of an element or compound. The symbols (s), (l) and (g) are called state symbols. The three states of matter each have different properties, depending on how strongly the particles are held together.

- Solids have a fixed volume and shape.
- Liquids have a fixed volume but no definite shape. They take up the shape of the container in which they are held.
- Gases have no fixed volume or shape. They spread out to fill whatever container or space they are in.

Substances don't always exist in the same state; depending on the physical conditions, they change from one state to another (interconvert). Some substances can exist in all three states in the natural world. A good example of this is water, as shown in Fig. 1.2.

QUESTIONS

1. Give the state symbol for a liquid.
2. Which is the only state of matter that has a fixed shape?
3. Describe the ways in which fine sand behaves like a liquid.

Why do solids, liquids and gases have different properties?

The behaviour of solids, liquids and gases can be explained if we think of all matter as being made up of very small particles that are in constant motion. This idea has been summarised in the particle theory.

In solids, the particles are held tightly together in a fixed position, so solids have a definite shape. However, the particles are vibrating about their fixed positions.

In liquids, the particles are held tightly together but can move around move around. Liquids have no definite shape and will take on the shape of the container they are in.

In gases, the particles are further apart and are constantly moving. Gas particles can spread apart to fill the container they are in.

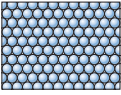
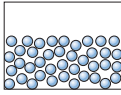
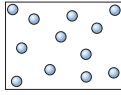
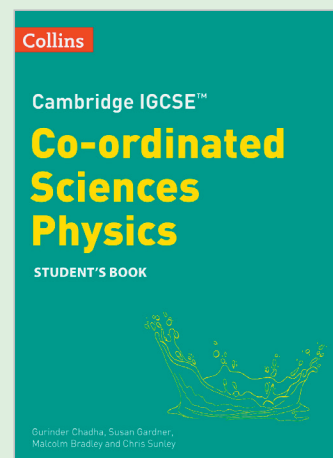
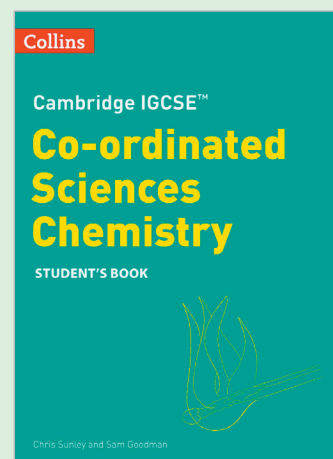
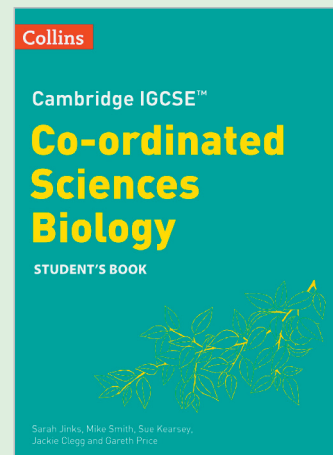




Fig. 1.3 Particles in a solid. **Fig. 1.4 Particles in a liquid.** **Fig. 1.5 Particles in a gas.**



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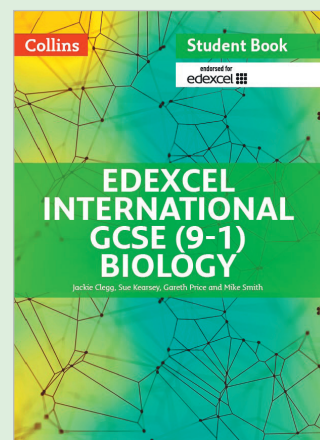
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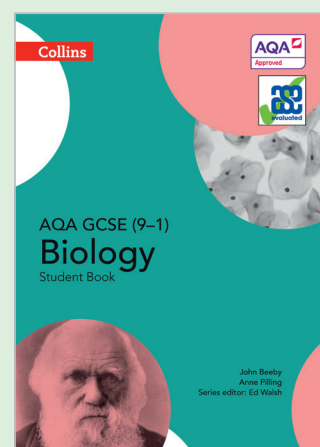
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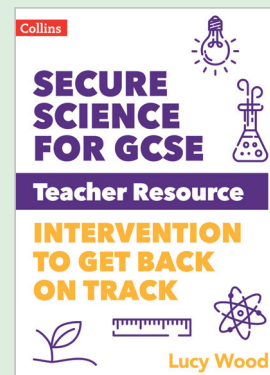
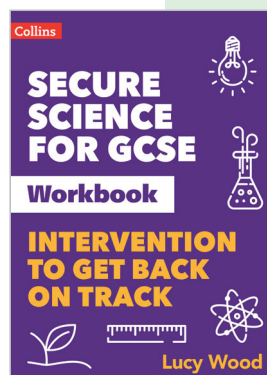
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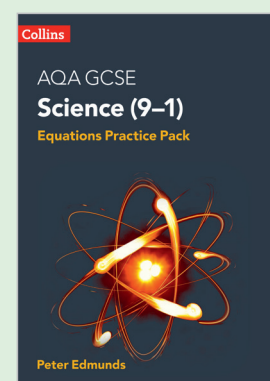
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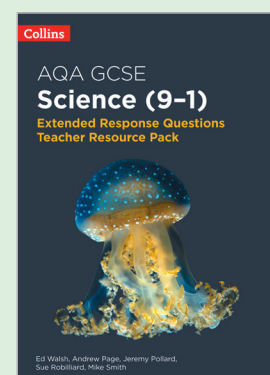
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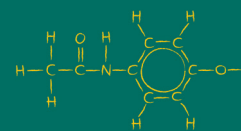


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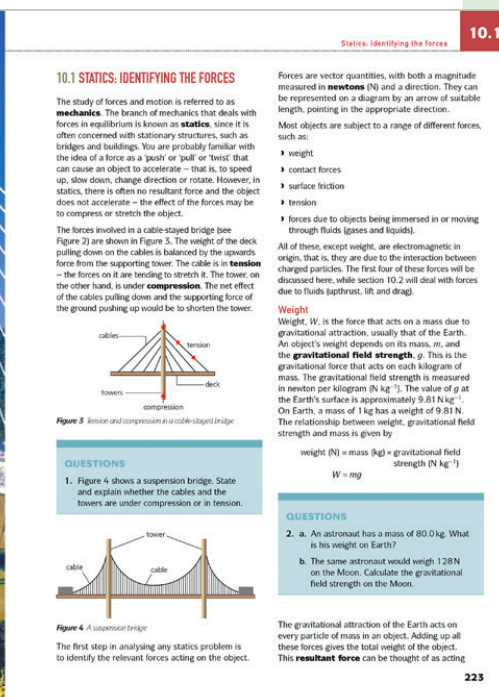
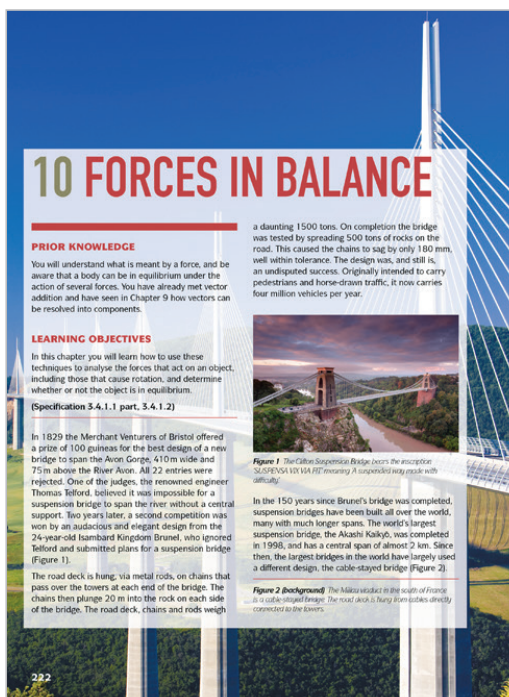
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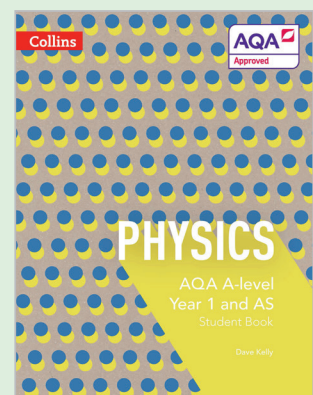
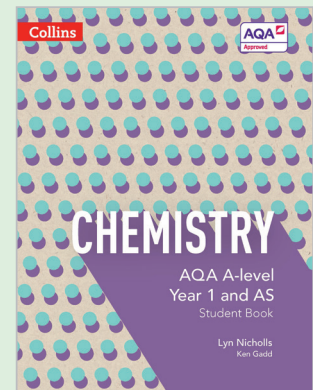
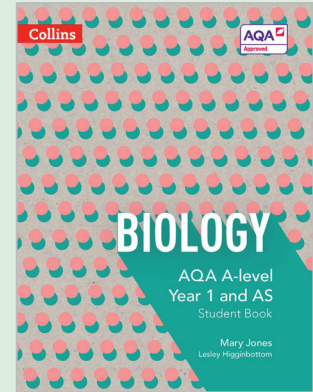
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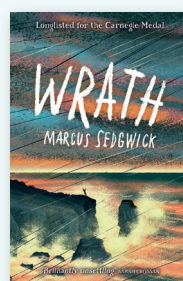
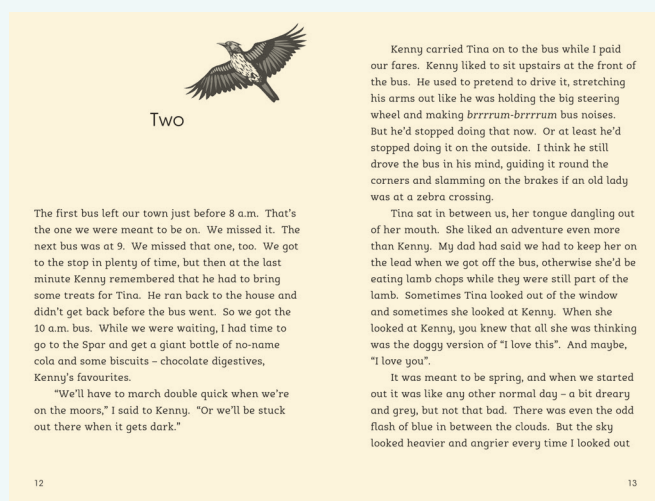
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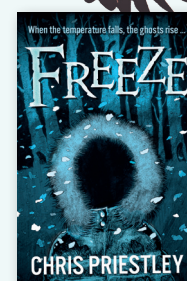
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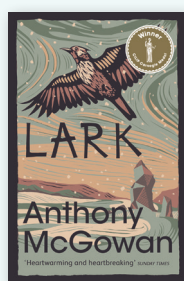
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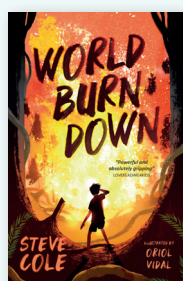
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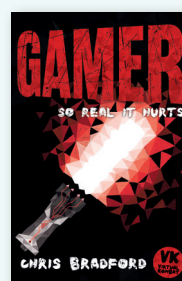
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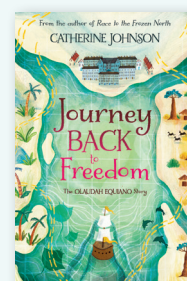
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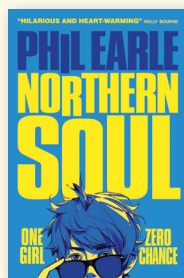
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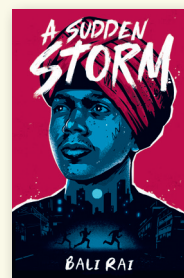
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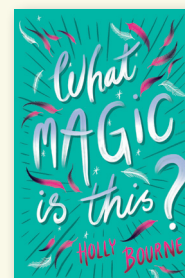
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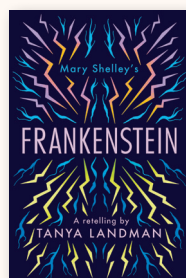
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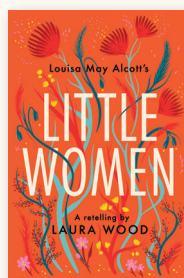
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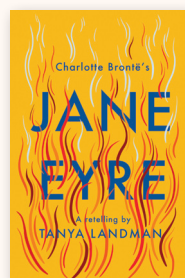
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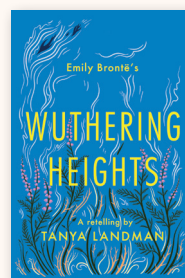
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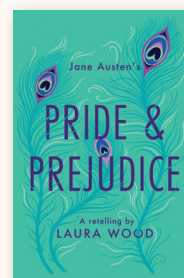
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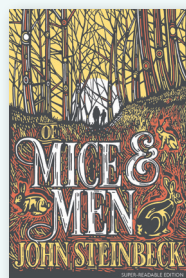


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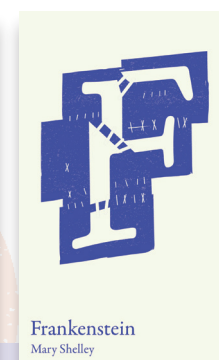
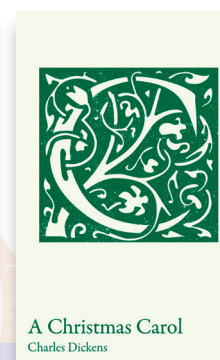
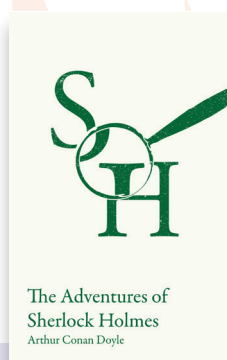
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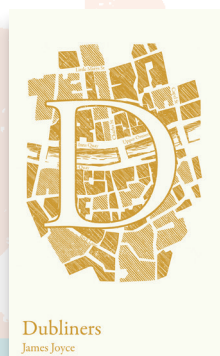
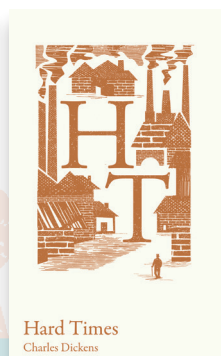
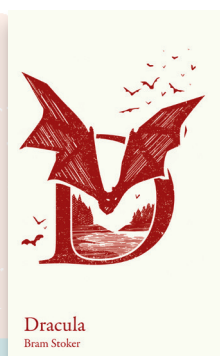
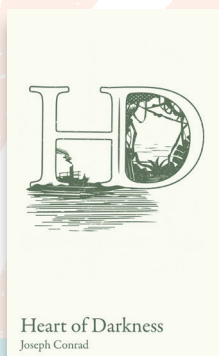
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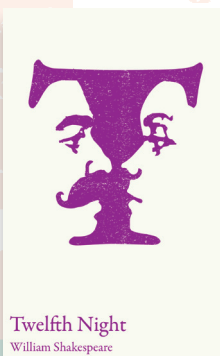
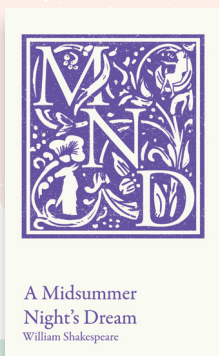
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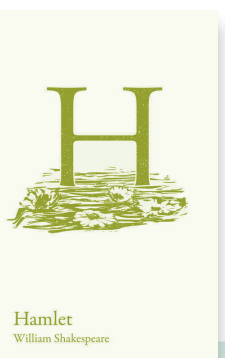
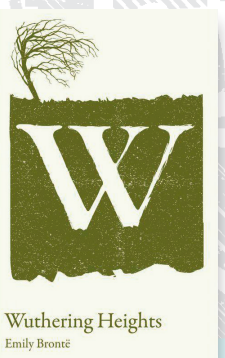
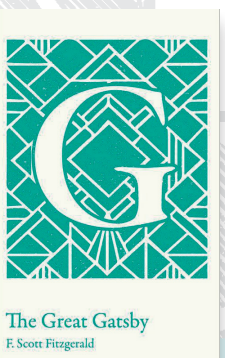
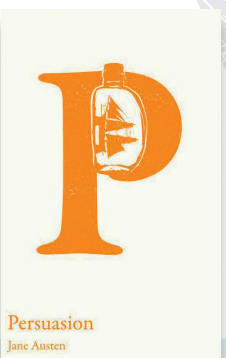
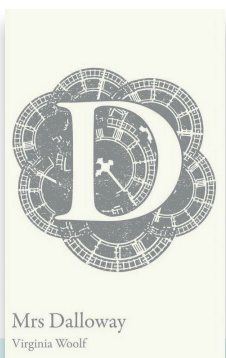
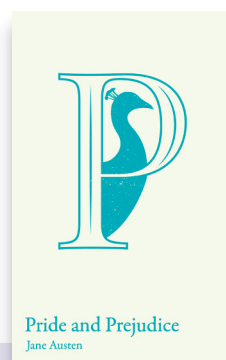
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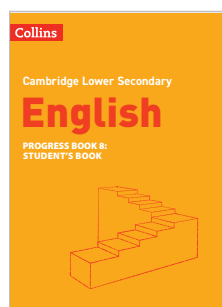
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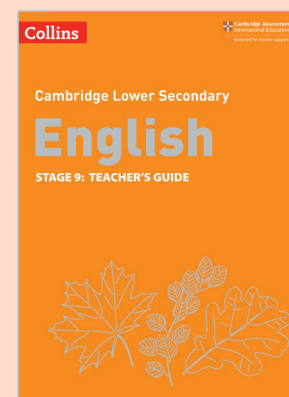
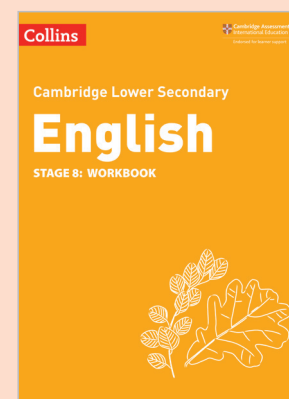
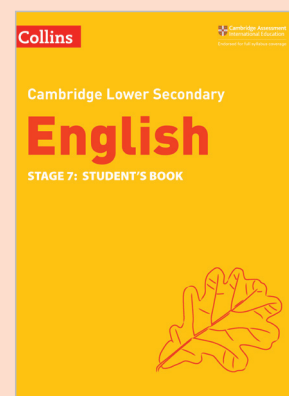
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New component

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Age 11–14



Cambridge Lower Secondary English as a Second Language (2nd Edition) (0876)

AUTHORS: Rebecca Adlard, Nick Coates, Anna Cowper, Anna Osborn and Andy Pozzoni

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WORKBOOKS

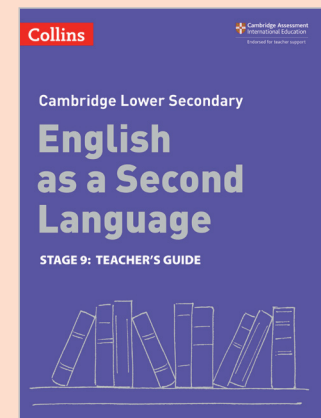
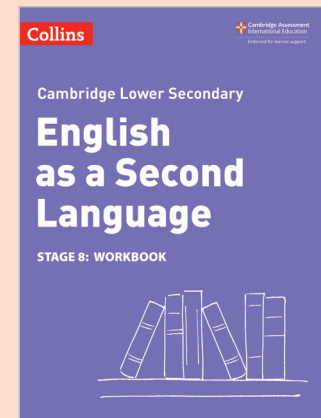
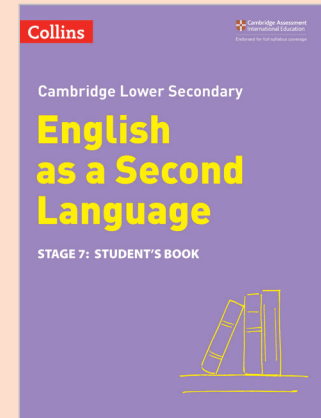
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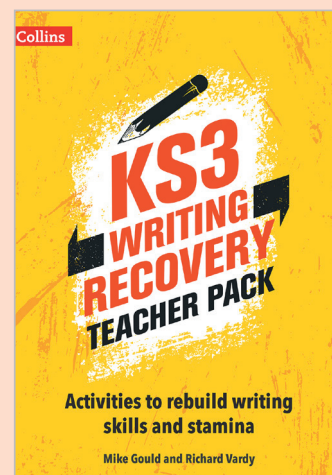
AUTHOR: Chris Curtis

Help every student become a confident reader with this systematic, evidence-based approach to developing reading skills in KS3 English. One photocopiable and editable teacher pack to assess reading progress and improve reading skills in KS3 English, to help close gaps to aid reading recovery.

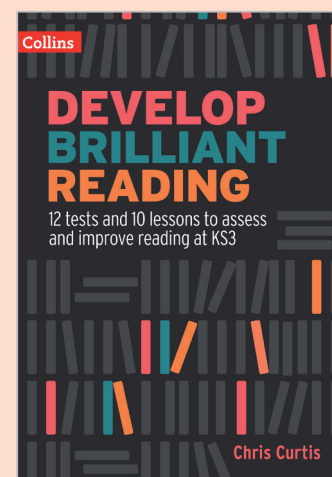
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KS3 Teacher Pack	978-0-00-85475-6	£100.00

Age
11–14



Age
11–14



Reimagine Key Stage 3 English

SERIES EDITOR: Jo Heathcote

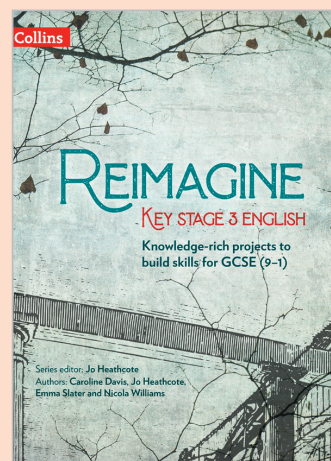
AUTHORS: Caroline Davis, Emma Slater, Jo Heathcote and Nicola Williams

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Age
11–14



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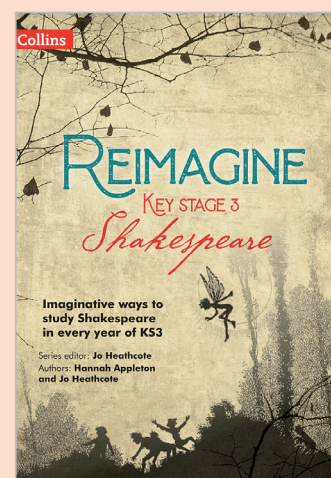
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AUTHORS: Hannah Appleton and Jo Heathcote

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Age
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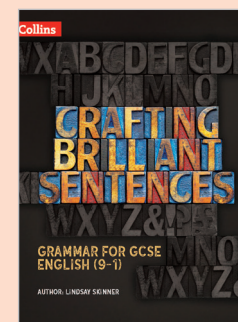
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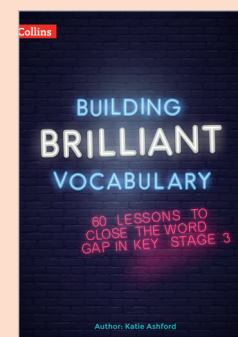
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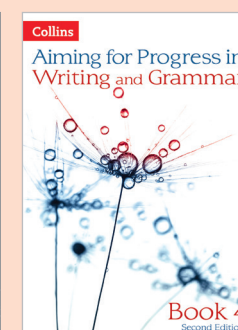
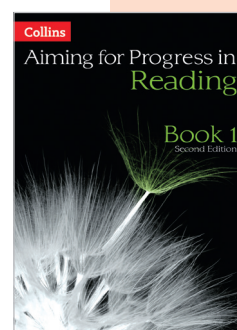
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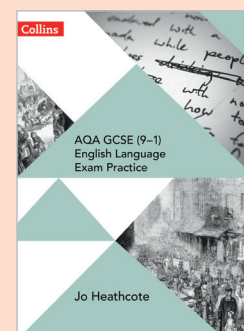
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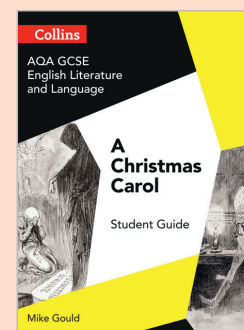
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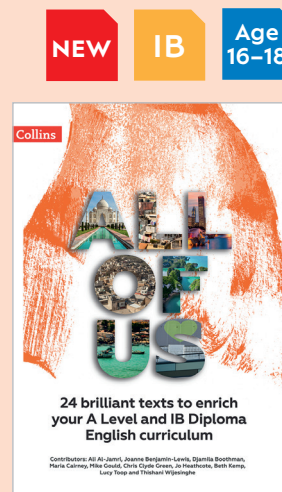
Enriching English: Curriculum With Soul

AUTHOR: Jo Heathcote

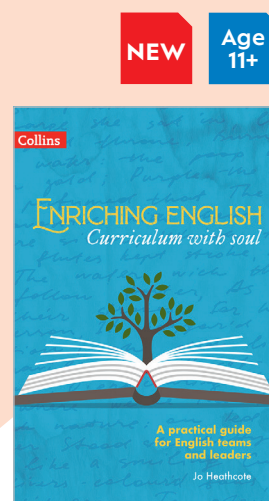
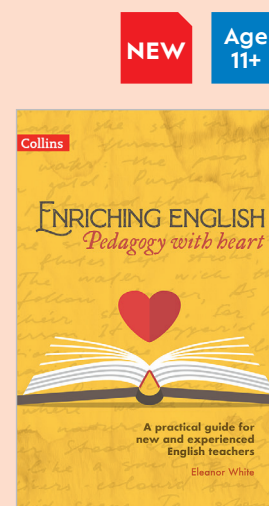
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Cambridge IGCSE™ English

(0500/0990/0524)

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AUTHORS: Claire Austin-Macrae, Keith Brindle, Julia Burchell, Nigel Carlisle, Steve Eddy, Joanna Fliski, Mike Gould, Ian Kirby, Elizabeth Walter and Robin Wilson

Show students how to progress with a clear structure that moves from building key reading, writing and technical skills to applying these skills to specific question types and coursework tasks.

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- Help students to measure their progress with *Check Your Progress* features whilst annotated responses show them how to improve
- Offer plenty of practice opportunities with end-of-chapter questions and two complete practice papers
- Build confidence in speaking and listening with clear guidance, activities and discussion tasks

WORKBOOK

- Set homework easily and offer extra support with a clear correspondence between the Workbook and Student's Book
- Offer practice of the key skills, covering teaching points in more depth and with more scaffolding
- Build students' writing stamina and fluency for all the writing forms and purposes with exam-style question tasks

TEACHER'S GUIDE

- Support students' progress with teaching sequences moving from building the key reading and writing skills to applying these skills to examinations and coursework tasks
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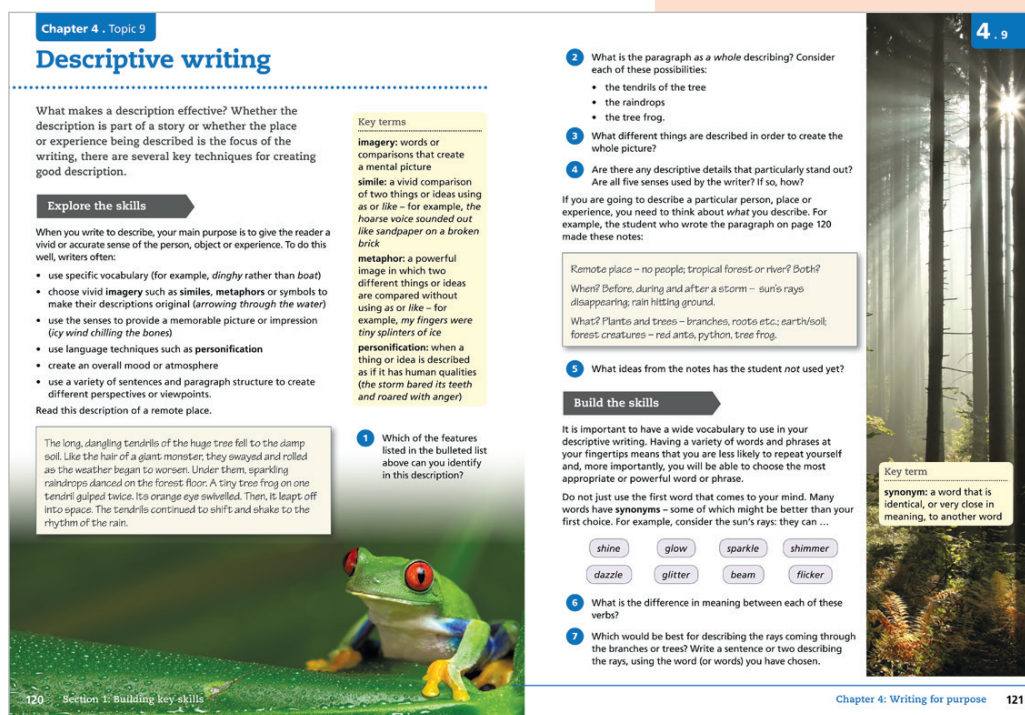
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Sample pages from the Student's Book

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Student's Book	978-0-00-826200-6	£25.99
Workbook	978-0-00-826202-0	£11.99
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Cambridge IGCSE™ Literature in English (0475/0992/0427/2010/0408)

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SERIES EDITOR: Anna Gregory

AUTHORS: Mike Gould, Chris Green, Anna Gregory, Kurt A. Johnson and Alexandra Melville

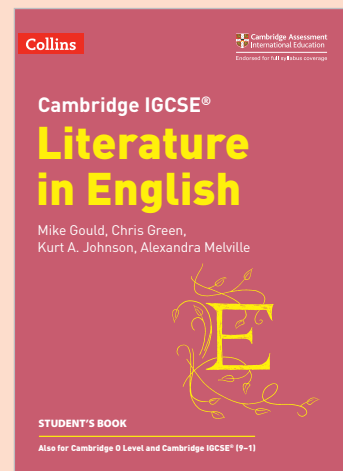
Introduce students to the fundamental concepts of literary study and provide support in applying them to poetry, prose and drama. This resource also supports the Cambridge O Level and the Cambridge IGCSE™ World Literature syllabus.

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- Help students progress by teaching the underlying skills and concepts before applying them in passage-based, discursive and unseen tasks
- Ensure students can measure their progress with *Check Your Progress* features, while annotated responses show them how to improve
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TEACHER'S GUIDE

- Follow the structure of the Student's Book, moving from building the key skills in comprehension, close analysis and interpretation to applying these skills to specific exam and coursework tasks
- Save time on planning and preparation with a two-year scheme of work and differentiated lesson plans, worksheets and PowerPoints for every two- or four-page section of the Student's Book
- Adapt the resources to classroom needs with printable PDFs and editable Word and PowerPoint files



These resources are endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2020.

Chapter 1 . Lesson 3

Introducing theme

What are themes and how can I identify them in texts?

Start thinking

In very simple terms, there are three ways to approach a text:

- The first is to explore what story it tells: what happens when, where and to whom.
- The second is to consider how it is told – for example, the writer's structural or language choices.
- The third is why it is told. Does the writer, or the text, have something more to say or show readers than a set of interesting events or vivid descriptions? What larger issues or experiences does the text make readers think about?

This third approach relates to the **themes** of the text – the ideas that arise or are explored by the writer through the what and the how. These are often expressed in abstract nouns or phrases such as 'Ambition', 'Conflict' or 'Growing up'.

Key terms

themes: key ideas running through a text

abstract: the opposite of concrete; something that cannot be seen, like an emotion

1 Here are the blurbs from two well-known stories/films. Can you identify the words or phrases from the blurbs that suggest what the themes are?

Two young lovers from rival families in Verona fall in love. Can they escape the violent conflict between their families, or the hand of Fate? Or will their hopes and dreams end in tragedy?

An actress and a jazz pianist in Los Angeles are unsure whether to follow their dreams and ambitions, or stay together for love. Whatever path they choose, someone will get hurt...

Chapter 1 . Lesson 3

Explore the skills

2 Think of any recent film or story that you have seen or read.

a) Briefly jot down the events: the *what*, *who*, *where* and *when*.

b) Then, look at some of these 'theme words'. Which, if any, fit the film/story you're thinking of? Can you think of others?

loneliness regret love loss family change
memory childhood poverty fate

Often, it is useful to describe themes in more specific ways.

For example:

How ambition can destroy a reputation

Conflict between old and young

Growing up in the 1960s

But how do you identify the core idea or theme?

Read the following verse from a poem about a successful farmer called Yusman Ali.

His life fell and broke like a brown jug on a stone
 In middle age his four sons drowned in one boat up a pleasant river.
 The wife's heart cracked and Yusman Ali was alone, alone, alone.
 Madness howled in his head. His green fields died.
 He burns the wild wood in his barren yard alone...

Ian Macdonald, from 'Yusman Ali, Charcoal Seller'

3 What are the bare facts of the story? Do they tell you anything? (For example, are they happy, sad, funny or weird?)

4 How does the language make you feel? Does it create a particular mood? Copy and complete the table below.

Word or phrase	Meaning	Mood or emotion suggested
'His life fell and broke like a brown jug on a stone'	His life as he knew it ended. His wife died or was heartbroken. Both were like ornaments that were broken and couldn't be mended.	Tragic – it is so sudden
And 'Wife's heart cracked...'		Sad – he loses everything
'alone, alone, alone...' and 'in his barren yard alone'		
'Madness howled...'		
'Green fields died...'		

Sample pages from the Student's Book

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Student's Book	978-0-00-826203-7	£25.99
Teacher's Guide	978-0-00-826204-4	£100.00

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45

Cambridge IGCSE™ English as a Second Language (0510/0511/0991)

AUTHORS: Susan Anstey, Alison Burch, Lucy Cooper, Jane Gould, Mike Gould, Karen Harper, Lucy Hobbs, Avril Kirkham, Shubha Koshy, Julie Moore, Sioban Parker, Lorna Pepper, Nicola Prentis, Celia Wigley, Emma Wilkinson

Provide engaging content, skills-building exercises and exam practice to help students achieve their full potential.

STUDENT'S BOOK

- Offer equal coverage of all four skills (reading, writing, listening and speaking)
- Showcase and discuss a rich variety of authentic reading texts and audio with a global, multicultural focus
- Provide plenty of skills-building activities and practice opportunities to help prepare for assessment

WORKBOOK

- Set homework quickly and easily with a write-in, full colour Workbook
- Provide students with further practice to consolidate and extend knowledge
- New synonyms practice section and speaking skills advice section included

TEACHER'S GUIDE

- Save time with comprehensive lesson plans, photocopiable worksheets, activities and ideas for differentiation and extension
- Guidance given on how to help students prepare for speaking tests and advice for online teaching

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Age
14–16

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English

as a Second Language

STUDENT'S BOOK



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7.3 Pollution – slow poison?

SPEAKING SKILLS IN FOCUS

In this section you will learn to:

- ✓ express your ideas clearly using the correct verb tenses
- ✓ respond clearly, accurately and effectively to others in conversation
- ✓ communicate your ideas clearly and confidently in a more formal talk.

GETTING STARTED

- 1 Think about the following questions in pairs. Make notes on any interesting ideas.
 - What are the sources of air, sea, water and land pollution around you?
 - What issues or problems does pollution cause in your daily life?
 - Who or what is responsible for this pollution?
 - Who can do something about it? What should be done about it?
 - What can you do about it?
- 2 Now quickly note your thoughts on pollution in your city or region. Don't worry about whether all the details are correct or not. If you have questions, note those down as well.

EXPLORING THE SKILLS

The sentences below are in the simple present tense (e.g. *leads, creates*) or the present continuous tense (e.g. *is shrinking, are becoming*). This is because they are referring to facts that are considered current or true over a long period of time.

- a) The burning of fossil fuels *leads* to serious air pollution and also creates more greenhouse gases in our environment. (simple present tense)
 - b) The level of water underground *is shrinking* in many parts of the world. (present continuous tense)
 - c) Our freshwater sources *are becoming* too polluted for fish and other species to survive. (present continuous tense)
- 3 In your pairs, tell each other three facts that you have recently learned in science or geography. Write down each other's facts. What tenses are you using?
 - 4 Tell each other three facts about what is happening in the room where you are at this moment. Write down each other's facts. What tenses are you using?



LANGUAGE BOOSTER

The first verb in every sentence *must* agree with the subject (the person or thing doing the action) of the sentence.

The **simple present tense** is used to describe routines, facts, likes and dislikes or attitudes and opinions.

The verb 'to play'		
Subject	Verb that agrees	Example
I/you/we/they	Verb with no 's' ending	I play, they play
he/she/it	Verb with 's' ending	he plays, she plays, it plays

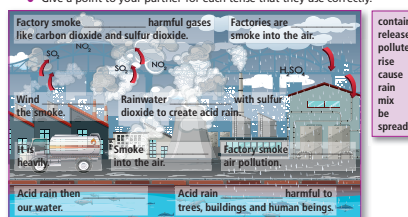
The verb 'to be'		
Subject	Verb that agrees	Example
I	An exception: 'am' is a special form of the verb 'to be' which only agrees with 'I'	I am
you/we/they	are	you are, we are, they are
he/she/it	is	he is, she is, it is

The **present continuous tense** is used to describe events as they are happening or that are still happening. It is usually constructed using the verb 'to be' and another verb with an '-ing' ending.

Subject	Part of 'to be' that agrees	Example
I	am	I am playing
you/we/they	are	you are playing, we are playing, they are playing
he/she/it	is	he is playing, she is playing

- 5 With your partner, play this explanation word game:

- Taking turns, use the verbs in the box and the labels on the diagram below to describe what is going on.
- Think about when you will use the simple present tense and when you will use the present continuous tense.
- Give a point to your partner for each tense that they use correctly.



Sample pages from the Student's Book

	ISBN	RRP
Student's Book	978-0-00-849309-7	£26.99
Workbook	978-0-00-849315-8	£9.99
Teacher's Guide	978-0-00-849312-7	£100.00

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AUTHORS: Rebecca Adlard, Lucy Norris and Tom Ottway

Build confidence in English with a carefully structured course that allows for reinforcement and progression at every stage. Develop practical language skills with accessible content planned around real-world topic-based units.

STUDENT'S BOOK

- Clear, colourful layout with topic-based units allow language learning and skills development to be taught in real-world contexts
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- Audio files provided for listening comprehension exercises and to help develop oral fluency

WORKBOOK

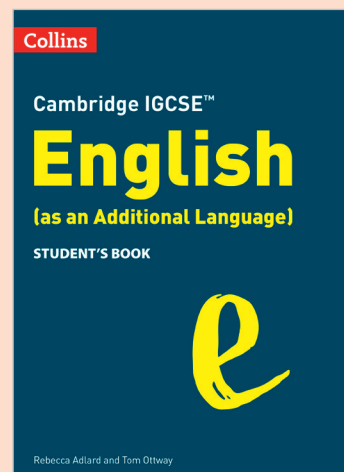
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- Differentiated activity suggestions meet the needs of less confident students as well as students who need an extra level of challenge

EB CI Age 14–16

English



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1.4 This is my home

1 Discuss. Do you live in a house or a flat? What's your favourite room in your home?

2 Listen and find the word. Copy the words into your notebook. Then listen again and number the parts of the house as you hear them.

3 Work with a partner. Say what you have and don't have in your home.

4 Ned's talking about his house. Read what he says. Choose the FOUR correct sentences from 1-7.

I'm very lucky because I have a lovely big house. On the first floor, there are four bedrooms and two bathrooms. The bedroom at the front of the house is very big and it has a balcony that looks out over the sea. I work from home, so I have a desk at home in my study on the ground floor next to the kitchen. On the ground floor, there's also the living room and a dining room. The living room is big, but the dining room is small. There's a great view of the garden from there. I don't have a car. I keep my bicycle in the hall.

5 Listen to Dahlia, Eddie and Leanne talking about their homes. Who lives: **1** in Scotland? **2** in Australia? **3** in Mexico?

6 Listen again. Copy and complete the table.

Name	Number of floors	Number of rooms in home	Favourite place in home	Garden
Dahlia				
Eddie				
Leanne				

7 Complete the sentences about your home.

1 I live in a ... in ...
2 My home is very ...
3 There are ... floors.
4 There are ... rooms. These are ...
5 The biggest room is ...
6 My favourite place in my home is ...
7 I don't have a ...

Grammar
Conjunctions 1
Conjunctions join two sentences together to make a longer sentence.
To add a reason for something use **so**.
I work from home **so** I have a desk at home.
To add contrasting information use **but**.
The living room is big, **but** the dining room is small.
More? → Grammar

Grammar
Conjunctions 2
To give an explanation for something, or to say why, use **because**.
It's my favourite room **because** it has great views over the city.
To join two sentences and give more information use **and**.
It's my favourite place **because** it has lots of flowers **and** it's very beautiful.
More? → Grammar

30 thirty

thirty-one 31

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AUTHOR: Beth Kemp

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- Refresh students' understanding of key concepts such as audience, purpose and form, and of elements of language including sentences and clauses
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English Language

STUDENT'S BOOK

Author: Beth Kemp
Series consultants: Lisa Small and Tony Fleming

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Section B: Developing key skills

Chapter 3 Key analytical skills: Approaching texts linguistically

3.1 Approaching texts in their context

How does context affect writers' and speakers' choice of language? What concepts are used to discuss context and language?

Context as spatial

The most obvious definition of context is spatial – it is about physical location. In this sense, context affects the language we use in everyday life, not just in formal or professional writing. For example, most people make slightly different language choices when they are speaking at work than they do when speaking at home or in a social context.

Activity 1

What differences are there between how you speak in class and how you speak with your friends? Try to identify ways in which your speech is broadly different (e.g. in structure), as well as individual words and phrases that might be specific to each context.

Key terms

dialect: a regionally specific non-standard variety of language, including accent, grammar and word variations from the standard variety (e.g. I done it)
sociolect: a non-standard variety of language spoken by a particular social group
accent: non-standard and regionally specific pronunciation features of language
ellipsis: the omission of words or phrases
elision: the omission of sounds or syllables

Other features of spatial context affect how people use language, too, such as whether or how well they know the person they are speaking to. People are more comfortable making certain language choices with those that they know well – for example:

- informal word choices such as slang, **dialect** or **sociolect**
 - **ellipsis** (missing words out) e.g. 'You ok?' instead of 'Are you ok?'
 - features of informal pronunciation such as **accent** or **elision** (e.g. 'in' that').
- Note that 'dialect' is a term used by linguists to mean a variety of language, but we can also talk about 'accent' and 'dialect' as separate features of language. Accent refers to the way sounds are pronounced differently from the standard form, while dialect refers to differences in the words and grammar used.

Context in terms of audience, purpose and form

Context is a combination of factors that exist outside the text, but which inform a text and might therefore inform your assessment of it. As such, it is important to consider context in the early stage of any text analysis.

Context = location + audience + purpose + form + mode

For more information on audience, purpose and form, see Chapter 2.

Activity 2

Copy and complete the following table to identify the audience and purpose of each of these texts.

Text	Audience	Purpose
a broadsheet newspaper article about a new trend in gardening	readers of that newspaper interested in gardening	to inform and entertain
a highly illustrated book about the life of an actor or rock star		
a leaflet found in a doctor's surgery about reducing the risk of heart disease	people at risk of heart disease	
a conversation between friends to plan a holiday trip		transactional (to get something done)
a young-adult fantasy novel		
a piece describing a trip to Egypt, published on a travel blog		
a scripted speech introducing a documentary about the wildlife of the Serengeti		
a review of a hotel left on a travel website		

As well as audience and purpose, the form of a text is also an important factor in its context. This is not just the case in written texts; spoken exchanges such as a chat with friends or an interaction with a bus driver also have specific forms. At a broad level, spoken texts can be described as **transactional** or **interactional**.

- Transactional conversations are about getting things done – whether that is buying a bus ticket, arranging where to meet someone or planning what to have for dinner.
- Interactional conversations can cover a far broader range of topics (personal, political, ideological, and so on) but ultimately the point of an interactional conversation is social – to get to know someone better or to express a relationship. Some linguists have compared interactional conversation to animals' grooming behaviour.

In reality, most conversations are a mix of transactional and interactional, so you will probably identify elements of both types in a transcript.

Look at Text 1 below, a transcription of a conversation about homework between a mother (who is a teacher) and her 14-year-old daughter. Note the conventions of a transcription – it does not use standard punctuation or capital letters and instead shows pauses timed in seconds. In effect, micropauses (less than half a second) and pauses are like punctuation. A transcription aims to record spoken language as precisely as possible, without interference from the written form. For this reason, it is not edited (as written language usually would be) to 'tidy up' repeated words or take out **fillers** like 'um' and 'er', or to add capitals and punctuation, which are ways in which we organise written language.

Key terms

transactional: describing a conversation which has a clearly defined purpose or function
interactional: describing a conversation whose purpose is entirely social
fillers: a word used to avoid pausing too long or frequently

Sample pages from the Student's Book

ISBN RRP
Student's Book 978-0-00-828760-3 £30.00

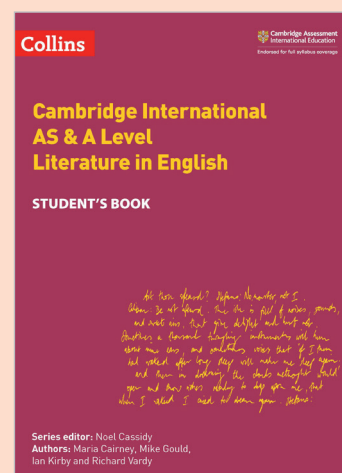
SERIES EDITOR: Noel Cassidy

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- Develop effective writing throughout with dedicated activities and exemplar student answers to model different ways of responding to texts
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- Show students how to apply the fundamental skills to write about the three major forms of poetry, prose and drama, and to respond to unseen texts
- Revisit ideas at a higher level to challenge the most able students with *Thinking More Deeply* sections
- Allow students to explore different writers' choices and their effects with international texts from a variety of periods and cultures
- Clearly organised into practical sequences of learning that can be used as lessons or series of lessons, with a focus on activity and modelling
- Free teacher resources available online, including editable medium-term plans summarising the coverage of each unit and chapter



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3.3 Exploring poetic form, genre and structure

Big question

- How do poets use form, genre and structure to emphasise and communicate their ideas?

SONNETS

Task

There are many different forms of poetry, from **odes** and **ballads**, through **elegies** and **lyric poems**, to short verses such as **haikus**. The shape and structure of these forms often contribute to the way in which the poet conveys their concerns and ideas.

One of the most popular **poetic forms**, appearing throughout literature in English, is the **sonnet**. The sonnet originated in Italy and Italian sonnets, made famous by Francesco Petrarch (1304–74), were structured in two parts, like an argument: an **octave** (which set up a problem or a proposition, using an *abbaabba* rhyme scheme) and a **sestet** (which provided resolution, with either a *cddcd* or a *cdecde* rhyme scheme).

English writers, including Edmund Spenser (1552–99), began to adapt the form, using three **quatrains** and a **couplet**; recurring rhymes were used to link and develop ideas throughout the sonnet (such as *abab, bcb, cdcd, ee*), and a **volta** or ‘turn’ was added at line 9 to develop or twist its meaning.

When Shakespeare popularised the English sonnet in the late 1500s, he used a simpler alternating rhyme scheme (abab, cdcd, efef, gg) and placed his volta at line 13.

Task

2. a) Look back at Shakespeare's 'Sonnet 2' on page 146. In what way is the poem about love?
- b) Identify where the volta alters the focus of the poem. What is the new twist of meaning?
- c) As well as a sonnet's specific use of metre and rhyme, its poetic form can be used to communicate the poet's concerns. With only 14, relatively short, condensed lines, the sonnet's form can add to the intensity of feeling in the poem. What intense feelings or ideas can you see in 'Sonnet 2'? Can you link the progression of these ideas and feelings to the form of the poem?



Edmund Spenser (1552-99)

Exploring poetic form, genre and structure

Writing about the form of a poem can be difficult. It is easy to describe what a poem looks like and make vague references to aspects of form, but more challenging to provide a precise interpretation of how the form contributes to the meaning of the poem.

Task

3. Read the example of a student's work below exploring the effect of poetic form in 'Sonnet 2'.
- What makes this analysis successful?
 - How does it link the poem's concerns to its form?
 - How does it use specific terminology when exploring form?
- The tight framework of the sonnet form provides a framework for the development of Shakespeare's ideas. Shakespeare uses the sonnet's rhyme structure to provide shifts in his thought. At line 9, as a new quatrain begins, the focus on ageing and ugliness shifts to a focus on the suggestion that, because of this, the lover should consider a future marriage in order to ensure the continuity of his lineage, while closing rhyme couplet provides a further development in the progression of ideas, but with the volta's anticipated 'Twice' The effect is to highlight and emphasise with the recurring rhyme the persuasion to have children, by juxtaposing the joys of having a child with the threat of being 'old' and 'old'.

Wider reading

Having explored a Shakespearean sonnet, you could also read a Spenserian sonnet (for example, 'Ice and Fire' by Edmund Spenser) and a Petrarchan sonnet (such as 'Sonnet 43' by Elizabeth Barrett Browning).

Thinking more deeply: **experimenting with the sonnet form**

Although there are different forms of poetry that follow particular rules, some poets deliberately break or experiment with rules or decide not to follow formal rules at all. Some poems are written in **blank verse**, with a regular rhythm but no rhyme scheme, while some poets avoid rules altogether and write in **free verse**. An early example of a poet experimenting with the rules of form is Gerard Manley Hopkins's sonnet, "The Windhover," which conveys his enjoyment of watching a falcon in flight.

Task

- subject matter
- rhyme
- rhythm
- metre.

Key terms

blank verse: a poem written in a regular metre (usually iambic pentameter) but without rhyme

free verse: an open form of poetry that doesn't use a regular metre or rhyme scheme

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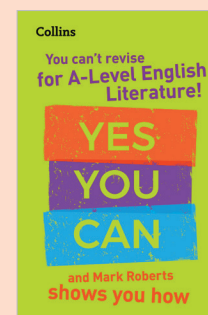
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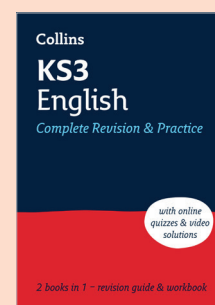
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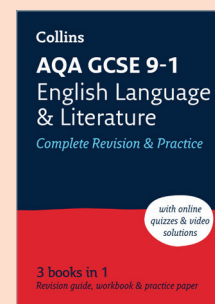
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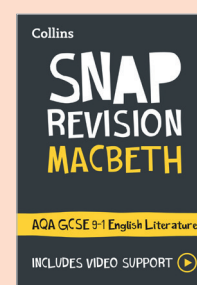
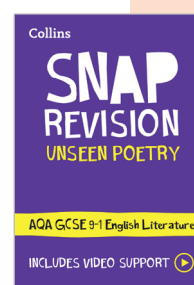


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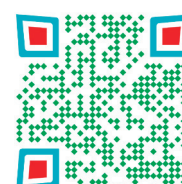
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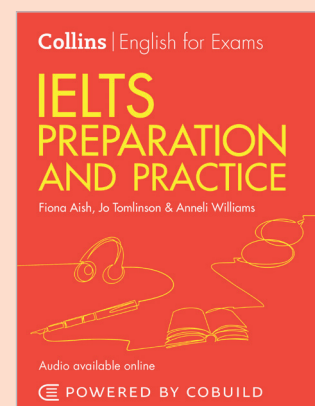
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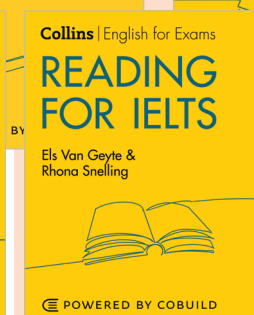
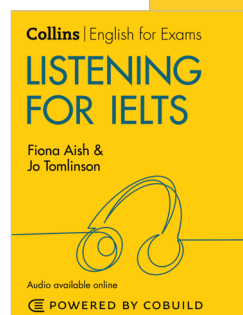
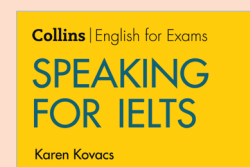
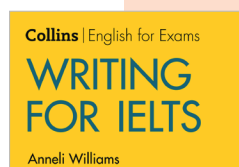
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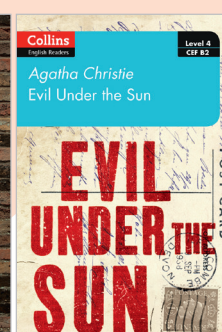
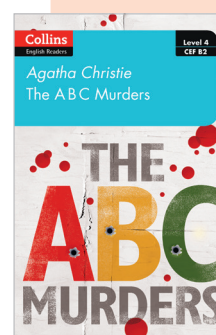
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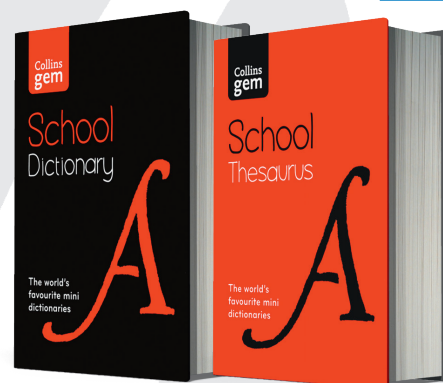
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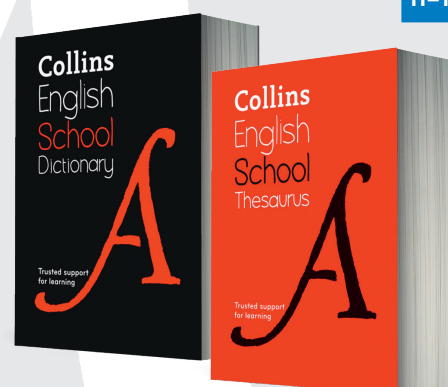
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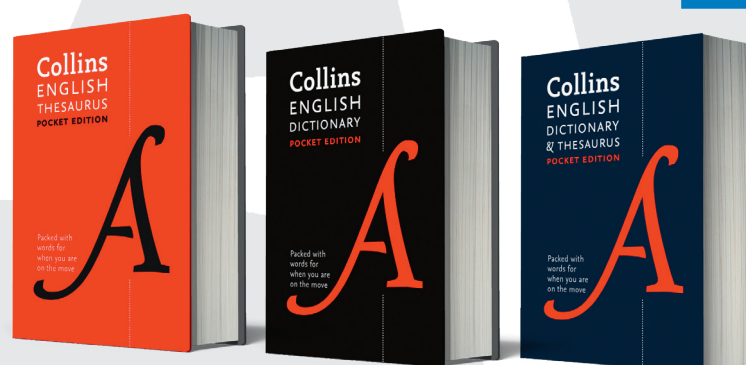


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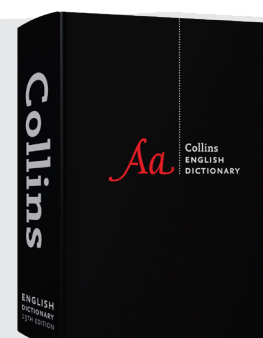
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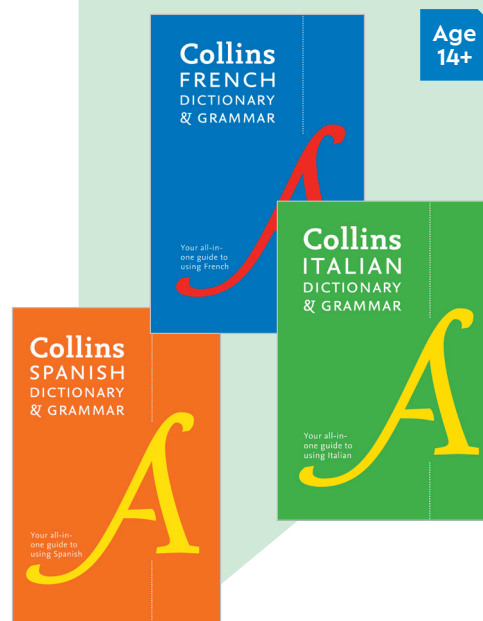
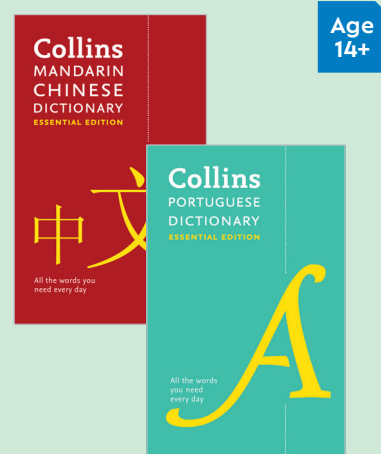
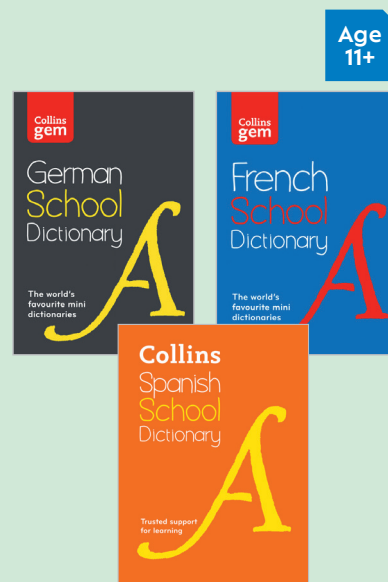
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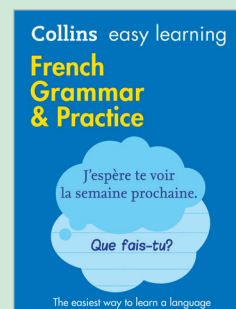
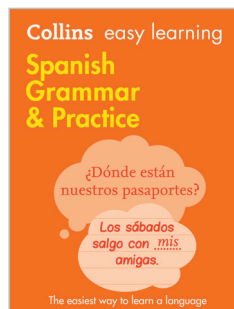


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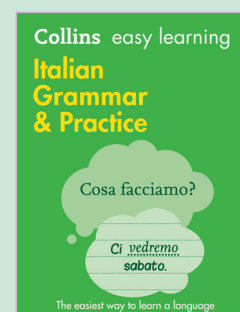
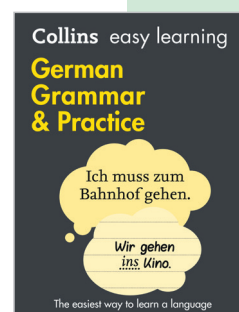
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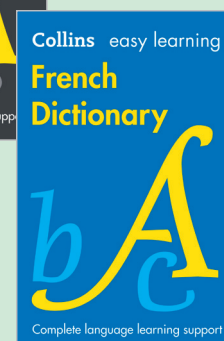
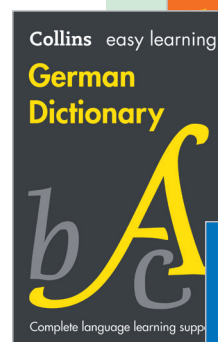
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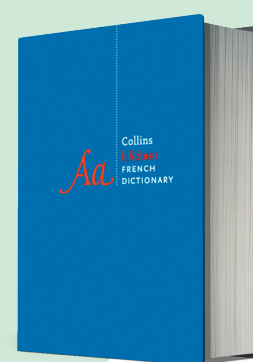
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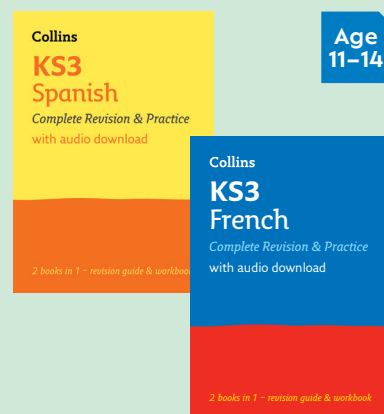
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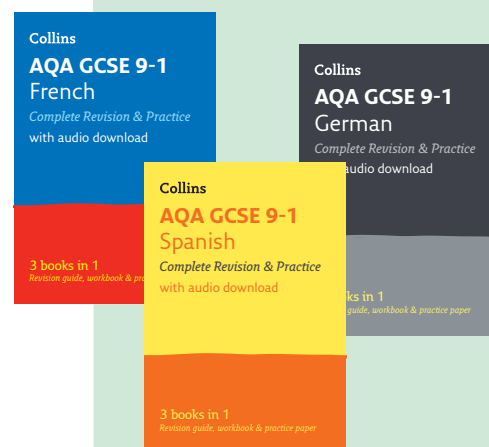
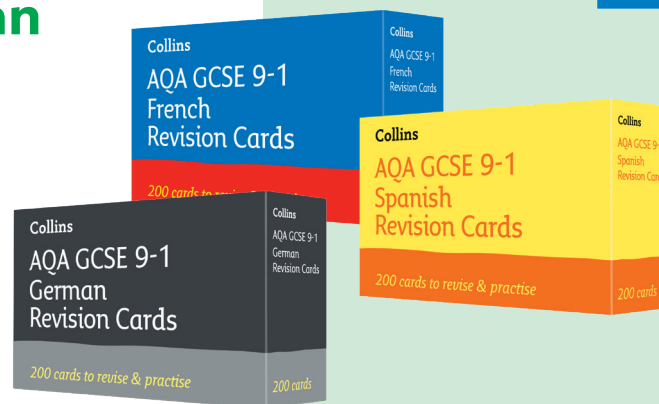
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Modern Languages

Age 11–14



Age 14–16



Mission: français

EB

Age
11–14

EDITOR: Linzy Dickinson

AUTHORS: Marie-Thérèse Bougard, Liz Fotheringham, Oliver Gray,
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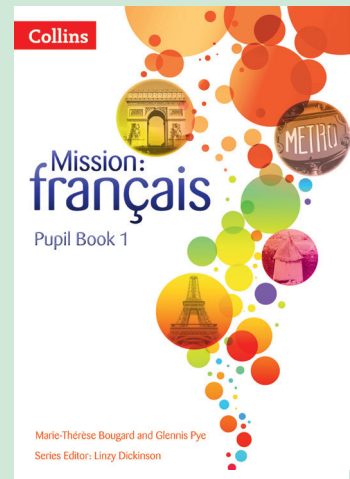
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2 Topic 1 Les stars de l'histoire Module 2 Topic 1

Objectifs • Say dates
• Ask and answer different types of question

Langue et grammaire
Using *est-ce que* to form questions
You can use the structure *est-ce que* to form a number of different questions. Use a question word in front of it, like this:
Où est-ce que tu es allé? Where did you go?
Quand est-ce que tu es allé? When did you go?
Pourquoi est-ce que tu es allé? Why did you go?
Qui est-ce que tu préfères? Who do you prefer?

Another very useful question you can use is: *Qu'est-ce qui s'est passé?* What happened?
Saying dates
Remember that the usual way of saying a year in French is different from the way it is said in English:
1964 mille neuf cent soixante-quatre
2002 deux mille deux

Écoute. Associe les noms et les années.
1804 1643 1789 1793 1810
Manon Félix Abdou Lucas Thomas Justine

À deux. Discutez: qui est-ce dans les images? Notez vos opinions.
Écoute et vérifie tes réponses.
In pairs. Discuss who you think each picture is of. Note down your opinions. Listen and check your answers.

Joséphine Bonaparte Jeanne d'Arc Marie-Antoinette
Napoléon Bonaparte Louis XVI Louis XIV

1 Copie le tableau chronologique, écoute et associe les noms et les dates.
Attention – dans un cas, la réponse n'est pas un personnage.
Copy the timeline, listen and match the names and dates.
Watch out – one of the answers is not a person.

1429 1643 1789 1793 1804 1810
? ? ? ? ? ?

2 Remplis les blancs avec les réponses de l'exercice 3 et un verbe de la liste.
Écoute et vérifie tes réponses.
Fill in the blanks with the answers from exercise 3 and a verb from the list. Listen and check your answers.

est devenu sont morts a gagné
a divorcé est devenu a commencé

a En 1429 Jeanne d'Arc a gagné une bataille.
b En 1643 _____ roi de la France.
c En 1789 _____
d En 1793 _____ et _____
e En 1804 _____ empereur de la France.
f En 1810 _____ de son mari.

3 À deux. Posez des questions et répondez.
In pairs. Ask and answer questions to quiz each other about the dates you have learned about here.
Example
A Qu'est-ce qui s'est passé en 1429?
B En 1429 Jeanne d'Arc a gagné une bataille.

4 En petits groupes, faites des recherches et inventez un quiz historique.
In small groups, carry out some research and invent a history quiz.

5 a Associe chaque paragraphe avec un temps.
Match each paragraph with a tense.
b Écris en anglais un résumé du dernier paragraphe.
Write a summary in English of the last paragraph.

present tense imperfect tense perfect tense

Vocabulaire
libérer to liberate
attaquer to attack
le tableau chronologique timeline
le commencement beginning
le roi king
le prisonnier prisoner
l'égalité (f) equality
l'autorité (f) authority
le symbole symbol
les impôts taxes
la bataille battle
le pauvre poor
(et) pourtant (and) yet
au moment de at the time of

Les mots référence
le peuple the people
(of a country)
la manifestation a demonstration
le/la manifestant(e) a demonstrator
vivre dans le luxe to live in luxury
mourir de faim to die of hunger

Voie express
Dates can be challenging to express in French and you need to be able to do this accurately. If you are confident at this, research one of the historical events mentioned in exercise 3. Write a short paragraph about what happened, then create some questions using *est-ce que*.

La Révolution française
Au moment de la Révolution française le peuple français n'était pas du tout content. La majorité de la population était très pauvre et mourait de faim. Et pourtant les gens devaient payer beaucoup d'impôts au roi et aux nobles qui vivaient dans le grand luxe. Le peuple voulait plus d'égalité.

La fête nationale du 14 juillet
Chaque année pour marquer ce moment important dans l'histoire de la France il y a des célébrations partout – non seulement en France mais dans beaucoup de pays francophones.

La prise de la Bastille
Le 14 juillet 1793 il y a eu une manifestation à Paris. Les manifestants sont allés à la Bastille, une grande prison et un symbole de l'autorité du roi. Ils ont attaqué la prison. Ils ont libéré les prisonniers et la Bastille a commencé. Ce moment a été le commencement de la fin pour la monarchie française.

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(0520/7156)

AUTHORS: Séverine Capjon, Stuart Glover, Oliver Gray, Amandine Moores and Robert Pike

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WORKBOOK

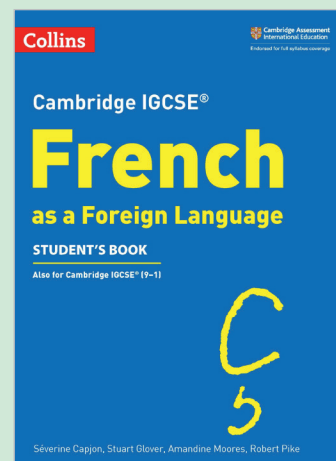
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- Consolidate and reinforce language learning, including additional writing and speaking practice in exam-style activities

TEACHER'S GUIDE

- Prepare, plan and manage lessons effectively with clear and concise notes for all units
- Gain inspiration from a useful guide on how to work with mixed-ability classes, with differentiated support and activity suggestions throughout
- Use the Introductory unit as a diagnostic tool at the start of the course to assess knowledge levels

EB CI Age 14–16

Modern Languages



These resources are endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2021.

Le monde francophone

La musique et la danse à l'île Maurice

La musique est un mélange de ses origines africaines, des accents de salsa latino-américaine et de calypso des Caraïbes. Pour la danse, on fait glisser les pieds sur le sol sans jamais les lever. C'est le séga, la forme artistique la plus répandue de l'île. C'est une musique et danse originale des esclaves africains et sa simplicité trouve son origine dans le fait que le sable empêchait de faire des pas plus sophistiqués.

Les musiciens jouent des instruments hors norme. Par exemple, la maravane est constituée de cannes à sucre alignées. On l'agit pour accompagner le chanteur et les autres instruments comme la ravane, une espèce de tambour recouvert d'une peau de chèvre. Le triangle est aussi omniprésent. À part le séga, il y a aussi des musiques et danses traditionnelles qui sont arrivées avec les immigrants chinois et indiens il y a très longtemps. La danse classique indienne, par exemple, est raffinée, élégante et accompagnée du sitar et du tabla. On y trouve également les danses traditionnelles chinoises dont les plus connues sont la danse du dragon et la danse du lion. La musique occidentale tient aussi une grande place dans la culture mauricienne. Les musiques populaires comme le rap, le hip-hop et le rock sont appréciées, tandis qu'il y a aussi un grand enthousiasme pour la musique des années 1960 et 1970. Elvis Presley y est très populaire ! Les liens existent toujours avec la culture française : la musique et les artistes français sont connus et bien appréciés.

glisser – to glide
recouvert(e) – covered
raffiné(e) – refined
tenir une grande place dans...
... to be an important part of...

Les « Mamas » en forme !

Soit sous un arbre, soit dans une cabane, les hommes se réunissent au nakamal après le travail. Ils y boivent du kava, une infusion amère aux propriétés relaxantes et discutent des affaires locales, politiques et familiales. Le chef du village y exerce ses talents de médiation et y rend jugement. Traditionnellement, les femmes restent à la maison, il y a tant à faire ! Les femmes et les enfants ne sont pas permis au nakamal, élément essentiel de la culture au Vanuatu. Mais le monde change. Ces dernières années, le volleyball de plage a fait du chemin au Vanuatu. Miller Pata et Linline Matsaatu ont participé à des compétitions internationales. Et au niveau local, le volleyball de plage offre une possibilité pour ces femmes, exclues du nakamal !

Il est clair que le sport fait du progrès au Vanuatu grâce à des initiatives. C'est un pays où le diabète et les maladies cardiaques sont responsables de 70% des décès. Mais pour beaucoup de femmes de l'île, ce sport offre un moyen de rester en forme, de se socialiser et de se soutenir les unes les autres.

Les femmes du village d'Eratrap, sur l'île d'Efaté au Vanuatu, jouent plusieurs fois par semaine malgré la chaleur. Ici, parmi les chiens et les enfants, les lignes sont marquées par des sandaïles et un filet est attaché entre deux jeunes arbres. Mais ces « Mamas », comme on les appelle, savent que c'est un privilège que peu de femmes ont eu avant elles. La culture traditionnelle a longtemps mal vu les femmes pratiquant un sport donc c'est un changement historique.

L'une des joueuses s'appelle Ibae et elle a joué pour la première fois à l'âge de 52 ans. Elle explique que, malgré le travail qu'il reste à faire à la maison, ces nouveaux moments d'exercice et d'interaction sociale sont précieux. Les avantages sociaux positifs que le volleyball peut apporter à la communauté sont clairs et tout le monde prospère.

se réunir – to gather
femmes – women
un/des décès – death(s)
un filet – a net

Connexions
Pourquoi est-ce que les passe-temps sont importants ?

1 Trouvez l'équivalent français dans le texte.

1 a mix	3 prevented	5 refinement	7 while
2 widespread	4 unusual	6 western	8 links

2 Relisez. C'est vrai (V) ou faux (F) ?

- Le séga est une danse et une musique.
- On danse toujours le séga sur le sable.
- La maravane est un instrument de musique fabriqué avec une peau de chèvre.
- La danse indienne est devenue populaire très récemment.
- Les musiques européenne et américaine sont populaires à l'île Maurice.
- La musique française n'est plus populaire à l'île Maurice.

Recherche
Quels chanteurs français sont populaires à l'île Maurice ?

3 Lisez et reliez les mots aux définitions.

1 Nakamal	a une boisson traditionnelle
2 Efaté	b une joueuse de volleyball de plage professionnelle
3 Miller Pata	c un village au Vanuatu
4 Mamas	d un groupe de femmes qui font du sport ensemble
5 kava	e une île
6 Ibae	f un endroit où les hommes se réunissent
7 Eratrap	g une amatrice de volleyball de plage

4 Répondez aux questions.

- Qu'est-ce que des femmes ont commencé à faire à Eratrap ?
- Pourquoi est-ce que c'est étonnant ?
- Pourquoi les femmes ne vont-elles pas au Nakamal ?
- Pourquoi est-ce qu'on appelle ce groupe de femmes les « Mamas » ?
- Qu'est-ce qu'Ibae décrit comme « précieux » ?
- Pourquoi est-ce que le sport est important pour les gens au Vanuatu ?

Pareil...
Comment la culture et le sport sont-ils différents entre les pays francophones ? Choisissez deux pays francophones et comparez-les.
mais différent

Sample pages from the Student's Book

	ISBN	RRP
Student's Book	978-0-00-830034-0	£25.99
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¡A explorar!

Secondary Spanish for the Caribbean

AUTHORS: Samantha Broom, Louise Fonceca, Keiba John, Chimene Moonsammy, Diana Carolina Neva Prieto, Clare Shephard, Tracy Traynor and Candida Williams

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- With a highly-illustrated lively design, clear layout and accessible features
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- Audio files to support listening activities are available online through the Collins website

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Age
11+

1 ¡ESPAÑOL PARA todos!

- Discover what Spanish I already know
- Say where Spanish is spoken
- Introduce myself

1.1 ¿Quién habla español? ¡Yo!

1 Escucha, busca y repite.
Listen, find and repeat.

animal
electrónico
foto
policia
insecto
correcto
persona

2 Tómate con tu compañero/a.
Take turns with your partner.

¿Plástico? Plástico!

3 Escucha y lee. ¿Cómo se llaman? (1-2)
Listen and read. What are their names?

¡Hola!
¡Hola!
Yo soy Aurelia. ¿Cómo te llamas?
Me llamo Paula.

4 Habla con tu compañero/a.
Talk to your partner.

¡Hola! ¿Cómo te llamas?
Me llamo ... ¡Hasta mañana!

5 Escribe una conversación con tu compañero/a y practícala.
Write a conversation with your partner and practise it.

- Greet each other
- Ask each other's names
- Say goodbye and see you tomorrow

6 Escribe las palabras que faltan.
Write the missing words.

me hasta soy
llamo hasta adiós soy
nombre

1 nombre

¡Hola, chicos! Soy Mari. Bueno, mi (1) _____ es María del Carmen Pérez Blanco pero me (2) _____ Mari.
¡Hola, Mari! Yo (3) _____ Alex y esta es Beatriz.
¡Hola, Mari! (4) _____ llamo Beatriz pero mis amigos me llaman 'Bibi'. Es mi apodo. (5) _____ mañana, Mari!
(6) _____!

7 Escucha y empareja los nombres con los apodos.
Listen and match the names and nicknames.

1 Francisco a Chus
2 Soledad b Paco
3 Pedro c Loli
4 Dolores d Nacho
5 María Jesús e Rubia
6 Ignacio f no nickname

8 Escucha y busca.
Listen and find.

Venezuela Colombia Costa Rica Panamá
Nicaragua Guatemala Honduras Cuba
La República Dominicana El Salvador México

9 Escucha y empareja.
Listen and match.

1 uso

dos seis tres diez siete once
1 2 3 4 5 6 7 8 9 10 11
nueve uno cinco ocho cuatro

Sample pages from the Student's Book 1

See order form at collins.co.uk/intcatalogues for a full list of *¡A Explorar!*

Cambridge IGCSE™ Spanish (0530/7160)

AUTHORS: Katie Foufouti, Ana Kolkowska, Libby Mitchell and Charonne Prosser

Develop confidence through a clear structure and engaging content with topic-based units that give the opportunity for language learning and skills development in real-world contexts.

STUDENT'S BOOK

- Cover all four skills (reading, writing, listening and speaking) in a skills-based communicative approach
- Offer opportunities for practice, consolidation and revision throughout the course, with exam-style questions included
- Encourage students to reflect on their learning and direct their own progress at the end of each unit
- Provide thought-provoking and enjoyable insights into the culture and society of Spanish-speaking countries with the *El mundo hispanohablante* sections in each unit
- Develop oral fluency with downloadable audio files which include listening comprehension exercises

WORKBOOK

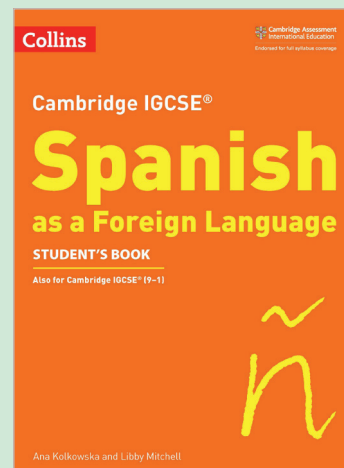
- Provide students with practice activities to reinforce, consolidate and extend language learning and skills development
- Each unit contains additional writing and speaking practice in the form of exam-style activities

TEACHER'S GUIDE

- Prepare, plan and manage lessons effectively with clear and concise notes
- Provide support and activities throughout with a useful framework for working with a mixed-ability class
- Use the introductory Student's Book unit as a diagnostic tool at the start of the course to assess knowledge levels
- Ebook available in Spanish

EB CI Age 14–16

Modern Languages



These resources are endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2021.

El mundo hispanohablante

El cine y la música, ¿los pasatiempos más populares?

En una noche de otoño, hacía calor y yo fui al cine. Además de estar adelante, me gusta sentarme solo y un poco a la izquierda de la pantalla. Apenas me senté, vi en la pantalla a una mujer que perdía dinero en la mesa de un casino. Ella estaba en un hotel y el gerente le advertía que debía abandonar su habitación a la mañana siguiente. Esa noche ella entró en su habitación con pasos lentos. Llevaba un vestido de fiesta. Su belleza venía bien con su desesperación. Yo le tomé simpatía, me puse un poco dentro de su piel. Yo hubiera querido que aquella mujer aprovechara la última noche en aquel hotel lujoso. Ella debía aislarse esas horas y gozar de todo lo que después podría recordar en plena miseria: tendría que proveerse de felicidad como los camellos comen y beben para muchos días del desierto.

A mi me había quedado en la sangre todo el lujo y los pasos lentos de aquella película; y al salir del cine, no solo caminaba lentamente y se me picaba la piel al imaginarme que cruzaba mundos de grandeza, sino que evitaba tropezar con la gente y no me despertaban de aquel sentimiento de las cosas que tenía que ver con lo que terminaba de ocurrir en la pantalla. Esa noche me duró mucho el efecto del cine.

Fragments póstumos: En el cine de Felisberto Hernández

1 Busca los equivalentes de las frases.

- 1 The manager told her she had to vacate her room
- 2 Her beauty suited her desperation
- 3 I put myself in her shoes a bit
- 4 I would have liked her to make the most of the last evening
- 5 Enjoy everything so that later she could remember it all in her absolute poverty
- 6 She had to stock up on happiness
- 7 I had goose bumps
- 8 what had just happened on the screen

2 ¿Has visto una película que te afectó tanto? Habla con tu compañero/a.

Conexiones
¿Por qué la música y el cine siguen siendo tan populares entre los jóvenes?

A buscar
¿Quiénes son los directores de cine y cantantes de música pop más conocidos de España y Latinoamérica?

Lo mismo ...
En España las películas extranjeras se doblan al español para que puedan ser entendidas por la mayoría del público. En Latinoamérica también se doblan las películas pero el doblaje suele ser de origen mexicano. Esto se debe a que México es uno de los principales consumidores de películas y los actores mexicanos de doblaje no tienen un acento tan marcado como el de las otras nacionalidades latinoamericanas. **pero diferente**

3 Contesta las preguntas.

- 1 ¿Dónde nació Camila Cabello?
- 2 ¿Qué no podía hacer cuando llegó a los Estados Unidos?
- 3 ¿Por qué tocaba canciones en una boombox?
- 4 ¿Qué edad tenía cuando apareció en un concurso de televisión?
- 5 ¿Con quién cantaba antes de empezar su carrera solista?
- 6 ¿Qué aspecto de los medios sociales no le gusta a Camila?
- 7 ¿Qué desventaja tiene el trabajo de Camila?
- 8 ¿Qué no es fácil para Camila?

7 El tiempo libre

Todo el mundo conoce 'Havana', la canción que lanzó a la joven cubana Camila Cabello a la primera posición de iTunes en 99 países. El single es un homenaje a la capital cubana, donde nació, de un padre mexicano y una madre cubana. La familia de Camila migró hacia Estados Unidos cuando ella tenía seis años. Cuando llegó a Miami, no sabía hablar inglés así que hacía lo que podía para hacer amigos nuevos poniendo canciones de pop en una boombox. 'Esa era mi forma de comunicarme', recuerda. Llevaba grabando y haciendo giras sin parar desde los 15 años, cuando apareció en X Factor. Tuvo mucho éxito con el grupo de chicas Fifth Harmony. Al separarse del grupo lanzó su espectacular carrera solista. Ahora es la estrella de pop más grande del mundo hispano. El perfil de los fans de Camila suele ser chicas jóvenes. Opina que su popularidad se debe a que usa un lenguaje romántico. Aunque sus fans usan los medios sociales, dice que ella no los usa porque ha tenido malas experiencias con el abuso de su privacidad. ¿Qué hace Camila en su tiempo libre? 'Por desgracia, mi trabajo no funciona por horarios convencionales. Es difícil socializar y hacer amigos cuando estás en una industria como esta', finalizó.

	ISBN	RRP
Student's Book	978-0-00-830037-1	£25.99
Workbook	978-0-00-830039-5	£10.99
Teacher's Guide	978-0-00-830038-8	£100.00

Sample pages from the Student's Book

Cambridge IGCSE™ Malay as a First Language (0696)

SERIES EDITOR: Dahlia Janan

AUTHORS: Azfa Ilyana Bt Ishak and Zuraimah Bt Mohamad

Help first language Malay students develop and apply their language skills. The series is developed by experienced Malay teachers and specialists and is the only resource available offering full syllabus coverage.

STUDENT'S BOOK

- Developed and reviewed by Malay First Language specialists and experienced teachers
- Provide clear learning objectives all mapped to the syllabus
- Integrate exam practice throughout with exam-style questions, assessment preparation, learning objectives and learning summaries to reinforce students' understanding
- Easy-to-use book structure with clear and consistent signposting within each unit
- A glossary of key terminology can be found at the back of the book

TEACHER'S GUIDE

- Provide comprehensive support to plan and deliver lessons in Malay as a First Language
- Deliver differentiated lessons with step-by-step lesson plans, suggestions for support and extension activities as well as answer keys and example answers

EB

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Cambridge IGCSE®

Malay as a First Language

STUDENT'S BOOK

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Nurhidayah A. Halim
Basariah Naina Mohamad
Series Editor: Dahlia Janan

These resources are endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2021.

ISBN

RRP

Student's Book	978-0-00-831105-6	£25.99
Teacher's Guide	978-0-00-831106-3	£100.00

Cambridge IGCSE™ Malay as a Foreign Language (0546)

Offer comprehensive coverage of the revised and updated Cambridge IGCSE Malay as a Foreign Language syllabus and ensure students are fully prepared to use Malay both in and out of the classroom.

STUDENT'S BOOK

- Teach language in context and engage students' interest with topic-based units
- Provide clear learning objectives for each unit, with topics, grammar and vocabulary all mapped to the syllabus
- Offer essential insight into the culture and civilisation of Malaysia with cultural insight boxes
- Cover all four skills (reading, writing, listening and speaking) with a variety of appropriately-graded exercises offering progression within and across units
- Audio files are included as a free download

WORKBOOK

- Equip students with additional material for practice and reinforcement following the topic-based units of the Student's Book
- Allow students to revisit the core grammar and vocabulary points of each unit with carefully-graded exercises
- Updated to reflect the new syllabus requirements, including the addition of new listening activities

TEACHER'S GUIDE

- Provides step-by-step guidance on how to teach the course, with clear lesson plans and syllabus information

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Cambridge IGCSE™

Malay as a Foreign Language

STUDENT'S BOOK

These resources are endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2022.

ISBN

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Workbook	978-0-00-836447-2	£9.99
Teacher's Guide	978-0-00-836448-9	£75.00

Cambridge IGCSE™ Physical Education (0413/0995)

AUTHORS: Matthew Brown, Leon Fraser and Gareth Norman

Offer comprehensive coverage of the Cambridge IGCSE PE syllabus with the only published course available.

STUDENT'S BOOK

- Deepen students' knowledge and understanding of key topics through the clear and concise explanations given and the contexts selected
- Support students in learning a range of skills, such as how to build self-awareness and how to reflect on their performance
- Encourage confidence and security in understanding key topics
- Enable students to review, record and evaluate their work
- Provide thorough preparation and monitor learning using the *Learning Log* and *Check Your Progress* features

TEACHER'S GUIDE

- Assess students' progress easily with clear syllabus assessment objectives
- Adapt the Student's Book to suit the specific needs of each learner
- Help students consolidate their learning with photocopiable handouts

	ISBN	RRP
Student's Book	978-0-00-820216-3	£26.99
Teacher's Guide	978-0-00-820217-0	£100.00

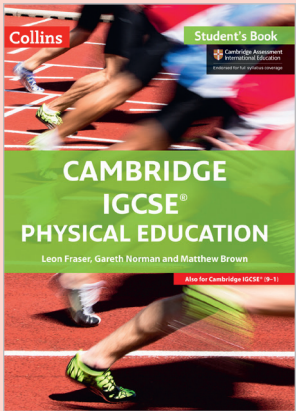
Collins GCSE Physical Education Revision

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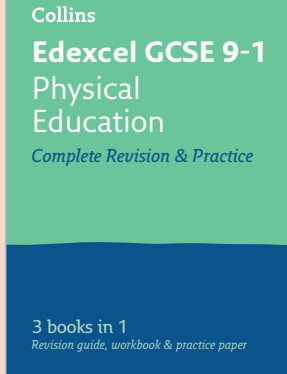
	ISBN	RRP
GCSE 9-1 Physical Education Complete Revision and Practice	978-0-00-816628-1	£10.99
Edexcel GCSE 9-1 Physical Education Complete Revision and Practice	978-0-00-816629-8	£10.99

EB CI Age 14-16



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Age 14-16



This resource is **not endorsed** by Cambridge Assessment International Education.

Listen & Celebrate

AUTHORS: Nathan Holder and Rachel Shapey, Illustrated by Charity Russel

Activities to enrich and diversify Key Stage 3 music.

Listen and Celebrate Key Stage 3 is designed to help teachers enrich and diversify Key Stage 3 music by introducing a selection of 15 pieces from a range of countries and styles, celebrating the people who wrote the music and offering an immersive experience through active listening and composing activities.

This book will help bring breadth and depth to students' musical experience and understanding, offering a glimpse of the huge variety of music in the world and featuring composers from a range of backgrounds and experiences.

Please note audio is not supplied as part of this resource, but guidance is given on how to find recordings online. Includes:

- Background information to provide context and inspire
- Active listening activities
- Composing activities
- Guidance on differentiation and assessment
- 'Taking it further' ideas

Online resources:

- Display sheets
- Information sheets to provide further context
- Composition planning sheets
- Supporting visual sheets
- Links to video clips

NEW Age 11-14



KOFFEE TOAST

ACTIVE LISTENING

Listen and discuss

1. Style
Listen to Toast and ask pupils which musical styles they hear? (Answers might include: **reggae, rap, pop, dance, fusion**.)
Identify the reggae influences in the track using the Reggae information sheet (see online resources), and discuss other stylistic features, encouraging the use of musical vocabulary (e.g. **syncopated bassline**, **strong syncopated bassline**, **limited number of chords** and **simple harmony** in 4/4 time, possibly slightly faster than other reggae due to pop and dance influences, modern approach including rap as well as sung vocals.).

2. Message
Listen again to the song for watch the music video – see online resources) and ask pupils to consider what the song is about. Can they pick out any key words? Why is it called 'Toast'? (E.g. she is raising a toast, giving thanks for her good fortunes.)

Explore

1. Off-beats
Clap or play (e.g. on claves) a four-beat pulse, counting aloud 1–4. Ask half of the class to clap the strong beats (1 and 3); the other half the weak beats/off-beats (2 and 4). Next, subdivide into eight, saying 'one and two and three and four and'. One group claps on the main beats; the other claps fingers on the 'ands'.

2. Syncopation
Explain that syncopation involves a note starting on the off-beat and being 'pulled' across the main beat(s). Demonstrate this using the voice or an instrument capable of playing sustained notes whilst the class claps a steady beat. Playing a syncopated rhythm and invite pupils to join in copying each pattern back (sing to 'toast'). (It may be helpful to first play on an on-beat rhythm to reinforce the difference.)
Examples:
dah dah dah dah
dah dah dah dah
dah dah dah dah
dah dah dah dah

3. Bassline riff
Listen to the first 25 seconds to hear the syncopated bassline **riff** which repeats throughout the song. Demonstrate the riff on a keyboard. (It is based on two alternating **major** and **minor triads** a **semitone** apart: F major followed by F minor). Demonstrate first with a 'straight' **rhythm** and then with the syncopated rhythm. Can pupils describe the difference?
Listen to the riff again and ask pupils to show the shape and **pitch** direction using hand gestures. Notice the ascending pitch and the **melody** moving by leaps rather than steps.
Listen to the complete track again to follow the riff. Ask pupils to raise their hands when they notice it stop and put hands down when it restarts. What effect does it have on the music when it stops? (E.g. punctuates the **structure**.)

3. Chords and bassline riff
Demonstrate the difference between major and minor triads and how to change between the two by moving the third down a semitone and by using the 4-3 and 3-4 semitone method. (Use the Major/minor triads sheet in the online resources, if needed.)
Ask pupils to explore changing between major and minor triads themselves on keyboards, using the Major/minor triads sheet for reference (online resources).

C major triad
4 semitones + 4 semitones

C minor triad
3 semitones + 4 semitones

4. Lyrics
Look at the lyrics for Toast shown with the song audio or video and identify what Koffee is thankful for (e.g. her big break, performing with Chronixx, earning money...). Ask pupils to note down a few sentences of what they are thankful for and practise rapping these over a steady beat. Ask a few pupils to demonstrate their ideas to the class. Encourage positive feedback and work together to develop getting the rap to **flow**, e.g. by putting the word emphasis in different places or adding repetition. Identify pupils who are doing this well and invite them to support others who feel less confident with the task. (For further information on rapping and flow, see *Gullfitter* teaching activities.)

ONLINE RESOURCES
Visit collins.co.uk/listenandcelebrateKS3download
• Reggae information • Major/minor triads

KOFFEE TOAST

KOFFEE (birth name Mikayla Simpson): born in Spanish Town, Jamaica, 2000

Genre/style: Reggae.
Piece: Toast is a reggae track produced with IzyBeats and Walsby Fire and released in 2019, from Koffee's album *Rapture*.

BACKGROUND INFORMATION

Koffee is a Jamaican musician and composer who became an international superstar at 18 with the release of her single *Toast* in 2018. Her success has seen her music appear on former President Barack Obama's playlists, and her music has featured in movies.

- She was brought up in a musical household, started playing the guitar when she was 12 years old and performed regularly in church and at school.
- Thanks in part to social media and her 2017 song *Legend* about the sprinter Usain Bolt, she began to gain international recognition – a year later, she was performing her song *Toast* around the world.
- Her album *Rapture* won a Grammy award for Best Reggae Album in 2020, which made her the only woman, and the youngest person ever to have won that award.
- Her influences include the Jamaican reggae artist Chronixx (who she has performed with) and the British rapper Giggs. Chronixx is mentioned by name in the first verse of *Toast*.
- *Toast* has had over 155 million plays on Spotify to date.
- The track was produced by the Grammy winning producers Walsby Fire and IzyBeats.

Toast is a catchy and positive song that many people on social media have said they have found to be comforting and a source of inspiration. The lyrics come from a moment in Koffee's life when she felt very grateful and are spoken/sung in Jamaican patois. The tempo and feel of the song have led many people around the world to choreograph dances to it. Although this song is referred to as reggae, it has been influenced by reggae, dancehall and pop. Koffee sings and raps on the track which has a steady tempo designed to be easy to listen to but also danceable.

- There are many small elements which change the texture throughout, including **pizzicato** strings, percussion, **808s** and other synthesised sounds.
- The **syncopation** in the bassline and **countermelody** makes the song easy to dance to.
- The bassline is made up of two **arpeggiated** chords: F major and F minor.
- The countermelody is first heard at 0:33 and outlines the F major chord while adding a G (Fadd2), and the F minor chord while adding a B (Fminadd2).
- At 2:28, there is a **breakdown** and various elements of the song are re-introduced one after the other in every bar.
- At 2:48, the tempo halves and fades out to the end.

Points for discussion

- How might it feel to be the first woman to win a Grammy in any award category?
- How is *Toast* different from other reggae you may have heard by artists such as Bob Marley?
- Why do you think reggae music has resonated with so many people around the world?

FURTHER LISTENING

- *Rapture* by Koffee – the title track of her award-winning album; this track fuses pop, reggae and **hip-hop** styles underpinned by a heavy synth bass.
- *I'm still in love* by Chronixx Ellis – this classic reggae track which she released in 1977, was later covered by Jamaican rapper Sean Paul in 2003.
- *Cut* cut by Dennis Bovell – this dub reggae track released in 1987 features a deep and laid-back bassline, with many **cross-rhythms** played on the **snare drum**. Dub is an instrumental style of reggae music.

For online resources, visit collins.co.uk/listenandcelebrateKS3download
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Sample pages from *KS3 Listen and Celebrate*

ISBN 978-0-00-862093-6 RRP £24.99
KS3 Listen and Celebrate

Cambridge Lower Secondary Global Perspectives (1129)

SERIES EDITOR: Mark Pedroz

AUTHORS: Rob Bircher, Noel Cassidy, Mike Gould, Mark Pedroz and Ed Walsh

Empower students to engage with a range of contemporary global issues and perspectives and develop their skills in analysis, collaboration, communication, evaluation, reflection and research.

STUDENT'S BOOKS

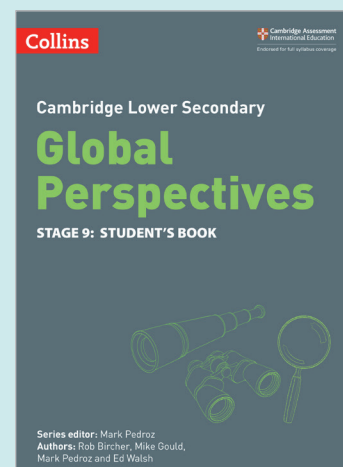
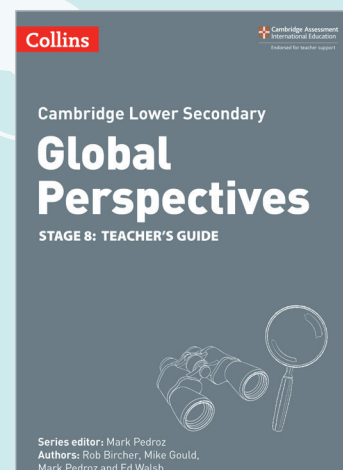
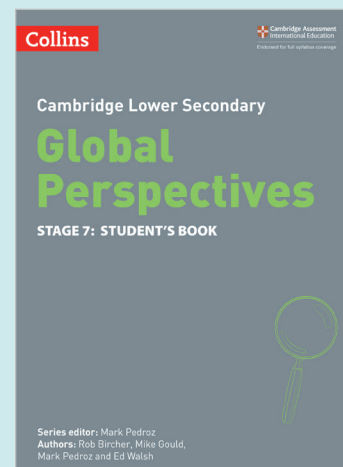
- Develop students' transferable skills as they explore contemporary global issues, using a rich range of international sources and examples
- Focus on improving skills with two skill strands per chapter, building them through active learning towards a collaborative final task
- Apply skills students have learned through a group or individual task in the final chapter
- Prepare for the Cambridge Challenges with links in each chapter to the skills and topic focuses

TEACHER'S GUIDES

- Feel confident teaching Global Perspectives with comprehensive and practical teacher support, including ready-made lesson plans, worksheets, an activity bank full of active learning teaching ideas and a scheme of work to help plan for progression
- Chapter overviews show which skill strands, learning objectives, issues and key terms are covered in each lesson, while the Curriculum Framework coverage map shows where topics, learning objectives and challenges from the curriculum framework have been supported
- Fully differentiated lesson plans and worksheets suggest how all learners can be supported to make progress through *Extra support* and *Extra challenge* options
- Understand how to assess students' participation and progress with the *Assessment for learning* guidance and the differentiated *Success criteria* in each lesson plan

STUDENT'S BOOKS		
	ISBN	RRP
Student's Book 7	978-0-00-854934-3	£15.99
Student's Book 8	978-0-00-854937-4	£15.99
Student's Book 9	978-0-00-854940-4	£15.99
TEACHER'S GUIDES		
	ISBN	RRP
Teacher's Guide 7	978-0-00-854943-5	£52.50
Teacher's Guide 8	978-0-00-854946-6	£52.50
Teacher's Guide 9	978-0-00-854949-7	£52.50

EB CI Age 11–14



This series is endorsed by
Cambridge Assessment
International Education
to support the curriculum
framework (1129) from 2022.

Cambridge IGCSE™ Global Perspectives (0457/2069)

EB

CI

Age
14–16

AUTHORS: Ana Carolina González, Mike Gould, Barbara Miller and Adrian Ravenscroft

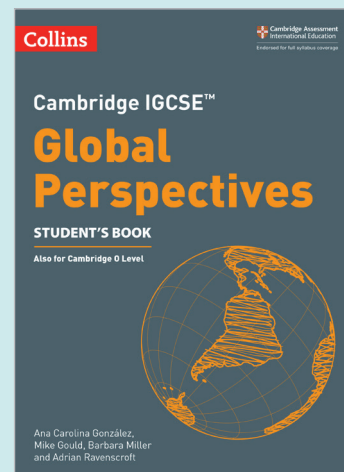
Develop students' skills and help to prepare them for assessment as they explore contemporary global issues, rich international texts, data and case studies. Offers full coverage of the Cambridge IGCSE and O Level Global Perspectives syllabuses.

STUDENT'S BOOK

- Communicate the excitement of Global Perspectives and jump straight into a collaborative research project
- Take an active, enquiry-based and reiterative approach to skills development
- Support students to analyse, evaluate and respond effectively to given sources and help to prepare for written examinations
- Help students to tackle independent projects with confidence
- Show students how to progress and improve their work using models and annotated examples
- Encourage reflection through the structured *Reflective plenary* prompts in each unit and the *Check your progress* and *Next steps* features at the end of each unit
- Suitable for learners who are new to Global Perspectives or for those who have studied it at Cambridge Lower Secondary level

TEACHER'S GUIDE

- Feel confident teaching Global Perspectives with ready-made lesson plans, worksheets and an activity bank full of active learning teaching ideas
- Plan for progression with a full scheme of work
- Understand how to assess students' participation and progress with the differentiated *Success criteria* in each lesson plan
- Help all students make progress with the *Extra support* and *Extra challenge differentiation* points



This series is endorsed by
Cambridge Assessment
International Education to
support the syllabus (0457/2069)
for examination from 2025.

	ISBN	RRP
Student's Book	978-0-00-854750-9	£28.99
Teacher's Guide	978-0-00-854753-0	£100.00

Investigation 1: Unit 1

Reflecting on an issue

How can I reflect on and develop my personal viewpoint on an issue?

Starting point

1 In pairs, discuss the origins of the ingredients of your last meal.

Explore

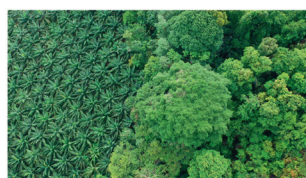
What are the issues raised by your discussion?

As you reflected on your last meal, you probably began to identify that some ingredients were not locally produced. You may have wondered why it is an issue that the fruit you enjoy for breakfast comes from overseas. You may also have considered the issue of deforestation: of how the land now being farmed for crops to make biscuits used to be forest that fed wild animals and removed carbon from the atmosphere.

Thinking globally, air transport and shipping are used to carry ingredients all over the world. Why? This happens because some countries can produce foods that no other country can, and some can produce an ingredient more cheaply than others. Why does it matter? How and where food is produced links to issues of sustainability and poverty, and contributes to climate change.

How much do you know?

You are going to use an image as a prompt to start to think about issues around the sustainability of food production, its transport and consumption and to reflect on the importance of these issues nationally and globally. You will then carry out small pieces of research, accessing and interrogating data, to find out how far your understanding was correct.



Skills focus

✓ Reflection, research

Objective

- To understand and identify issues.
- To reflect on issues and develop your understanding of them.

Key term

Issue: an important subject or problem for discussion

Activity: Reacting to an image and activating your knowledge

2 The picture above shows the place where rainforest meets a palm oil plantation.

In pairs, discuss what you see in the picture, then answer the questions below.

- What are your first thoughts when you study this picture?
- Which do you think was there first, the palm oil plantation or the forest? What makes you think this?
- Why do you think palm oil is farmed?
- What foods are made using palm oil?
- Which countries do you think produce palm oil?
- How would you expect palm oil to be transported between continents?
- Why might it matter that rainforest is destroyed so that palm oil can be produced?
- How would you describe an issue raised by this picture and your discussion of it?

Your discussion so far has been based on your prior learning, as well as on your interpretation of the picture showing rainforest loss. The importance of this issue globally is well recognised, as it impacts on climate change. However, less is generally known about the issue's local impact. It is time now for you to consider how you could find out about these local impacts.

Activity: Research – developing your understanding of the issue

4 Work in a small group to complete the following.

- List how and where you could find out about the local impact of rainforest loss. For example, you could use geography textbooks. What other sources can you think of?
- If you are able to follow this up, find some of these sources of information and see what they tell you about local impacts of rainforest loss.
- How has your understanding of issues around food production developed as a result of your discussion and research?



1.1

Key terms

globally: relating to the whole world
local: relating to a particular area or neighbourhood

Sample pages from the
Student's Book

18 Section 2: Developing key skills

Investigation 1: How sustainable is our food consumption? 19

Cambridge International AS & A Level Global Perspectives™ and Research (9239)

EB

CI

Age
16–18

SERIES EDITOR: Mike Gould

AUTHORS: Mike Gould, Lucinda Misiewicz, Mike Morris, Lucy Norris and
Clair Rawlingson

Encourage critical thinking, self-reflection and independent thought
and provide students the opportunity to engage with key global
issues.

STUDENT'S BOOK

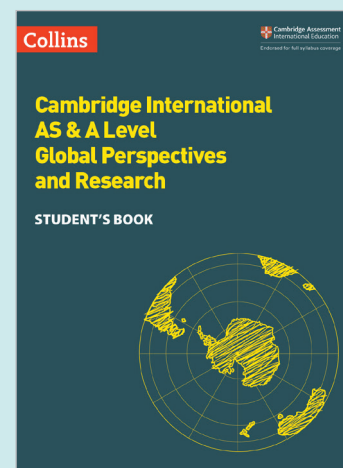
- Allow students to develop key skills, consider themes and issues of particular relevance to their area of interest and apply them to topics of global significance
- Develop effective research skills with guidance on areas such as how to choose a topic and how to write a report
- Offer language support for non-native English students in academic English and presentations
- Guide students through the critical path with useful feature boxes
- Provide practical examples to help with planning, researching, structuring and presenting a written report
- Develop communication and collaboration skills with team projects

WORKBOOK

- Make use of practice exercises which are linked to the Student's Book
- Encourage students to take control of their learning with useful notetaking and reflection sections
- Assist learners with planning and time-keeping
- Allow students to develop a personal working portfolio to encourage self-reflection

TEACHER'S GUIDE

- Gain inspiration from lesson suggestions and additional support information for each section
- Allow scope for students to understand and develop effective research skills
- Offer practical examples and explanations for areas of interest



These resources are endorsed
by Cambridge Assessment
International Education to
support the full syllabus for
examination from 2023.

	ISBN	RRP
Student's Book	978-0-00-841417-7	£30.00
Workbook	978-0-00-841418-4	£10.99
Teacher's Guide	978-0-00-841419-1	£100.00

Special Focus: Case Study

A student called Tatenda is preparing to come up with a question for her essay. This is the process she follows.

Stage 1: Selecting a broad topic

Using the first phases of the process above, Tatenda has decided she wants to explore the topic of plastic waste and the environment. She is studying Geography A level and wants to pursue conservation at university.

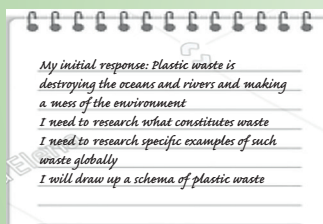
Stage 2: Exploration

Through class discussion, and basic research Tatenda begins to think about what the topic means to her. This is what she comes up with:

- Recent Whale deaths on local beaches (local news feeds)
- Plastic bags clogging up local rivers (a discussion about pollution)
- News stories about local clean-up activities which complain about fast food outlets.

Stage 3: Development

As she progresses, she logs her ideas in her 'Reflective Journal'.



Case study

Case studies are specific examples which can be used to exemplify or illustrate general trends, approaches or perspectives. For example, a newspaper feature article might explore the effect of turning forest to arable land in locations such as South America. A case study might look at one indigenous tribe and the effects on their way of life. This, in turn, could 'speak back' to the original general idea or topic under discussion. Here, a case study is being used as a model for the general way of working you are encouraged to adopt, putting a personal face on a structure.

Stage 4: Evaluation

By looking at Stages 1 and 2 Tatenda starts to decide how suitable and achievable the topic is for her. Can she research and write a 2000 word essay on it?

- Is it global? Yes – examples of river and ocean pollution can be found in all areas of the world. Areas researched could include The Ganges and rivers in Pretoria, South Africa.
- Are there different themes involved? Yes, though be aware you don't have to cover everything. Clearly economics, environment, politics, science and technology, culture, and even, ethics can all illuminate the topic.
- Does the topic engage discussion when raised? Yes, some class-mates argue for convenience and cleanliness when shopping. Some argue about the culture of using straws to avoid touching a glass. Others argue that wildlife is vital to our planet and discuss pictures of starving sea birds with plastic rings around their necks. They, too, argue about the ethics of dumping rubbish without thought.

Stage 5: Narrowing the topic

Tatenda now feels she is, in a position to start to narrow the topic into an issue that could set up a question.

- Using the schema drawn up, Tatenda starts to isolate areas and themes that are of particular interest or they know they can research.
- Tatenda notices that environmentally there is much evidence of plastic waste killing marine life and polluting fresh water supplies.
- Tatenda also notices that there is an economic perspective where employment and trade are involved with the manufacture and distribution of plastic.

Stage 6: Working towards a question

Tatenda starts to pose questions to explore, trying to use the correct command words.

- Is Plastic waste the primary source of environmental pollution?
- Should governments increase their spending on reducing plastic pollution?
- How far is Plastic waste damaging our environment?
- Plastic waste is the main cause of Oceanic pollution: Discuss.



Sample pages from the
Student's Book

Cambridge IGCSE™ Environmental Management (0680/5014)

AUTHORS: Nicholas Sheehan and David Weatherly

Provide in-depth coverage of the Environmental Management syllabus and inspire your students through real-life applications. This resource also offers full coverage of the O Level syllabus.

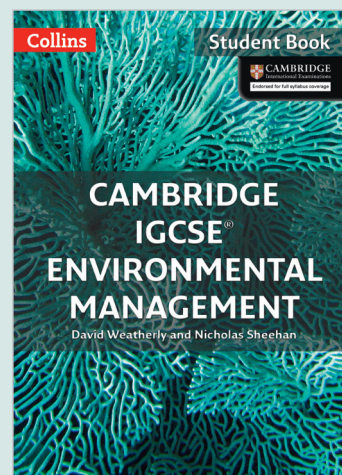
STUDENT'S BOOK

- Provide a clear focus for students with an integrated approach to the subject
- Consolidate understanding with questions throughout to check and confirm knowledge
- Encourage students to think for themselves and experiment with a major focus on problem solving and investigations
- Deepen understanding for all students with real-life case studies

TEACHER'S GUIDE

- Ensure full coverage of the syllabus with overviews of each topic and links to other topics highlighted to assist with medium- and long-term planning
- Detailed scheme of work matching lessons to the syllabus learning outcomes
- Extension content, more detailed case studies and lesson plans included

EB CI Age 14–16



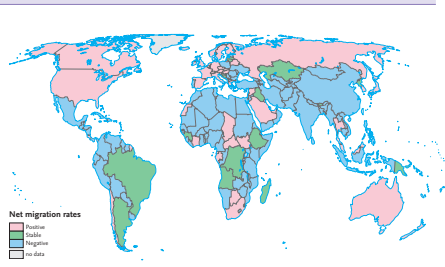
These resources are endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2019.

Death rates are particularly influenced by the following:

- The standard and availability of medical facilities and health care services;
- Diet and levels of nutrition particularly amongst children and young women;
- The availability of clean drinking water;
- The quality of sanitation and hygiene services especially sewerage disposal;
- The presence and severity of infectious diseases;
- Social and political issues such as conflict and war or high levels of violent crime;
- Age-sex structure and sex ratio – whether the population has a large or small proportion of older people and more or fewer men than women;
- **Living standards** – death rates are higher in regions where living standards are poor.

A third factor has to be considered when explaining changes in populations of individual countries – **migration**. This refers to the movement of people from one place to another, and in particular immigration (people moving into the country) and emigration (people moving out). At the end of a year, the following calculation is made to see whether the number of people in a country has increased or fallen:

Birth rate – death rate = **net migration** = population change (the difference between immigrants and emigrants)



Δ Fig 8.10 Net migration rate.

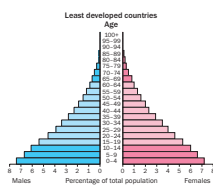
POPULATION STRUCTURE

The population structure in MEDCs and LEDCs

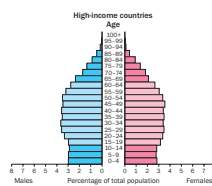
Population structure refers to the composition or make up of the people living in a place like a town or city, or in a larger area such as a country or continent. A graph called a **population pyramid** is often used to show the gender and age structure of a population. Of particular significance are the proportions of people in the 0–15 years (called **younger dependents** because they are not yet in employment), 16–64 years (referred to as **'economically active'** because they are of working age) and 65+ years (**'older dependents'**, who have mostly retired) cohorts. Knowing the numbers in these three cohorts enables the **dependency ratio** of a population to be calculated. This is the ratio between those of working age (the economically active) who are paying taxes, and those of non-working age (the dependents), who rely on the taxes to support them, e.g. to fund government pensions and the costs of public services such as education and medical care. For example:

- A country of 40 million people, with 20 million dependents, would have a dependency ratio of 1:1.
- A country of 60 million people, with 20 million dependents, would have a dependency ratio of 3:1.
- A country of 90 million people, with 60 million dependents, would have a dependency ratio of 1:2.

Having more than one tax paying worker for each dependent person (a low dependency ratio) is seen as positive thing, as this spreads the burden of tax and funding public services, such as schools, across many employed people. In countries with a high dependency ratio, where there may be several dependents for each tax payer, governments may have to raise tax levels and cut expenditure on public services in order to meet costs.



Δ Fig 8.11 Typical population structure of LEDCs.



Δ Fig 8.12 Typical population structure of MEDCs.

Sample pages from the Student's Book

	ISBN	RRP
Student's Book	978-0-00-819045-3	£26.99
Teacher's Guide	978-0-00-819044-6	£100.00

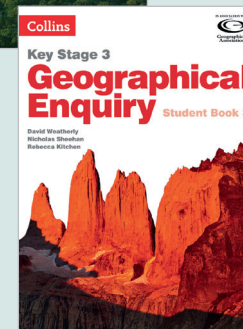
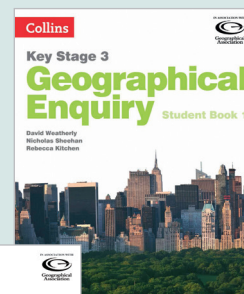
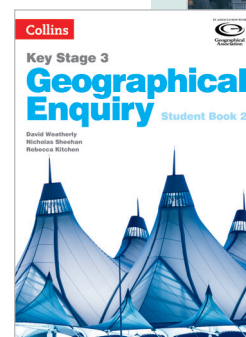
Collins Geographical Enquiry

AUTHORS: Rebecca Kitchen, Nicholas Sheehan and David Weatherly

Focusing on question-led enquiries, Collins Geography resources for Lower Secondary help students to recognise, understand and evaluate the relationships between people and environments.

- Student Books encourage discovery with enquiries focusing on ‘how’ and ‘why’ questions consisting of one overarching investigative question and a series of sub-questions
- Enquiries are supported by teacher resources that provide advice and support on approaches to learning and teaching and the generation of meaningful outcomes

STUDENT BOOKS		ISBN	RRP
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Student Book 2		978-0-00-741116-0	£17.99
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TEACHER BOOKS		ISBN	RRP
Teacher Book 1		978-0-00-741115-3	£70.00
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Teacher Book 3		978-0-00-741119-1	£70.00



EB
Age 11–14

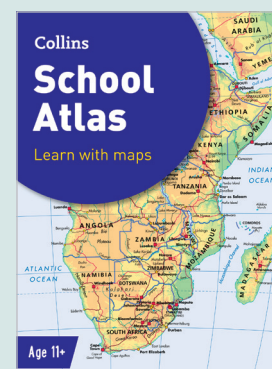
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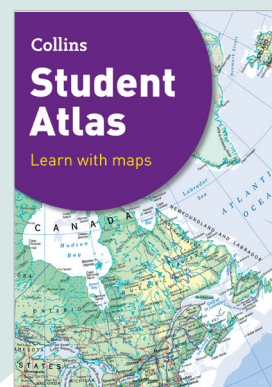
Age 11–14

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Age 14–16

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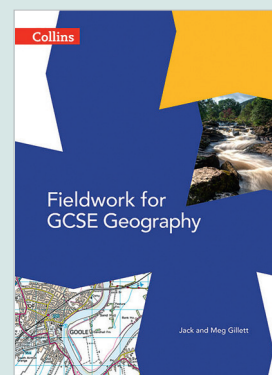
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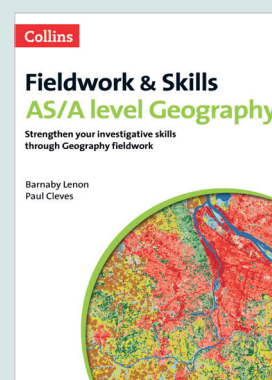
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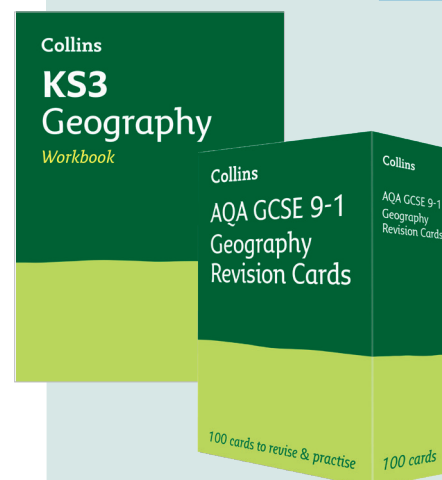
Age
14-16



Age
16+



Age
11-16



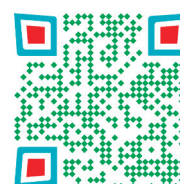
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AUTHORS: John Belfield, Jack Gillet, Meg Gillet, Alan Parkinson, Alison Rae and John Rutter

Encourage students to make links between case studies and their own local contexts, as well as exploring the core themes: Population and Settlement, The Natural Environment and Economic Development and the Use of Resources.

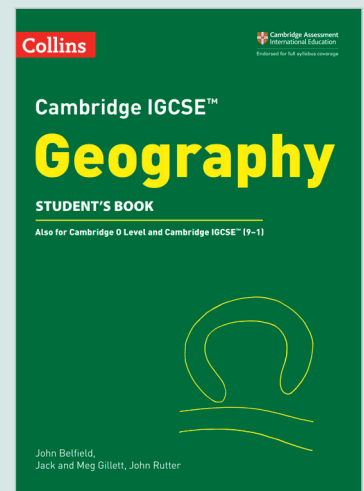
STUDENT'S BOOK

- Develop students' geographical and fieldwork skills
- Provide assessment support with opportunities for practice and self-assessment, exam-style questions, answers at different levels and accompanying comments
- Produced in partnership with the UK Geographical Association

TEACHER'S GUIDE

- Deliver consistent lessons with lesson plans for every topic in the Student's Book
- Support the process of studying with worksheets for every topic
- Suggested two-year scheme of work, exam practice and mark scheme guidance
- Online resources contain artwork, mapping and photographs from the Student's Book for whiteboard display

EB CI Age 14–16



The Student's Book is **endorsed** by Cambridge Assessment International Education to support the full syllabus for examination from 2020.

The Teacher's Guide has **not** been through the Cambridge International endorsement process.

Section 1.4: Topic 4

Population density and distribution

Learning objectives:

- describe the factors influencing the density and distribution of population

Why do some people have more neighbours than others?

Many people are living very close together in the place shown in photo A. But the place in photo B is very different! Here there are very few people. Take a very good look at both of these places – perhaps one of them is like the place where you live.

Five key terms are used frequently in this topic. Some you may already know, but it is important that you understand what each one means:

- Population distribution** – the way people are spread out over the Earth's land surfaces.
- Population density** – how many people live in an area (usually one square kilometre or 1 km²).
- Densely populated** – describes places where many people live.
- Sparsely populated** – describes places where very few people live.
- Uninhabited** – describes places where nobody lives.

There are many reasons why people live where they do. Some people don't have a choice – a few countries never allow anyone to enter or leave. Fortunately, most countries do not impose such restrictions and their people are free to move elsewhere in search of a higher standard of living.

Map C shows that the world's population distribution is very uneven. One reason is that there is twice as much land in the northern hemisphere as there is south of the Equator. In this topic we look closely at the distribution of both sparsely and densely populated areas.

Topic link

See Topics 2.1 and 2.5 to find out more about extreme environments.

Topic link

See Topic 1.2 pages 21–26 to learn more about why people migrate from one place to another.

Fantastic fact

Antarctica is the only continent where everyone is a visitor!

Challenges of extreme environments

Photos D–G show four particularly extreme environments which are either very sparsely populated or totally uninhabited.

Now Investigate

- Which of the two places shown in photos A and B would you prefer to live in? Why?
- Study photos D–G.
 - Explain why each of these regions is a challenging place for people to live.
 - Where would you prefer to live? What environments would be most and least attractive to you as places to live?
- The following table lists the population and physical size of each continent. Calculate the population density of each continent. (To do this you need to divide the population for each continent by its area.)
 - Which are the most and least densely populated continents?

Continent	Total population	Total area (km ²)	Average population density (people per km ²)
Africa	1 216 000 000	30 065 000	40.45
Asia	4 436 000 000	44 579 000	
Oceania	40 000 000	7 687 000	
Europe	739 000 000	9 938 000	
North America	579 000 000	24 256 000	
South America	423 000 000	17 819 000	
- With the help of an atlas, add the following information to an outline world map.
 - Shade in all the most sparsely populated areas shown on map C (<10 people per sq. km).
 - Locate and name at least five hot deserts and five mountain ranges.
 - Locate five large forested areas, adding names to them where possible.
 - Locate and name: (i) Antarctic wilderness (ii) north polar wilderness.
 - Give your completed map a suitable title and a key.

32 Population and settlement

Section 1.4: Population density and distribution **33**

Sample pages from the Student's Book

	ISBN	RRP
Student's Book	978-0-00-826015-6	£26.99
Teacher's Guide	978-0-00-826016-3	£100.00

Cambridge International AS & A Level Geography (9696)

AUTHORS: Rebecca Kitchen, Barnaby Lenon, Robert Morris, Iain Palôt and Andy Schindler

Help students succeed in their geographical studies with a course that covers all the core syllabus topics as well as the physical and human geography options.

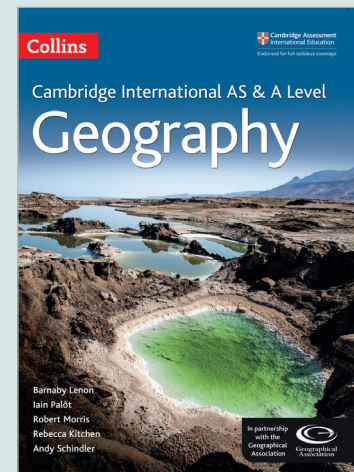
STUDENT'S BOOK

- Help students develop an understanding of complex topics and the inter-relationships between processes
- Inspire with a wealth of maps, diagrams and infographics
- Engage students with up-to-date case studies from around the world
- Encourage students to explore geographical patterns and data illustrated through maps and graphics
- Additional downloadable resources contain innovative ideas to deepen students' understanding and provide support in areas where some concepts are more challenging



EB CI Age 16–18

Geography



These resources are endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2018.



FIGURE 1.20 Horseshoe Falls, part of Niagara Falls on the USA/Canadian border. FIGURE 1.21 Aerial view of the Horseshoe Falls, 1819–2019.

A low sinuosity river has a value of 1.0 (straight) whereas a high sinuosity river may have a value above 4.0. A meander is the term used for a bend in the river with a sinuosity greater than 1.5. Though no agreed explanation for their formation occurs, it is generally considered to relate to the energy balance of the river and not the result of an obstruction within the channel or floodplain.



FIGURE 1.22 A meandering river.

Meander form
Meanders have an asymmetric cross section (Figure 1.23). On the outside of the bend, where flow is fastest, erosion deepens the channel. On the inside of the bend, where flow is slower, deposition occurs. Helical flow occurs where surface water flows towards the outer banks while the bottom flow is towards the inner bank. Variations in the flow create differences in the river cross sections. The most characteristic features of meanders are river cliffs and slip-off slopes or point bars.

River cliffs are formed on the outside of the bend where erosion is greatest. The combined effect of hydraulic action and abrasion weakens the riverbank causing it to collapse. Over time a steep bank will be formed with some of the collapsed material remaining on the riverbed.

Conversely, on the inside of the meander bend where discharge is at a minimum and friction is at its greatest, deposition is greatest. Sediment accumulates to create a gentle sloping bar known as a slip-off slope or point bar. The particles are usually graded in size with the largest material being found on the upstream side of the bar.

Riffles and pools are a sequence of alternating fast and slow flows as a result of the differing energy states of the river. Riffles are shallow areas of fast flowing oxygenated water. Pools are deeper areas with slow moving water.

Not all meanders have a regular form but they do have several key characteristics:

- The meander wavelength tends to be 10 times the channel width ($\lambda = 10 - 14 W$).
- Riffles and pools are spaced 5–7 times the channel width (riffle spacing $= 5 - 7 W$ or $= \frac{1}{2} \lambda$).

- The radius of curvature of the bend is proportional to 2–3 times that of the channel width ($r = 2 - 3 W$).
- Meander amplitude is 5–7 times the channel width ($MA = 5 - 7 W$).

Meanders over time
Meanders constantly change and evolve. Whilst these changes may be relatively gradual, the curvature of a meander grows with time. As continued erosion occurs the river cliff will migrate back as deposition on the inside becomes more stabilised, leading to movement of the river across the landscape. Meander bends become more pronounced so that the path of the river no longer becomes the most efficient route. The river may continue to erode the outside of the bend before eroding a shortcut between meander bends, causing a temporary straightening of the channel. Where this occurs a bend may eventually become redundant. Isolated bends will become detached creating a feature known as an oxbow lake or cutoff, which, due to its lack of fluvial input, will dry up. Evidence of past meanders may be visible on the landscape as meander scars. A tributary that runs parallel to a river within the same valley for some distance before eventually joining it is known as a yazoo tributary.

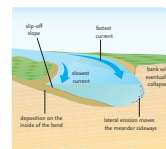


FIGURE 1.23 Cross section of a meander showing its asymmetric shape.

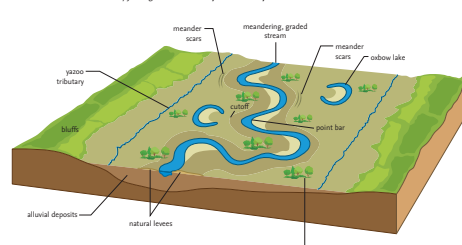


FIGURE 1.24 The middle course of a river highlighting the life cycle of a meander and oxbow lake.

Rejuvenation and sea level change
The lowest point of a river's course is known as its base level. In most cases this is the sea but on a localised scale it may be a pond, lake or reservoir. The river is constantly trying to produce the most efficient route to its base level whilst continually being influenced by the energy balance and outside factors. Changes in base level affect the energy balance and a river's ability to erode.

Over our history there have been many changes to our sea levels. During the last interglacial, 125 000 years ago, sea level was approximately 4 metres higher (eustatic rise) than the present day due to thermal expansion and ice melt. During the last ice age, 18 000 to 10 000 years ago, sea level was much lower (eustatic fall) due to thermal contraction and as water was trapped as ice on the land. Sea levels reduced by up to 120 metres on the west coast of England, which encouraged deep vertical erosion. As a result many parts of Britain have very deep estuaries known as rias that were scoured out when the sea level was much lower, such as at Dartmouth in Devon.



FIGURE 1.25 Dartmouth Rias. A ria is a drowned river valley formed in glacial periods with characteristic deep channels.

Hydrology and fluvial geomorphology

Hydrology and fluvial geomorphology

Sample pages from the Student's Book

Student's Book ISBN 978-0-00-812422-9 RRP £36.00

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71

Collins KS3 Knowing History (2nd Edition)

SERIES EDITOR: Robert Peal

AUTHORS: Laura Aitken-Burt, Robert Peal and Robert Selth

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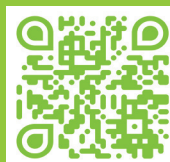
TEACHER GUIDE

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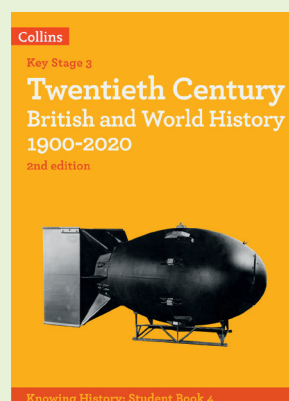
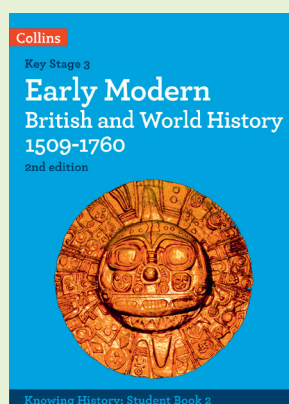
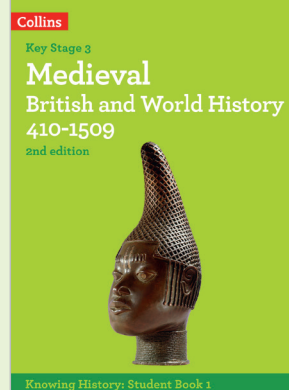


Sample Chapters

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EB

Age
11–14

Unit 9: Mughal India Babur of Kabul

In the early 16th century, a Muslim warlord from central Asia conquered much of northern India. He became the founder of a dynasty called the **Mughals**, who would rule India for centuries.

This ruler was Babur of **Kabul**. He was born in 1483 in the **Ferghana Valley**, in what is today Uzbekistan in central Asia. At birth he was called Zahir-ud-din Muhammad, but he later took the name Babur, which means 'tiger'. Babur was descended on his father's side from Timur Lenk and on his mother's from Chinggis Khan – the two greatest Mongol conquerors. Babur was famous for his strength and skill as a warrior. He commanded armies from a very young age, conquering the great city of Samarkand when he was only 14 – although he lost control of it shortly afterwards. It was said that he could run up slopes carrying a man on his back, and that he had sworn across every river he ever encountered, including the Ganges. He was ruthless to his enemies, but he was also a sensitive and intellectual man who loved gardening and poetry, and wrote many books. During his conquest of India, he personally wrote detailed reports on the country's culture, wildlife and flowers.

The conquest of India

Babur became ruler of Ferghana at the age of 11, but he was soon forced out of his homeland by the rise of a powerful Uzbek warlord named Muhammad Shaybani Khan, who defeated him in battle in 1501. Babur became a wandering prince, seeking an empire to rule. The place he really wanted to rule was Samarkand, which had been the capital of his ancestor Timur. However, after failing again to capture it, he turned south and took control of the city of Kabul in Afghanistan in 1504.

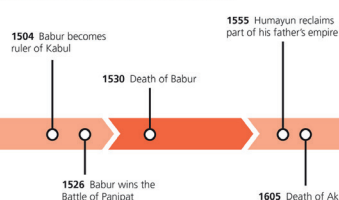
Babur spent 15 years consolidating his rule of Afghanistan, and failed in several more attempts to conquer central Asia. In 1519 he gave up on Samarkand, and instead turned his attention south-east – towards India. India at the time was fragmented into many small kingdoms. Most of the states in the north were either small Hindu kingdoms called the **Rajput states**, or they were **sultanates** under Islamic rulers. India's most powerful rulers were the Lodi, an Afghan dynasty who governed much of northern India, including the sultanate of **Delhi**.



Babur holding court, 1589

104 Unit 9: Mughal India

Unit 9: Mughal India Knowledge organiser



Key vocabulary

Caste A hereditary class that determines a person's status and options in life

Blasphemy Speech that causes religious offence

Deccan Plateau A very large highland region that covers much of southern India

Delhi Major city in northern India that was the Mughal capital

Din-i Ilahi Religious order founded by Akbar, based in Islam but promoting Akbar himself as a semi-divine figure

Exports Goods or services sold to other countries

Ferghana Valley Region in present-day Uzbekistan, in central Asia, that was Babur's home kingdom

Guru A highly respected and influential teacher, usually on religious or spiritual matters

Jizya Tax on non-Muslims living in Muslim lands

Kabul City in Afghanistan that became Babur's capital

Marathas People native to the Deccan who formed an independent kingdom in the 17th century and fought the Mughals

Mughals Dynasty originally from central Asia that ruled much of India from the 16th to 19th centuries

Punjab The north-western region of India

Pyre Fire on which a body is burned at a funeral

Raja Indian word for king

Rajput states Small kingdoms in northern India before the Mughal conquest, ruled by Hindu princes

Regent Someone who is appointed to rule on behalf of a monarch, when the monarch is too young, infirm or absent to rule

Safavid empire Persian empire that was Mughal India's most powerful neighbour

Sati The Hindu custom of widows sacrificing themselves on their husband's funeral pyre

Sikhism Religion that arose in India in the 15th century and became a major force in the Mughal period

Sultanate An Islamic kingdom ruled by a sultan

114 Unit 9: Mughal India

Sample pages taken from *Early Modern British and World History Student's Book*

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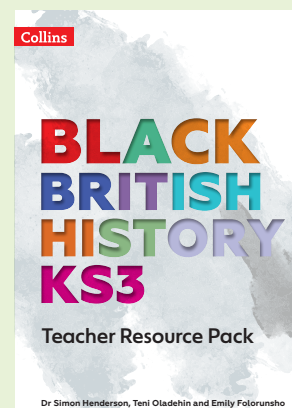
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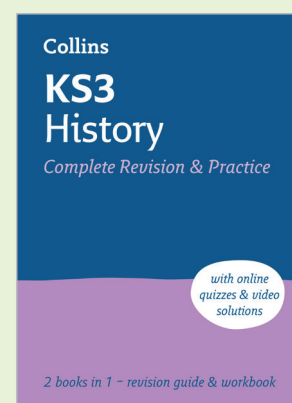
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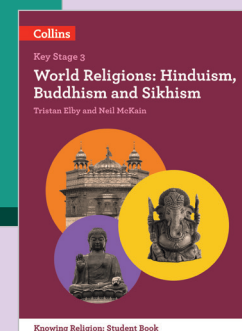
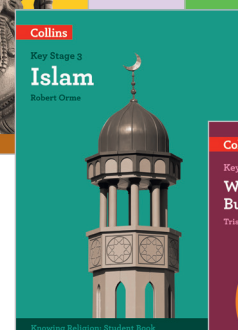
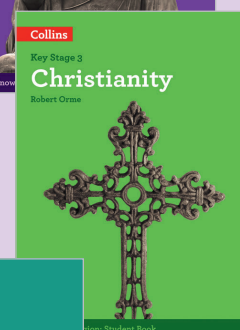
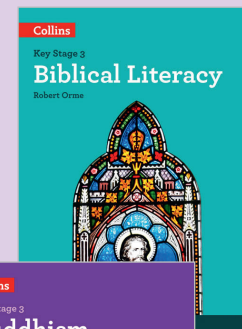
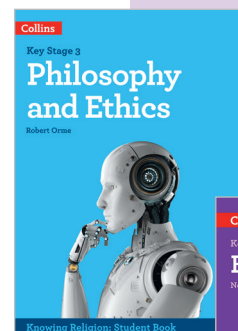
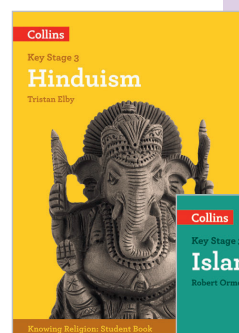
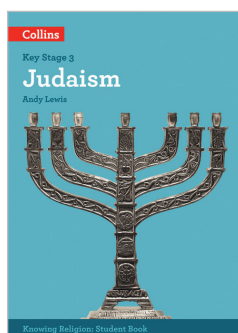
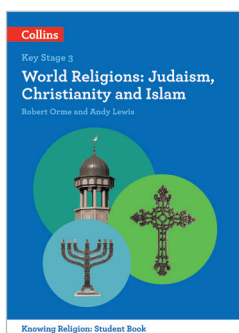
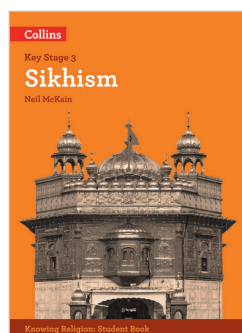
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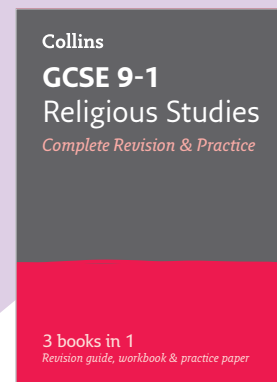
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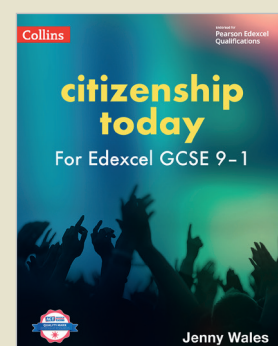
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5 EDUCATION

musical intelligence – for example, being able to compose music

spatial intelligence involved, for example, in navigating

bodily kinesthetic intelligence or being able to use parts of the body or the whole body to make products or solve problems. Dancers, athletes, actors and surgeons, for example, display this particular intelligence.

interpersonal intelligence involved, for instance, in understanding other people's emotions

intrapersonal intelligence, involved in understanding one's own emotions, skills or motivations

In Gardner's view, these capacities are relatively independent of each other. Each individual has a 'unique blend of intelligences'.

Activity

Give one argument against the view that intelligence can be easily defined.

Measuring intelligence

Intelligence is measured by intelligence tests which give an individual's intelligence quotient (IQ) and enable comparison between people's levels of intelligence. Such tests are designed to measure verbal ability, spatial ability and abstract reasoning ability. They would exclude questions such as 'What is the highest mountain in the world?' that test knowledge and memory rather than the ability to reason. Thus, a simple IQ test may ask for the next number in the following sequence: 2, 4, 6, 8. This question requires individuals to discover the pattern underlying the sequence of numbers and to apply their discovery to solve the problem. The average score on IQ tests is 100. People with an IQ of 150 and above are often seen as being exceptionally intelligent, while those with IQs below 100 are seen as having below average intelligence.

IQ tests were developed for use within education to measure differences in intelligence between individual students. Despite their widespread use, a large body of evidence suggests that IQ tests are not a valid measure of intelligence, particularly when they are used to compare the intelligence of members of different social groups.

The validity of IQ tests

The British sociologist Saunders (1996) accepts that there are difficulties associated with measuring

intelligence accurately via IQ tests. However, he sees IQ as a reasonably valid and reliable indicator of intelligence. He argues that IQ 'can be used to measure approximate differences in average levels of intelligence between different social groups, particularly when they live under similar cultural conditions'. In his view, ability in one area (such as in verbal reasoning) tends to correlate with ability in other areas (such as spatial or mathematical ability). While this does not necessarily support the idea of one common factor, *g* or general intelligence, it does suggest that there are differences in the average levels of intelligence between different social groups.

Researchers such as Otto Klineberg (1971) and Philip Vernon (1969) question the validity of IQ tests as measures of intelligence. Critics argue that IQ tests are culturally biased. This makes it easier for some groups to get higher scores on them than others. One view is that they are biased in favour of the middle class, as they are largely constructed by and standardised upon members of this group. If it is accepted that social classes and other social groups have distinctive subcultures and that this affects their performance in IQ tests, then comparisons between groups in terms of measured intelligence are invalid.

This argument can be illustrated by the testing of non-Western populations with Western IQ tests. The Canadian psychologist Klineberg (1971) gave a test to Yakima Native American children living in Washington State, USA (see the Activity in Chapter 5, Unit 3.1.1). The test consisted of placing variously shaped wooden blocks into the appropriate holes in a wooden frame 'as quickly as possible'. The children had no problem with the test but produced low scores because they failed to finish within the required time. Klineberg argues that this does not indicate low intelligence but simply reflects the children's cultural background. Unlike Western culture, the Yakima do not place a high priority on speed.

Such examples suggest that Western IQ tests are inappropriate for non-Western people as they do not measure pure ability. The same argument has been applied to the use of IQ tests within Western societies which contain different subcultural groups, including social class subcultures. Thus, the British psychologist Vernon (1969) stated: 'There is no such thing as a culture-free test'. In this view, IQ tests are biased towards some groups, such as White, middle-class people. This suggests that conclusions based on comparisons of the average measured IQ

of different social groups must be regarded at best with caution.

Activity

IQ tests are used to measure intelligence. However, their validity is questioned.

Assess the view that IQ tests provide a valid measure of intelligence.

Genes, the environment and intelligence

One view is that intelligence is due to both genetic and environmental factors. It stems partly from the genes that individuals inherit from their birth parents, and partly from the environment in which they grow up and live. Environmental influences include everything from diet to social class, from quality of housing to family size. They include factors such as household income, parental education and occupation, parent-child relationships and the quality of schooling. For example, malnutrition during the early years may impact negatively on children's cognitive development. In this view, genetic and environmental factors interact to influence intelligence. For instance, intelligent parents are more likely to provide an appropriate environment (such as a nutritious diet, books and involvement in extra-curricular activities) for developing their children's intelligence.

Some social scientists, such as Jensen (1973) and Richard Herrnstein and Charles Murray (1994) in America, and Hans Eysenck (1971) in Britain, argue that intelligence is largely inherited. Differences in people's IQ scores are largely explained in terms of genetic differences between them. These researchers variously estimate that between 60 and 80 per cent of intelligence is genetically based.

Sample pages from the Student's Book

Student's Book ISBN 978-0-00-828762-7 RRP £36.00

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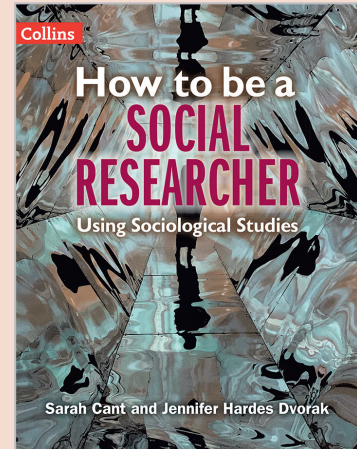
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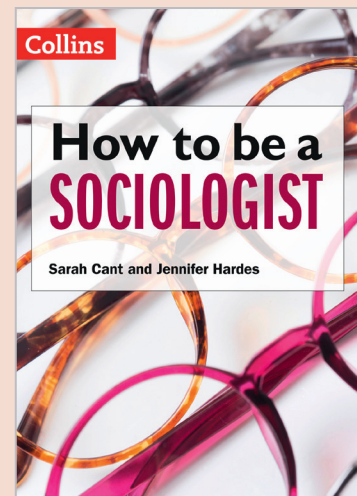
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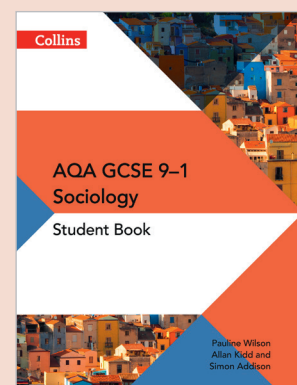
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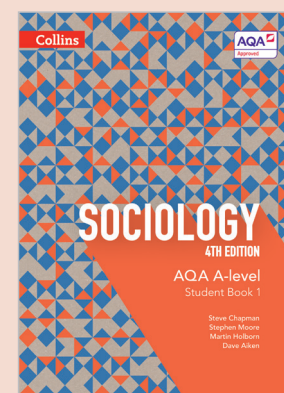
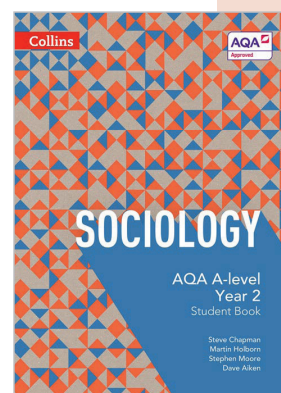
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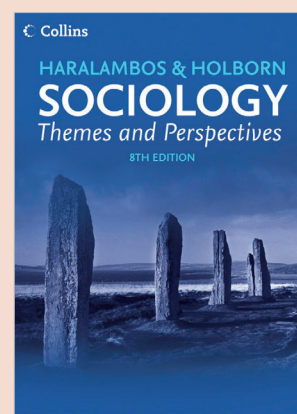
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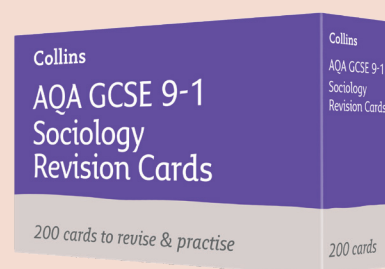
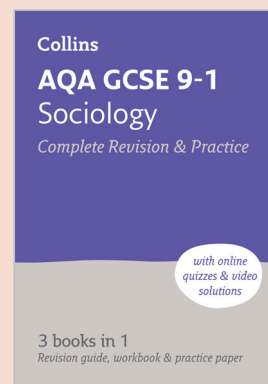
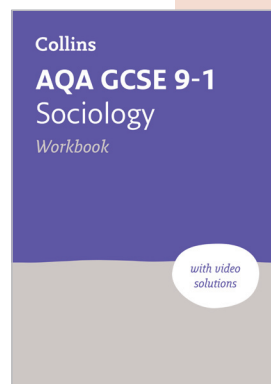


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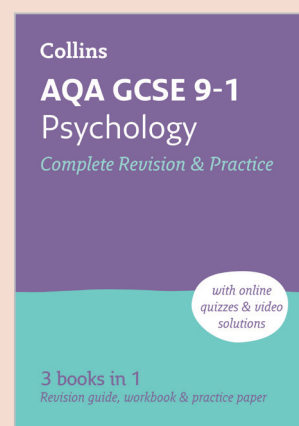
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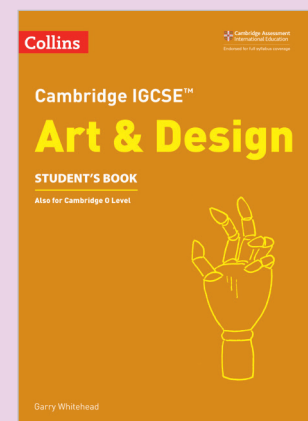
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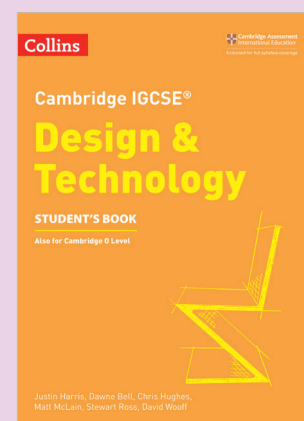
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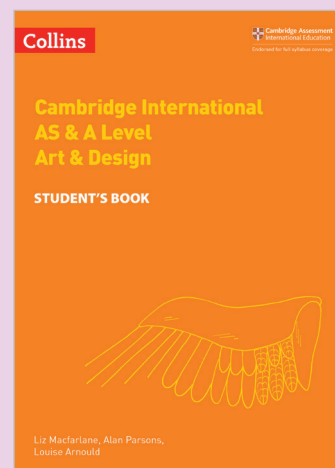
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3.2 Textiles and fashion

Printed and constructed textiles

Learning objectives:

- To explore different types of subject matter when developing pattern design ideas
- To be able to consider types of repeat for final outcomes
- To use critical thinking to support idea development

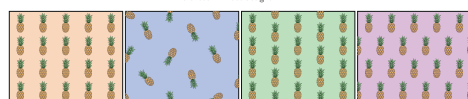
As a textile designer you need to be imaginative when choosing your subject matter for a pattern idea. First-hand observation is important if you want your designs to be unique. This information can be found all around us from everyday objects to human gestures and expressions. Once a motif style – for example, a floral, animals, ethnic, abstract, geometric or **conversational motif** – has been chosen, then you can decide how to compose and place the artwork onto cloth or paper.

This can be done in a few ways depending on the designer's intention for the overall effect. A couple of the important principles that a designer needs to consider when composing the design onto cloth or paper are scale and placement. If the print is for a child's garment, does the design need to be small? Or does the print need to be achieved by screen printing onto individually cut garment pattern pieces?

Activity A: Make repeat-pattern designs

Using the examples in Figure 3.40 as a guide, source five repeat-pattern designs and identify how they are repeated. What do you think a mirrored design would look like? Draw a grid like this one and make examples of your own:

1. straight repeat
2. random repeat
3. half-drop repeat
4. brick repeat



3.40 From left to right: straight repeat, random repeat, half-drop repeat, brick repeat.

USING FIRST-HAND RESEARCH TO DEVELOP A FINAL OUTCOME – 'REPEAT' SECTION

When designing a repeat pattern, decide whether you want a simple or complex design. The pattern needs to come together seamlessly and repeat across the length and width of the fabric. There are excellent examples of repeat pattern in the form of **tesseellation** found in Islamic art and the art work of M.C. Escher. In textiles, however, it is the **block prints** of William Morris (1834–96) that present us with multi-coloured repeat complex patterns. In some of his designs, Morris used up to 80 colours, making his designs very labour-intensive. Go online to see how a William Morris design repeats. Try it yourself and see how intricate his designs are.

In this unit, we explore some examples of repeat images. We will begin with a few simple repeat types seen here in Figure 3.40 and then look at how a student has developed her ideas for an all-over screen print.

The examples here are typical basic repeat-image configurations. You will find these in most designs.

Textiles and fashion

The work featured here is by art student Jesse Howarth. In Figures 3.41 and 3.42, Jesse presents us with sketchbook pages of her ideas leading up to an all-over repeat design for a screen print. The drawings are a self-portrait drawn in pencil. She has drawn herself at different angles, as she wanted to convey different emotions and expressions for her print idea. Her final idea was to produce a piece of printed fabric expressing a person's varying emotions. She explored the quality of line in both pencil and paint to express contorted features (see Figure 3.43). The result is a multiple repeat on cloth in black textile ink that conveys a busy and lively design (see Figure 3.44).



3.41 Jesse Howarth, sketchbook pages, development work, self-portrait capturing emotion.



3.42 Jesse Howarth, sketchbook pages, development work, self-portrait. Jesse has captured a reflected image and used acrylic paint to explore mood and expression. She went on to experiment with distorting faces playing with scale and overlapping her ideas until she decided on an image to repeat.



3.43 and 3.44 The image on the top followed the activity featured in this unit to achieve an all-over repeat. If you photocopy this image six times, you can see the design in repeat. The image on the bottom shows how this has been screen printed multiple times.

block printing A form of printing using an image carved into a material, usually wood, and covered in ink. **conversational motif** One that has recognisable objects in the motif from pencils, chairs, to embroidery threads and scenes from daily life. **tesseellation** An arrangement of shapes closely fitted together, without gaps or overlapping.

Sample pages from the Student's Book

	ISBN	RRP
Student's Book	978-0-00-825099-7	£36.00

Cambridge International AS & A Level Digital Media & Design (2nd Edition) (9481)

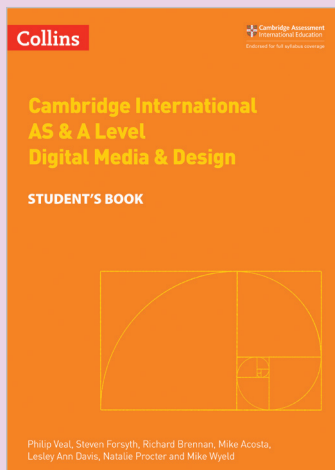
AUTHORS: Mike Acosta, Philip Beal, Richard Brennan, Lesley Ann Davis, Steven Forsyth, Natalie Procter and Mike Wyeld

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NEW **EB** **CI** **Age 16–18**



We are working with Cambridge Assessment International Education towards endorsement of this resource to support the full syllabus for examination from 2026.



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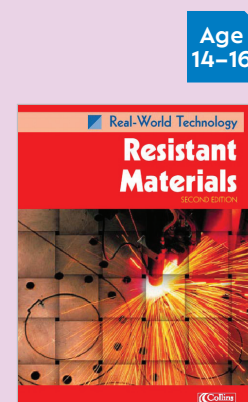
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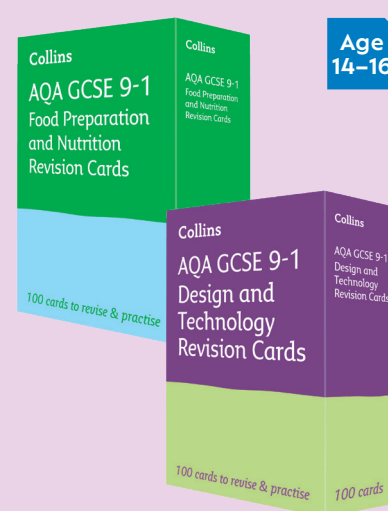


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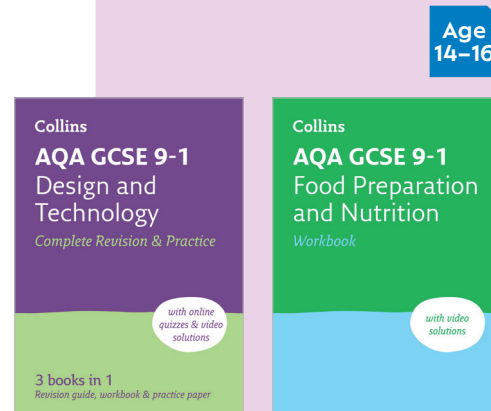
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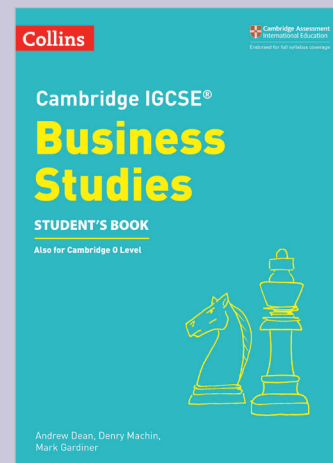
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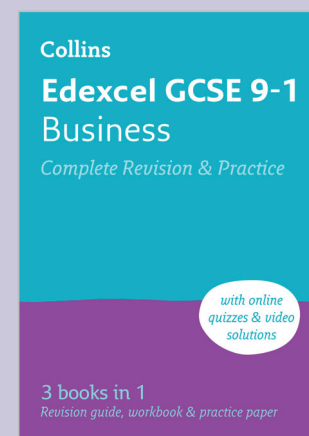
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EB CI Age 14–16



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NEW Age 14–16



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Cambridge IGCSE™ Accounting

(0452/0985/7707)

AUTHORS: David Horner and Leanna Oliver

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STUDENT'S BOOK

- Easy-to-use book structure with clear and consistent signposting within each unit
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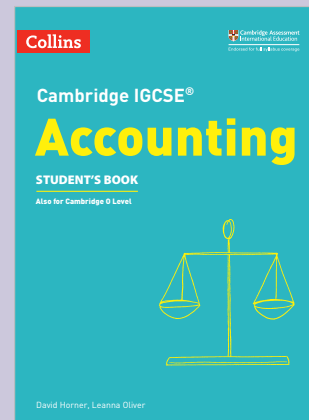
WORKBOOK

- Provide additional materials on how to prepare accounting documents
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- Offers practice and revision opportunities with unit reviews

TEACHER'S GUIDE

- Assess understanding with *Knowledge Check* questions and end-of-chapter exercises
- Support given for non-subject specialists throughout the guide
- Photocopiable resources at the end of the book including accounting proformas

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3

Verification of accounting records

The trial balance

Learning objectives
By the end of this unit, you should be able to:

- understand that a trial balance is a statement of ledger balances on a particular date
- outline the uses and limitations of a trial balance
- prepare a trial balance from a given list of balances and amend a trial balance which contains errors
- identify and explain those errors which do not affect the trial balance – commission, compensating, complete reversal, omission, original entry, principle.

Starting point

Answer these questions in pairs.

- Which accounts normally have:
 - a debit balance
 - a credit balance?
- Which accounts could have either a debit or a credit balance?

Exploring

Discuss these questions in pairs.

- Why might it be useful to prepare a list of all the balances from the ledger accounts?
- Why do you think that the total of debit balances and the total of credit balances should be the same?

Developing

Preparing a trial balance

A trial balance is a list of all the balances from the double entry accounts at a specific date. The trial balance lists the balances in two columns. One column contains a list of the debit balances and the other column contains a list of the credit balances.

If the entries in the ledger accounts are correct and the accounts are correctly balanced, the total of the debit balances column will be the same as the total of the credit balances column. This is because every entry made in the double entry accounts always

Key term

Trial balance: A list of all balances from the double entry accounts.

Chapter 3: Verification of accounting records 71

Sample pages from the Student's Book

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Student's Book	978-0-00-825411-7	£25.99
Workbook	978-0-00-825412-4	£11.99
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Cambridge IGCSE™ Economics

(0455/2281)

AUTHORS: James Beere, Karen Borrington, Neil Buchanan, Clive Riches and Ian Rowbory

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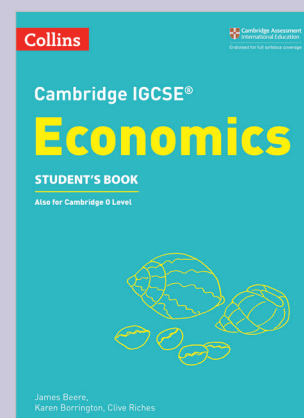
STUDENT'S BOOK

- Provoke student discussion and understanding with global and regional case studies
- Demonstrate to learners how a problem or question can be addressed
- Reinforce students' understanding with practice and exam-style questions
- Key terms and key concepts highlighted on the page and included in a useful glossary at the end of the book

TEACHER'S GUIDE

- Deliver lessons with clear and consistent lesson plans with support given for non-subject specialists
- Ensure students' understanding with suggested review questions for remedial or revision work
- Provide notes on case studies and ideas for extension work, topics and research
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Chapter 1 . Unit 1

The nature of the economic problem

Learning objectives
By the end of this unit, you should be able to:

- define what is meant by finite resources
- explain what is meant by unlimited wants
- give examples of the economic problem in different contexts
- explain the difference between an economic good and a free good.

Starting point

Complete these tasks in pairs:

- Write a list of five goods or services you need to survive.
- Now write a list of 10 goods or services you would buy if you won \$500.
- Explain why you can't have all 10 goods or services.

Exploring

Discuss these questions in pairs:

- What materials do you need to make a car?
- Will any of the resources you listed in question 1 eventually run out?
- Will any of the resources you listed in question 1 always be available in the future?
- Why are some resources likely to be available in the future whereas other resources are likely to run out?
- What can be done to make resources last longer and not run out as quickly?

Developing

Finite resources and unlimited wants
Everyone has **basic needs** to survive, such as food, clean water and shelter. However, all people will have a never-ending list of goods or services they want – such as cars, fashionable clothes and holidays. What is the difference between a need and a want?

Key term
Basic needs – what is needed for survival, such as food, shelter, water and clothing

A **need** is necessary for survival but a **want** is something that is not needed for survival.

Resources are used to produce goods and services to satisfy these needs and wants. They include natural resources (land, soil, timber), human resources (farm workers, factory managers) and manufactured resources (robots, tractors, factory buildings).

Some of these are **finite resources**, which means that there is a limited amount available in the world and they will eventually be used up. Examples of finite resources are oil, coal and uranium.

Other resources are **renewable resources**, which means that they can be replaced. Examples are timber, fish, grain and meat. However, if we use these resources faster than they are being renewed or replaced then they will run out as well. For example, if fish are caught in too large numbers then there will not be enough fish left in the oceans to replace those caught. This would mean that fish are no longer renewable and will eventually die out. This is why it is so important today that resources are replaced at the same rate as they are being used. For example, new trees can be planted to replace those that have been cut down for timber.

Both finite and renewable resources are used to produce goods and services. However, there are never enough of these resources, even the renewable ones, to produce all the goods and services to satisfy everyone. This is because people, or consumers, have **unlimited wants**.

The economic problem
The **economic problem** is that there are limited resources and unlimited wants, which leads to a problem of scarcity. **Scarcity** means there is a lack of resources available to produce all the goods and services to satisfy these unlimited wants. Therefore, choices have to be made about what goods and services to produce, how to produce the goods and services and who will be able to consume those goods and services (this is covered in more detail in Unit 2.2). The economic problem applies to more than just consumers. It applies to all areas of the economy, as shown in Figure 1.1.1.

Figure 1.1.1 The economic problem applies to all areas of the economy

Key terms
Needs – goods or services necessary for survival
Wants – goods or services not necessary for survival

Key terms
Finite resources – non-renewable resources that will eventually run out
Renewable resources – resources that can be replaced as they are used to produce goods and services
Unlimited wants – there is always something else that people would like and so people are never satisfied
The economic problem – how can scarce economic resources be most effectively used to satisfy people's unlimited needs and wants?
Scarcity – a lack of goods and services available to satisfy unlimited wants

2 Chapter 1: The basic economic problem

Unit 1.1: The nature of the economic problem 3

Sample pages from the Student's Book

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Student's Book	978-0-00-825409-4	£25.99
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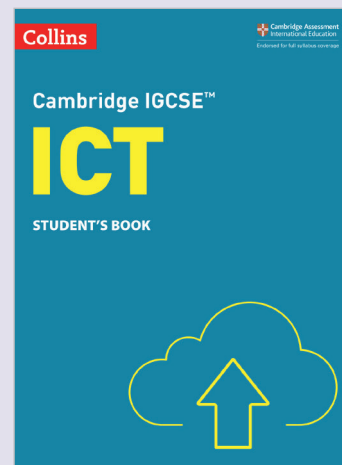
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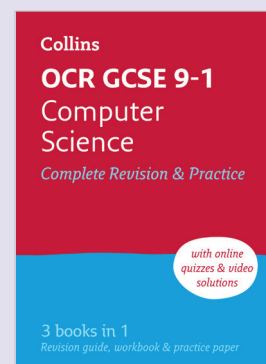
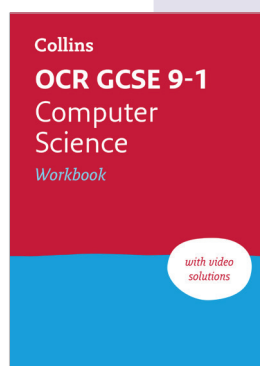
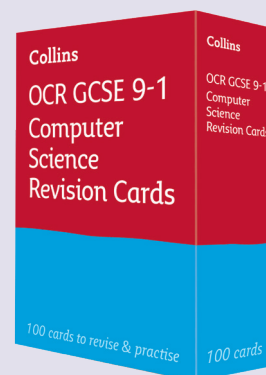
ICT

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Cambridge IGCSE™ Drama (0411/0994)

AUTHORS: Rebekah Beattie, Gail Deal, Mike Gould and Emma Hollis

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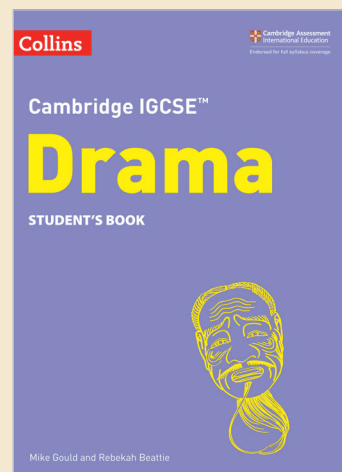
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2.4 Developing dialogue

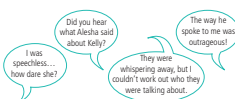
LEARNING OBJECTIVES

- Explore how dialogue contributes to characterisation
- Learn how to develop a role and relationship through dialogue

SPOTLIGHT ON How can I work effectively with another actor to create meaning through dialogue?

STARTING POINT

Have you ever thought about the importance we place on conversations?



1. Think about a recent conversation you have had (or witnessed), either in school or at home, that has stuck in your mind. Now imagine it as a performance on stage.

- Who were the main players?
- How were they standing? Close to each other? Across the room?
- How did they speak?
- What gestures or movements did they make?



EXPLORING THE SKILLS

All the factors that make an impression on us in real-life conversations are also true when they are acted – except that as an actor, you can plan or choose very consciously how you speak and how you behave. Read this short dialogue.

Enter Jem
Jem: Oh, it's you.
Caz: Yes.
Jem: I didn't expect to see you here.
Caz: Really?
Jem: Are you planning on staying?
Caz: I don't know yet.
Jem: Are you OK?
Caz: I'm fine, thanks.

2. Now read the extract aloud with a partner. Don't try to act it for a moment – just let the words speak for themselves.

- What story or situation is hinted at here?
- What impression do you get of the relationship from what is said?
- Is one person more in control of the situation than the other?

When you are reading a dialogue in a script, you might look for clues to help you with **characterisation** – how you could interpret the role of a particular character. Take Jem. He says more, so that ought to give us more insight into his feelings. For example:

Jem: Oh, it's you.
Caz: Yes.

Oh – does this suggest surprise?
 'you' – he knows Caz.

KEY TERMS

characterisation: how a role is brought to life through speech, movement and interaction with others

Jem's words raise interesting questions that aren't answered here.

- Is he surprised in a good way? Or is he disappointed?
- Did he expect someone else?
- Why is he here? Why has he come in? Is he looking for someone? Escaping?

The more you look at the dialogue, the more open to interpretation it becomes.

3. Now you try it. For this first attempt, just focus on the way of speaking. Think about what you learned in Unit 2.3 about vocal inflection and pace. With a partner, choose who will play Jem and who Caz (you can swap roles for each version).

- **Version A:** Jem is pleasantly surprised to see Caz; Caz is happy to see Jem.
- **Version B:** Jem is pleasantly surprised to see Caz; Caz is not so pleased.
- **Version C:** Jem is embarrassed to see Caz; Caz is also embarrassed.
- **Version D:** Jem is embarrassed to see Caz; Caz is pleased to see Jem.

REFLECTIVE LOG

When you have finished your four versions, write brief notes about each one, explaining:

- how you changed your voice in each
- which you found most difficult to do (try to say why).

Sample pages from the Student's Book

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Student's Book	978-0-00-835369-8	£25.99
Teacher's Guide	978-0-00-835368-1	£100.00

Cambridge International AS & A Level Drama (9482)

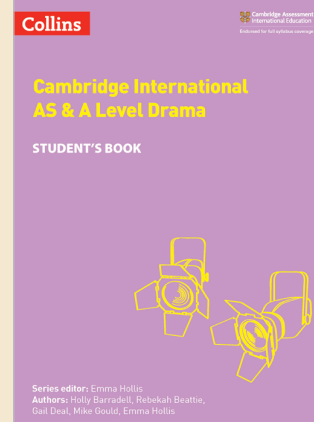
SERIES EDITOR: Emma Hollis

AUTHORS: Holly Barradell, Rebekah Beattie, Gail Deal, Mike Gould and Emma Hollis

Deliver an exciting and enjoyable course with in-depth and up-to-date coverage of the syllabus topics and a stimulating range of international play script extracts. This is the ideal resource for Advanced Level Drama study.

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2.2 Staging a text: The role of the director

Big question

- How do directors create a concept for staging the text?

Starting point: The role of the director

Being a director involves different skills at different stages of the production process. A professional company usually works on a production for between four and six weeks. You will probably have longer than this for the scripted performance you create with your group.

The first step in the production process is for the director to meet with the design team and begin to describe his or her overarching vision for the text in performance. This central idea could be described as a 'concept' for the production. For example, you might describe a director's **production concept** for Shakespeare's play *Hamlet* as 'death'.

In the next stage, the director holds early read-throughs with the actors and the lead designers for each **production element**. During the read-through, the production team discuss their initial ideas for the look and feel of the production with the actors. The designers might refer to **mood boards**, **scale drawings** and **model boxes** to bring the world of the play to life for the actors.

During the rehearsal and development stage, the company of actors works closely with the design team. Rehearsals might include sessions with a movement director, voice coach, light specialist or live musicians.

In the final stage of the process of moving from page to stage, the director oversees the technical and dress rehearsals. The cast makes final preparations to ensure that staging is refined for performance. The director's concept should now be visible on stage.



Activity 1

Read the description of the director's tasks on this page, then compile a table like the one below to organise these tasks into a timeline.

Week / Date	Task	Purpose
1	Meet with design team – set, costume, lighting and sound, explain concept for staging the text	Communicate vision to design team
2		

46

Key terms

production concept: the overarching idea for a production
production element: a feature of the production, such as the set, lighting, sound and costumes
mood board: a design board that contains lots of visual ideas
scale drawing: a drawing that shows the design to scale, for example 1:50
model box: a small-scale three-dimensional model of the stage space

Staging a text: The role of the director

Reflection point

How can you apply your learning about the role of a professional director to your own work with your group? What might be the concept for your scripted piece? Try to identify the themes in your text and consider whether one of these might form the basis of the concept.

Explore: Developing characterisation skills

One of the director's main tasks is to help the actors bring dramatic characters to life. In some productions, the director will work alongside the playwright or a dramaturg to translate the text into a live performance.

Actors use a range of performance skills to create their characters. These skills can be broadly divided into two categories.

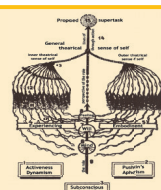
Physical skills	Vocal skills
Gestures, posture, facial expression	Inflection, intonation, tone, emphasis
Movement – quality, pace, tempo	Accent, dialect, speed, volume

To help actors to understand and develop the character's backstory, a director might use some of the techniques of the Russian naturalistic director Constantin Stanislavski.

Spotlight on practitioner: Constantin Stanislavski (1863–1938)

Known as one of the leading theatre practitioners of the 20th century, Stanislavski began his career as a character actor, but turned to directing out of concern about the superficial performance style of the time. His reputation rests on the development of a system for actor training and rehearsal technique, commonly known as 'the system', which aims to encourage the 'art of experience' in contrast to the 'art of representation'.

In his system, an actor might be asked to consider the character's **super-objective**. The actor might also be asked to map the character's **through-line** so they can identify key moments in the character's journey and analyse the motivations behind their actions. In 1896, Stanislavski co-founded the Moscow Art Theatre. Over the following years, the company produced a series of plays written by the leading naturalistic playwrights of the time, including Henrik Ibsen (1828–1906) and Anton Chekhov (1860–1904). Stanislavski's ideas have influenced many other practitioners and are still used by actors across the world.



'Diagram of Stanislavski's system', based on his 'Plan of Experiencing' (1935)

Activity 2

In small groups, research one of Stanislavski's key productions. Identify how production elements such as sets, lighting, costume, props and sound were used to create the world of the play. Create a short presentation to share with the class.

Key terms

super-objective: the purpose which a character works towards during the play
through-line: the journey of a character from the start to the end of the play

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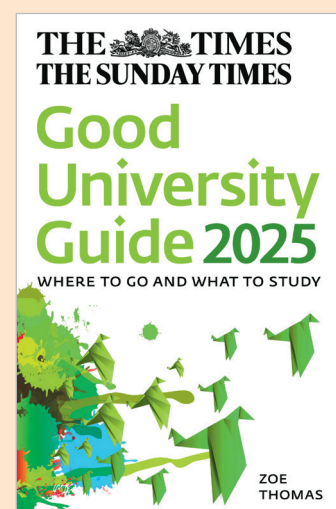
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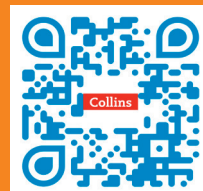


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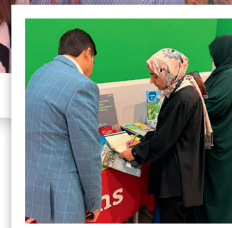
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