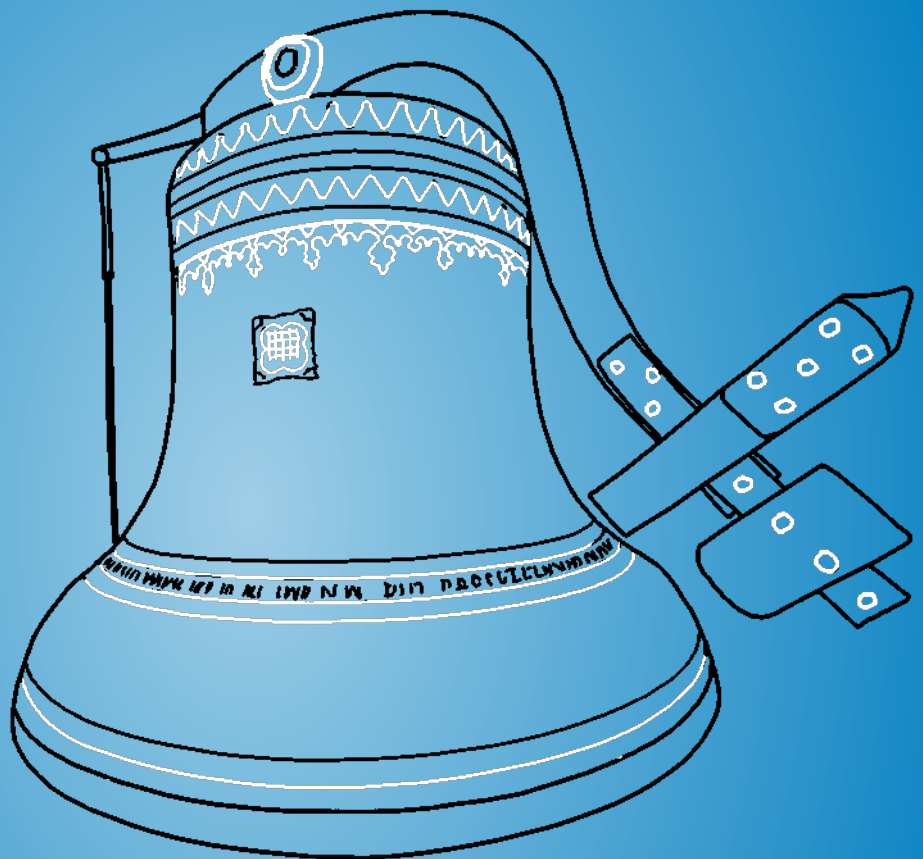


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CONTENTS

WELLBEING	4-5
ADAPT	6-7
MATHS	8-18
SCIENCE	19-29
ENGLISH	30-47
MODERN LANGUAGES	48-56
PHYSICAL EDUCATION	57
CAMBRIDGE GLOBAL PERSPECTIVES™	58-60
GEOGRAPHY	61-65
HISTORY	66-67
RELIGIOUS STUDIES	68
CITIZENSHIP	69
SOCIOLOGY	70-72
BUSINESS	73-74
ICT	75
DRAMA	76-77
ART, DESIGN & TECHNOLOGY	78-81

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
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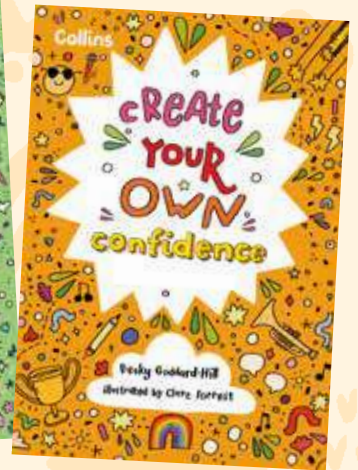
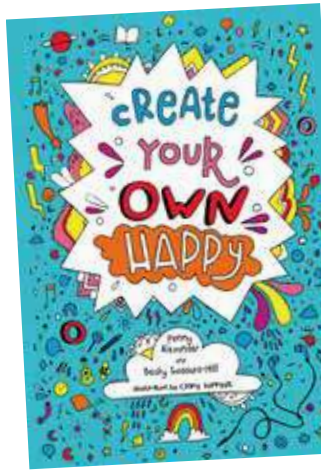
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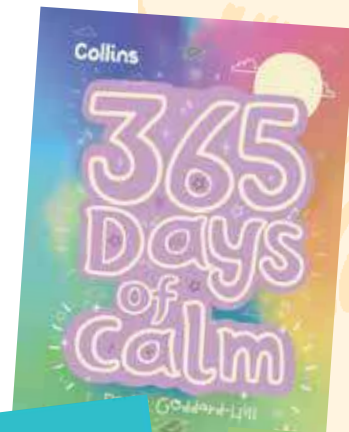
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be you

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AUTHOR: Becky Goddard-Hill

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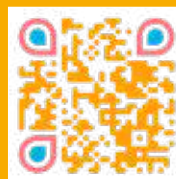
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ABOUT BECKY

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. An inspiring author to the Collins wellbeing books you see on these pages.



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Age
11-16



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Age
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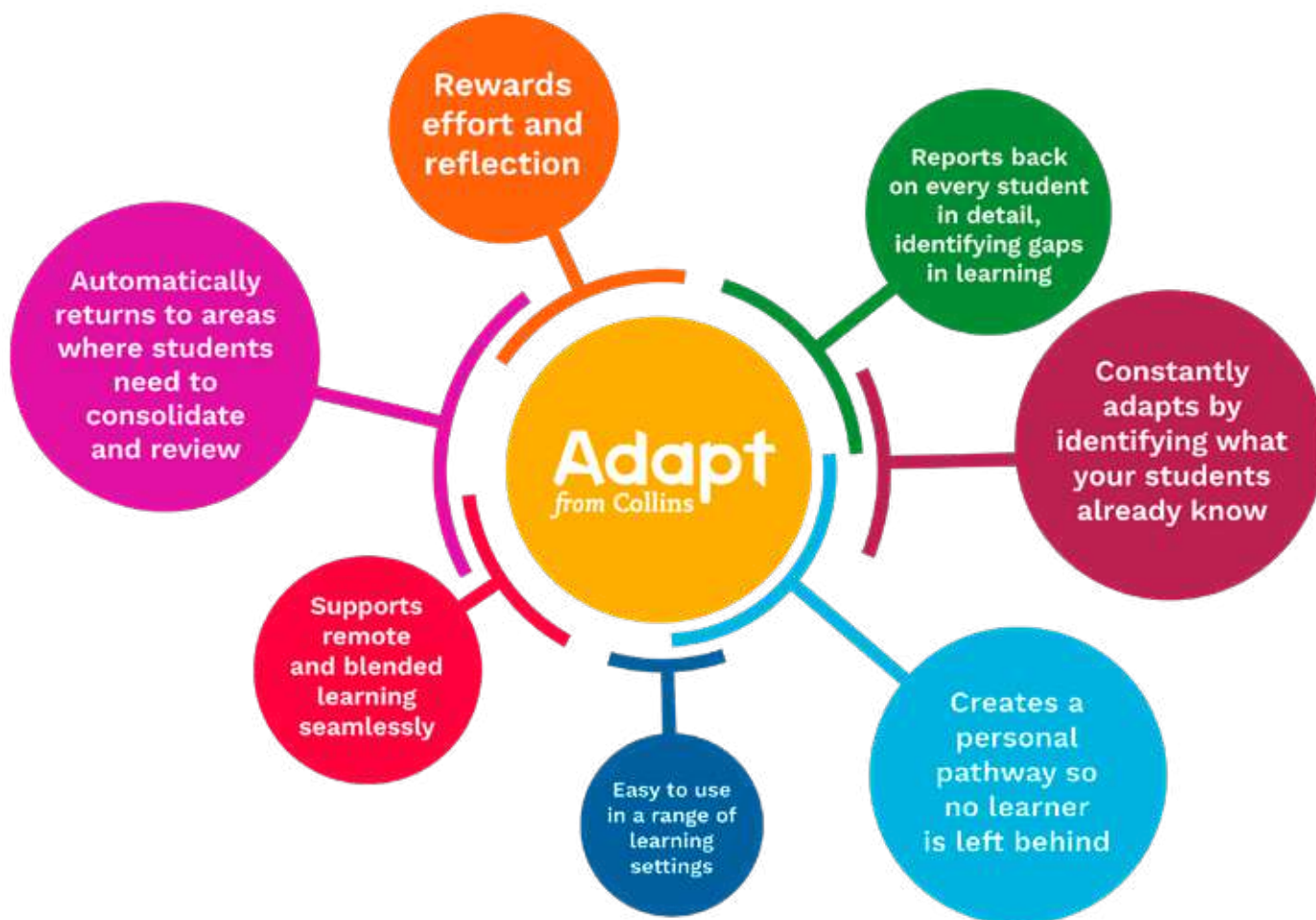
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EB CI Age 11-14

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.

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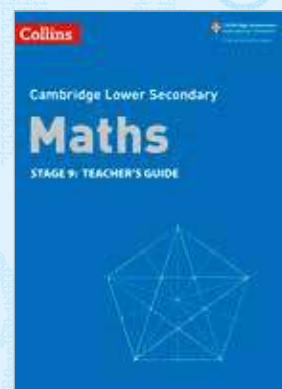
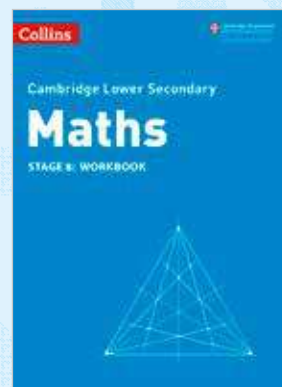
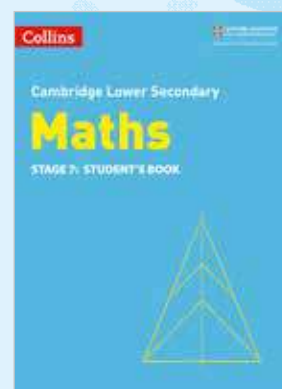
- Offer worked examples with clear and detailed explanations to build learner independence
- Provide students opportunities to review and consolidate learning and reflect on their progress
- Develop *Thinking and Working Mathematically* skills, enabling learners to gain competence and confidence in maths

WORKBOOKS

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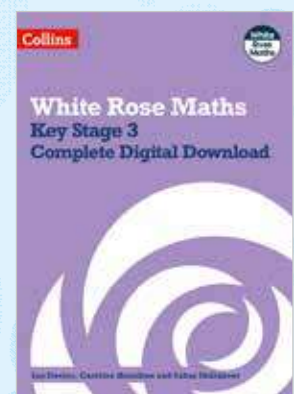
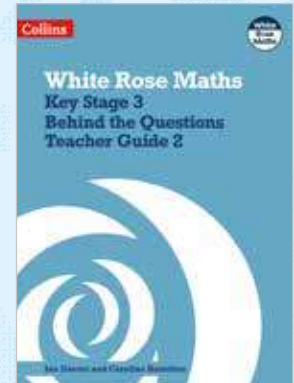
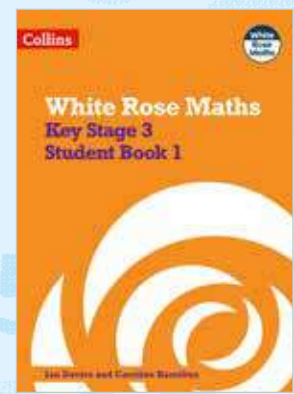
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Reinforce learning with consolidation questions

Clear, visual examples to embed mathematical understanding

3 Multiplying and dividing fractions

In this block, I will learn...

- How to represent multiplication of fractions
- How to multiply a fraction by an integer
- How to find the product of two fractions
- How to divide an integer by a fraction
- How to divide a fraction by a fraction
- How to multiply and divide improper fractions and mixed numbers
- How to work with algebraic fractions

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.
 - 12×6
 - 7×9
 - 3×15
 - 11×8
 - 5×20
- What fraction is represented in each diagram?
 - Diagram a: A bar divided into 10 equal parts, with 3 parts shaded.
 - Diagram b: A circle divided into 8 equal sectors, with 5 sectors shaded.
 - Diagram c: A square divided into 9 equal smaller squares, with 4 squares shaded.
 - Diagram d: A rectangle divided into 6 equal horizontal strips, with 2 strips shaded.
- Complete these calculations.
 - $\frac{1}{2} \times \frac{2}{3} = \frac{\quad}{\quad}$
 - $\frac{3}{4} \times \frac{2}{5} = \frac{\quad}{\quad}$
 - $\frac{2}{3} \times \frac{3}{4} = \frac{\quad}{\quad}$
 - $\frac{1}{5} \times \frac{2}{3} = \frac{\quad}{\quad}$
- Convert these improper fractions to mixed numbers.
 - $\frac{7}{4}$
 - $\frac{11}{5}$
 - $\frac{13}{6}$
 - $\frac{17}{8}$
- Convert these mixed numbers to improper fractions.
 - $1\frac{2}{3}$
 - $4\frac{1}{2}$
 - $2\frac{3}{4}$
 - $7\frac{1}{5}$

Models and representations

Bar models

These can be used to represent fractions and multiplication of fractions.

Each bar model represents $\frac{3}{4}$. 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.

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Check answers at the back of the book

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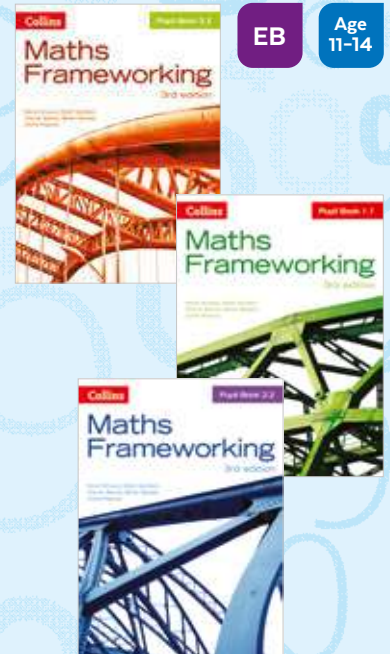
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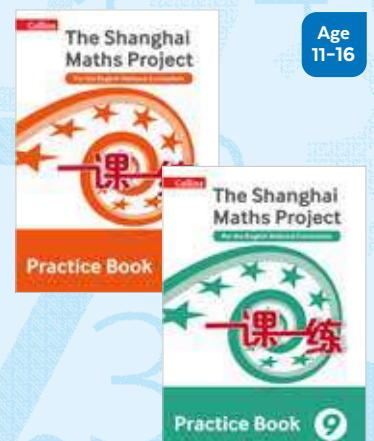
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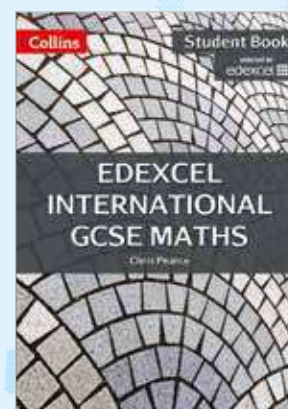
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(4th Edition) (0580/0980)

NEW EB CI Age 14-16

AUTHORS: Chris Pearce and Isabel Marsden

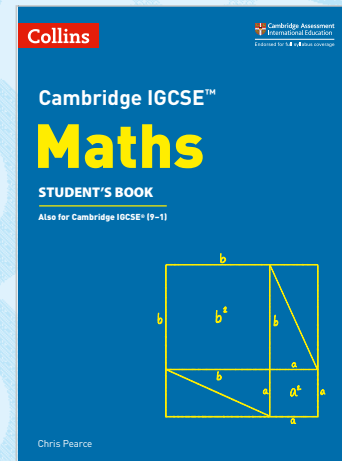
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Chapter 2 Topic 5

2.5 Calculating a percentage

To calculate a percentage of a quantity, you multiply the quantity by the percentage. The percentage may be expressed as either a fraction or a decimal. When finding percentages without a calculator, base the calculation on 10% (or 1%) as these are easy to calculate.

Example 11
Calculate: a 10% of 54 kg b 15% of 54 kg

a 10% is $\frac{1}{10}$ so $\frac{1}{10}$ of 54 kg = 54 kg ÷ 10 = 5.4 kg
b 15% is 10% + 5% = 5.4 kg + 2.7 kg = 8.1 kg

Using a percentage multiplier
You have already seen that percentages and decimals are equivalent so it is easier, particularly when using a calculator, to express a percentage as a decimal and use this to do the calculation. For example, 15% is a multiplier of 0.15, 20% a multiplier of 0.2 (or 0.20) and so on.

Example 12
a Calculate 45% of 160 cm. b Find 52% of \$460.

a 45% = 0.45
So 45% of 160 = 0.45 × 160 = 72 cm
b 52% = 0.52
So, 0.52 × 460 = 239.2
This gives \$239.20.
Remember always to write a money answer with 2 decimal places.

EXERCISE 2E

1 Write down the multiplier that is equivalent to each percentage.

a 88% b 30% c 25%
d 8% e 115%

2 Write down the percentage that is equivalent to each multiplier.

a 0.78 b 0.4 c 0.75
d 0.05 e 1.1

36 2.5 Calculating a percentage

Sample page from Student's Book

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AUTHORS: David Bird, Su Nicholson, Claire Powis, Peter Ransom, Trevor Senior, Brian Speed and Colin Stobart

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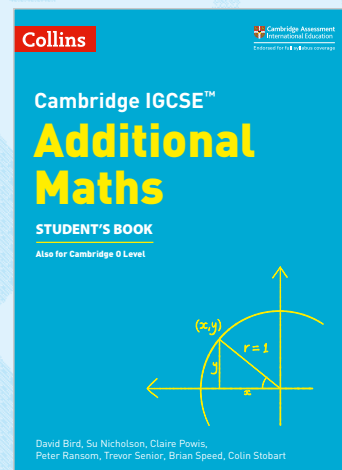
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Chapter 1 . Topic 2

1.2 Composite functions

In this section, you will use the notation $f(x)$ to define a function. Consider the two functions: $f(x) = (x + 2)^2$ and $g(x) = 3x$. If you evaluate $f(4)$ as 36 and then used this as the input to $g(x)$, $g(36)$, the result is 108.

This combination of $f(x)$ and $g(x)$ is written as $gf(x)$. In cases like this, where the output from one function is used as input to another, the result is a **composite function**.

Advice and Tips
Remember that $f^2 = f \circ f$, so that $f^2(x) = ff(x)$.

$f(x) = (x + 2)^2$ $g(x) = 3x$

$gf(4) = 108$ but note that $fg(4) = 196$

From these two examples, you should see that you must carry out the right-most function followed by the next function to the left.

Example 3
 $f(x) = 2x^2 - 4$ and $g(x) = 3x - 1$
Find: a $fg(4)$ b $gf(5)$ c $g^2(3)$

Solution

a $g(4) = 3(4) - 1 = 11$ b $f(5) = 2(5)^2 - 4 = 46$ c $g(3) = 3(3) - 1 = 8$
 $f(11) = 2(11)^2 - 4 = 238$ $g(46) = 3(46) - 1 = 137$ $g(8) = 3(8) - 1 = 23$

You can create a single expression for a composite function.

Example 4
 $f(x) = 2x^2 - 4$ and $g(x) = 3x - 1$
Find $fg(x)$ and $gf(x)$

Solution

$fg(x) = f(3x - 1)$ $gf(x) = g(2x^2 - 4)$
 $= 2(3x - 1)^2 - 4$ $= 3(2x^2 - 4) - 1$
 $= 2(9x^2 - 6x + 1) - 4$ $= 6x^2 - 12 - 1$
 $= 18x^2 - 12x + 2 - 4$ $= 6x^2 - 13$
 $= 18x^2 - 12x - 2$

10 1.2 Composite functions

Sample page from Student's Book

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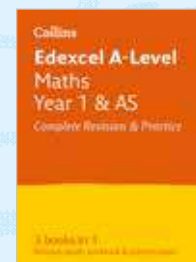
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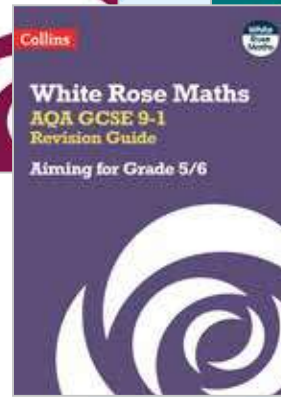
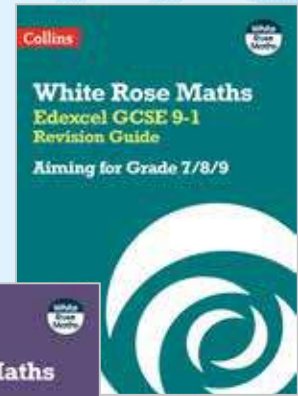
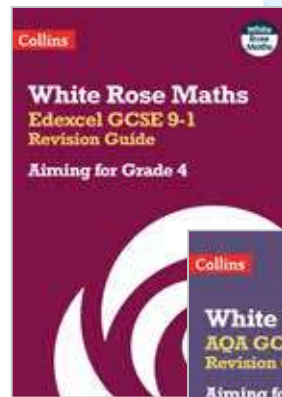
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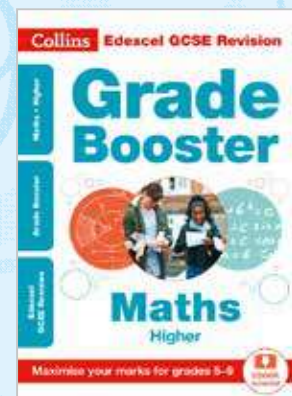


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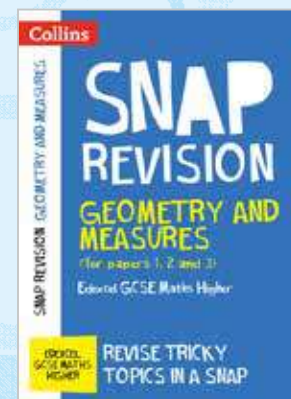


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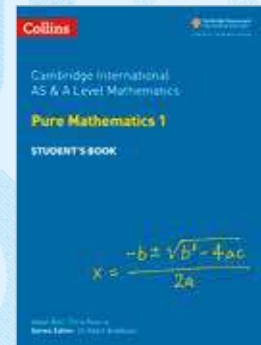
AUTHORS: Louise Ackroyd, Tom Andrews, Helen Ball, Chris Chisholm, Jonny Griffiths, Yimeng Gu, Michael Kent, Sharon McBride and Chris Pearce

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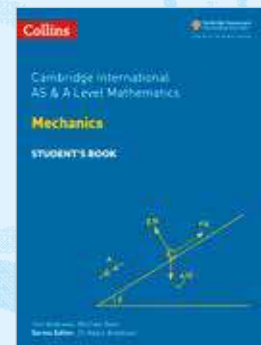
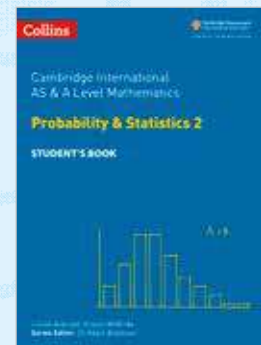
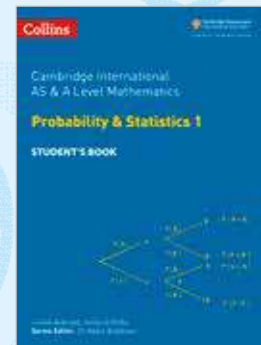
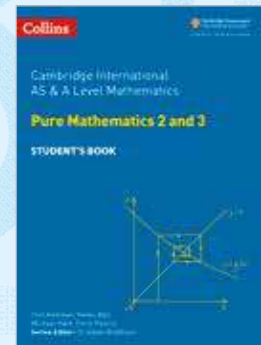
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CAMBRIDGE INTERNATIONAL AS & A LEVEL FURTHER MATHEMATICS (9231)

SERIES EDITOR: Dr Adam Boddison

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

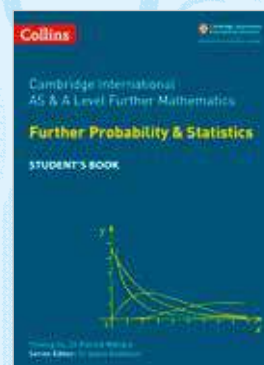
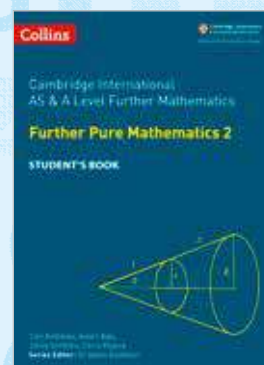
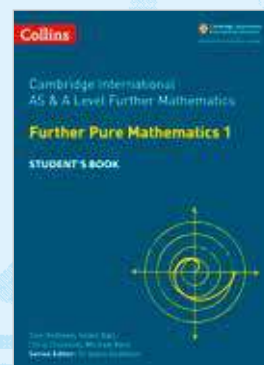
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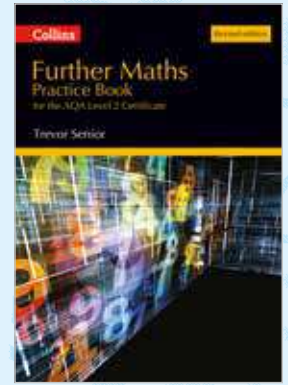
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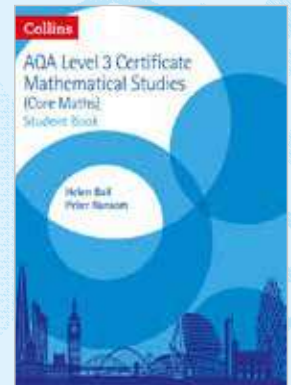


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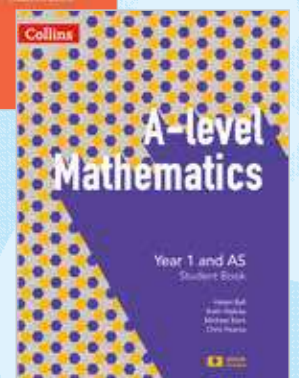
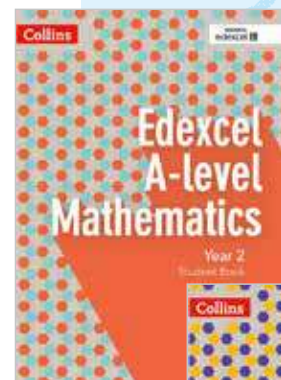


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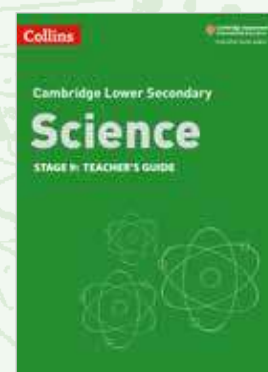
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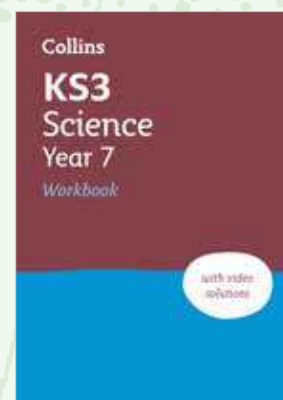
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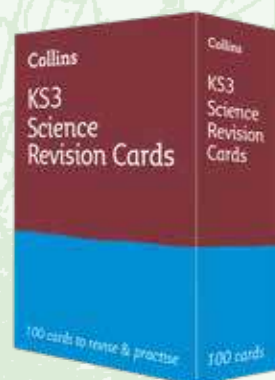


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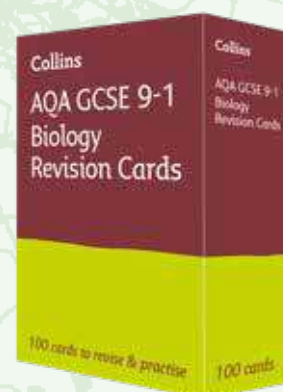
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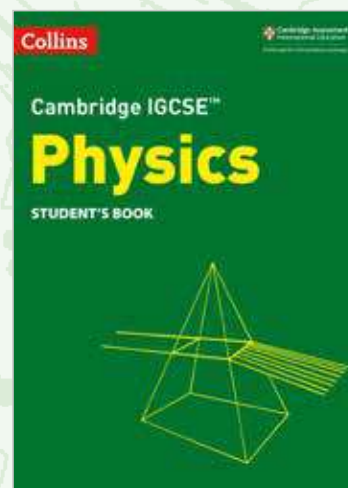
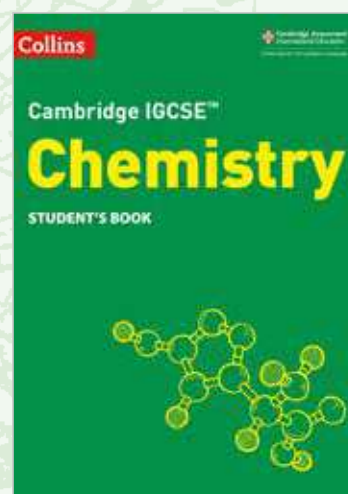
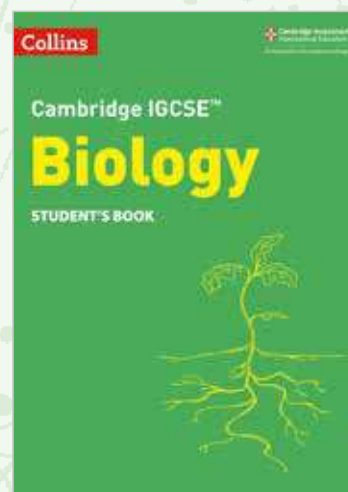
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AUTHORS: Malcolm Bradley, Jackie Clegg, Susan Gardner, Sam Goodman, Sarah Jinks, Sue Kearsley, Gareth Price, Mike Smith and Chris Sunley

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- Support self-assessment and reflection with questions throughout, knowledge checks, key terms and end-of-topic checklists

TEACHER'S GUIDE

- Pick up and teach with effective lessons plans, lists of resources, clear objectives and outcomes and notes on common misconceptions
- Match learning objectives and outcomes for each lesson to 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

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We are working with Cambridge Assessment International Education towards endorsement of the Student's Books to support the syllabus for examination from 2025. The Teacher's Guide will not go through the Cambridge International endorsement process.

Biological molecules

INTRODUCTION

Around 65% of your body mass is oxygen, another 18% is carbon and 10% is hydrogen. The remainder of your mass is made up of a large range of other elements, including nitrogen, sulfur, calcium and iron. These elements are combined in different ways to form all the compounds in your body.

FIG. 4.1 The proportions of elements in the human body.

KNOWLEDGE CHECK

- ✓ Most of the foods that we eat can be grouped into carbohydrates, proteins or fats.
- ✓ Carbohydrates, proteins and fats are formed from smaller molecules.

LEARNING OBJECTIVES

- ✓ Use the chemical elements that make up: carbohydrates, fats and proteins.
- ✓ State that large molecules are made from smaller molecules, limited to: starch, glycogen and cellulose from glucose; proteins from amino acids; fats and oils from fatty acids and glycerol.
- ✓ Describe the use of: iodine solution test for starch; Benedict's solution test for reducing sugars; biuret test for proteins; ethanol emulsion test for fats and oils.

CARBOHYDRATES, PROTEINS AND LIPIDS

Most of the molecules found in living organisms fall into three main groups: carbohydrates, proteins, and lipids, which are commonly called fats and oils. All of these molecules contain carbon, hydrogen and oxygen. In addition, all proteins contain nitrogen and some also contain sulfur.

Carbohydrate molecules are made up of small basic units called simple sugars. These are formed from carbon, hydrogen and oxygen atoms, sometimes arranged in a ring-shaped molecule. One example of a simple sugar is glucose.

Simple sugar molecules can link together to form larger molecules. They can join in pairs, such as sucrose (the 'sugar' we use in our food). They can also form much larger molecules called polysaccharides, such as starch, glycogen and cellulose, which are long chains of glucose molecules.

Protein molecules are made up of long chains of amino acids linked together. There are 20 different kinds of amino acid in plant and animal cells, and they can join in any order, in long chains, to make all the different proteins within the plant or animal body. Examples include the structural proteins in muscle, as well as enzymes that help to control cell reactions.

54 BIOLOGICAL MOLECULES

Sample page from Student's Book

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CAMBRIDGE IGCSE™ CO-ORDINATED SCIENCES (2nd Edition) (0654/0973)

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

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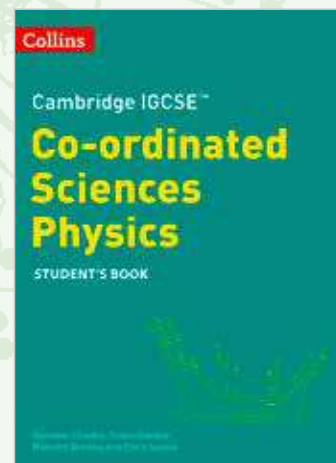
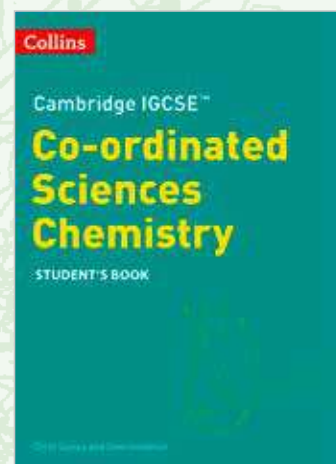
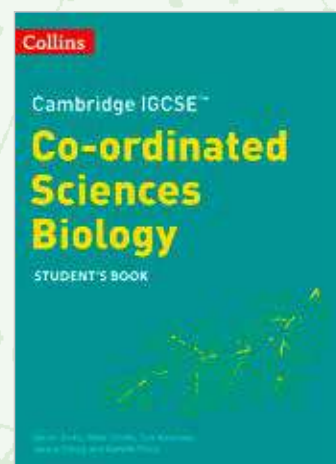
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- Develop students' practical science skills with investigative tasks and deepen understanding with *Science in Context* sections
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- Refine exam technique with practice questions, example answers and commentary
- Support self-assessment and reflection with questions throughout, knowledge checks, key terms and end-of-topic checklists

TEACHER'S GUIDE

- Start teaching straight away with effective lesson plans, lists of resources, clear objectives and outcomes and notes on common misconceptions
- 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

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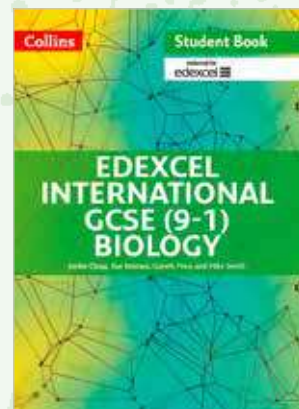
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- Plan your course with our easy-to-use Scheme of Work, matching the learning objectives and outcomes for each lesson to the specification



COLLINS GCSE (9-1) SCIENCE

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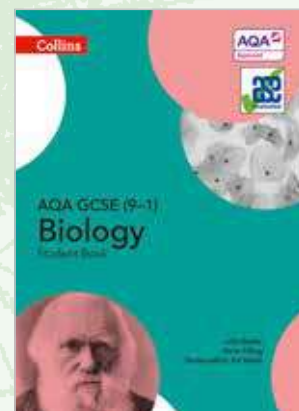
SERIES EDITOR: Ed Walsh

AUTHORS: John Beeby, Ann Daniels, Charles Golabek, Sandra Mitchell and Anne Pilling

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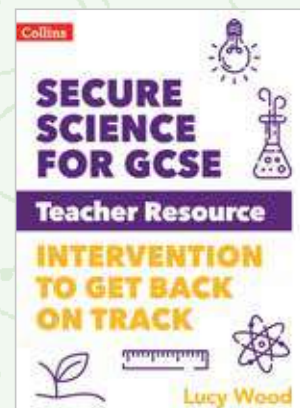
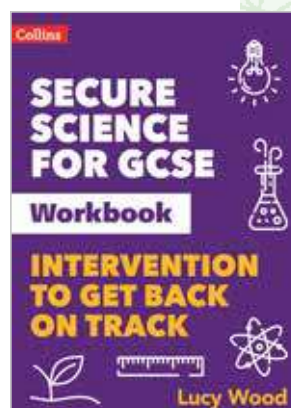
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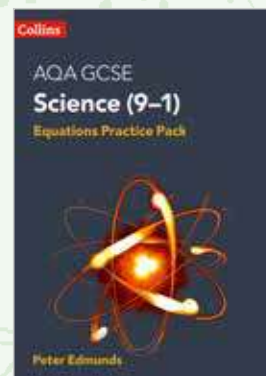
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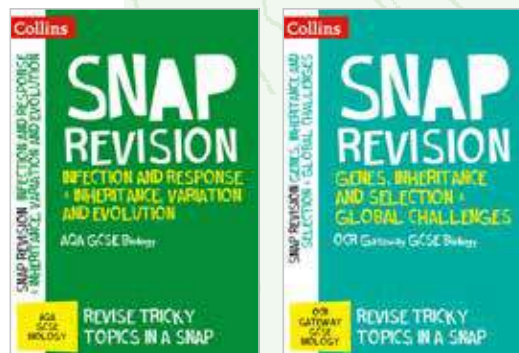
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CHEMISTRY AUTHORS: Sunetra Berry, Lyn Nicholls and Andrew Page

PHYSICS AUTHORS: Chris Bishop, Carol Davenport, Richard Grimmer, Lynn Pharaoh, Michael Smyth

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TEACHER'S GUIDES

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Topics include: cells, biochemical processes, DNA, natural selection, organisms interacting with their environment and observation and fieldwork.

Chemistry (9701)

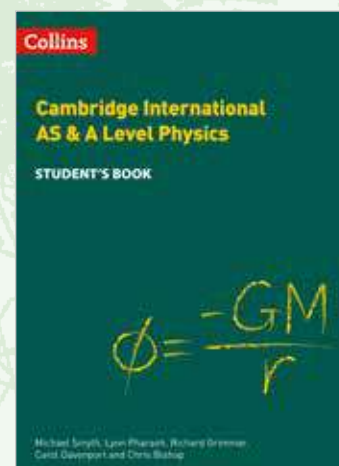
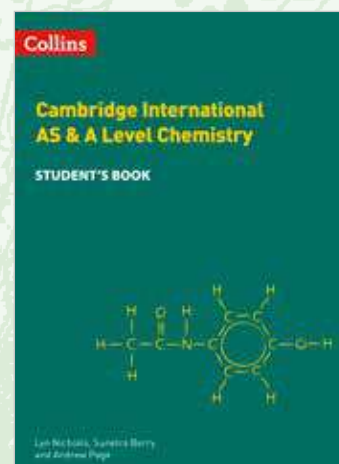
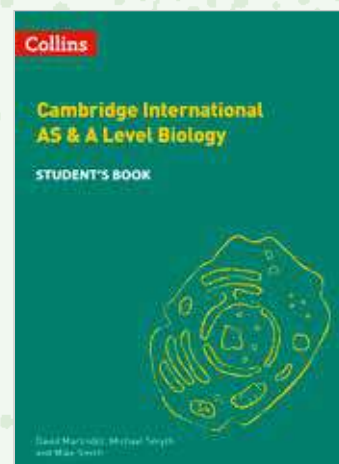
Topics include: atoms & forces, chemical bonds, energy changes, experiments & evidence, and patterns in chemical behaviour and reactions.

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Topics include: models of physical systems, forces & fields, testing predictions against evidence, mathematics as a language and problem-solving tool, as well as matter, energy and waves.

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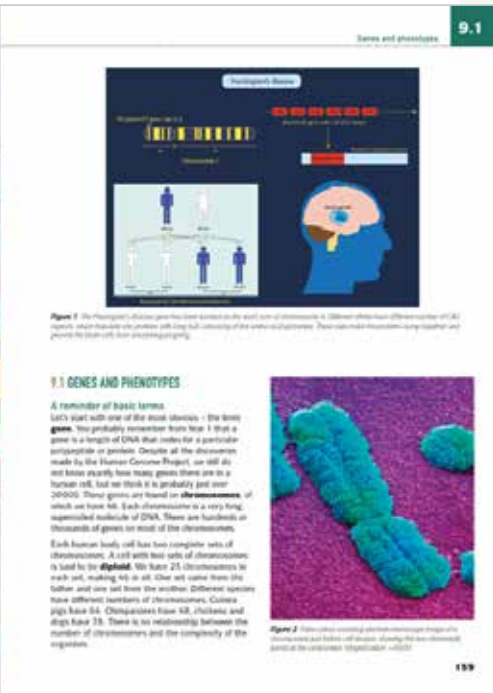
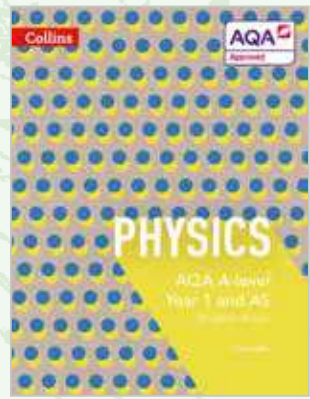
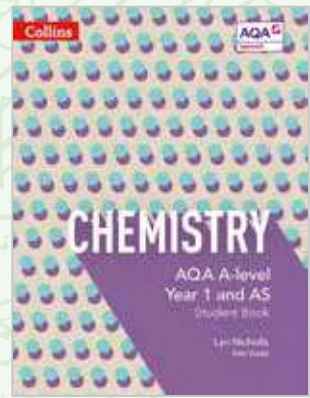
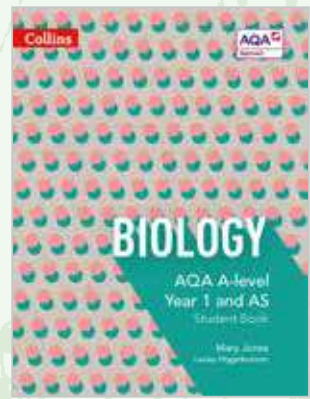
These resources are endorsed by Cambridge Assessment International Education to support the full syllabuses for examination from 2022.

Designed to help students secure the essential knowledge, skills and understanding to succeed at AS and A-Level.

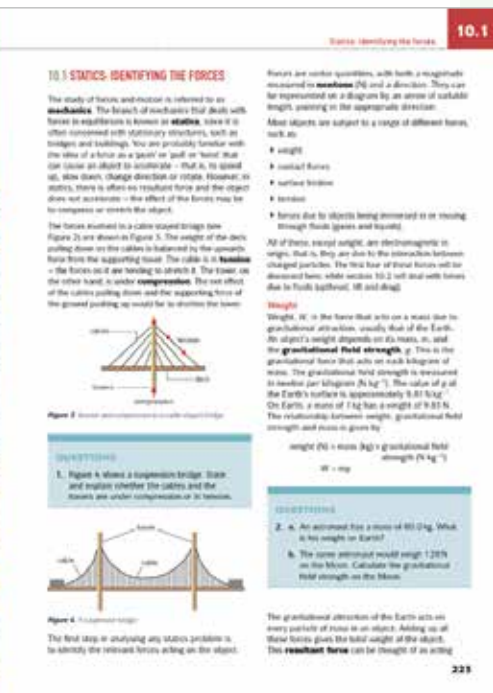
- Help students build knowledge, application and evaluation skills through clear explanations set in real-life contexts supported by skills-focused assignments
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CAMBRIDGE LOWER SECONDARY ENGLISH (2nd Edition)

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SERIES EDITORS: Julia Burchell and Mike Gould

AUTHORS: Julia Burchell, Mike Gould, Steve Eddy and Ian Kirby

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WORKBOOKS

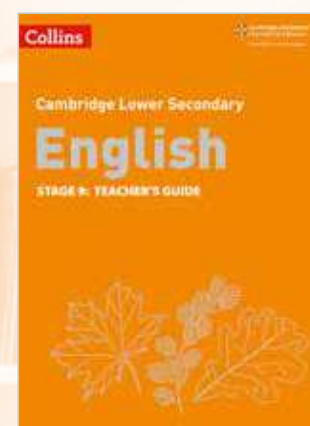
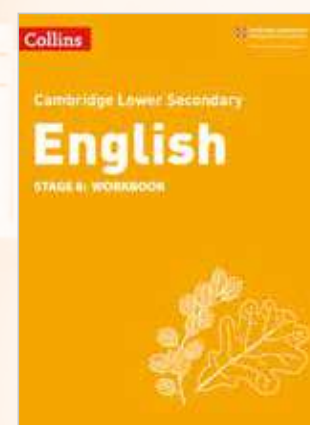
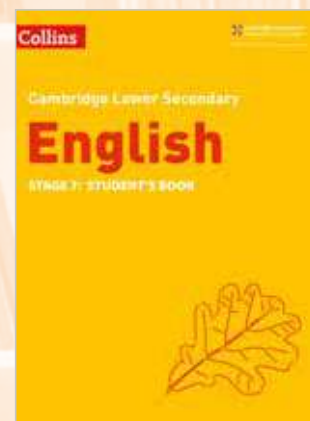
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WORKBOOKS

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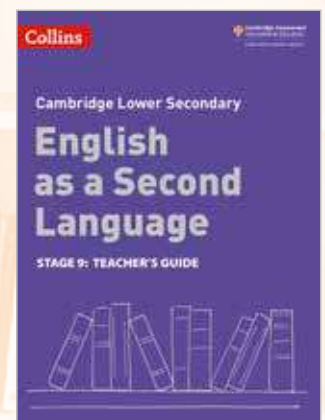
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AUTHORS: Jo Heathcote, Emma Slater, Caroline Davis and Nicola Williams

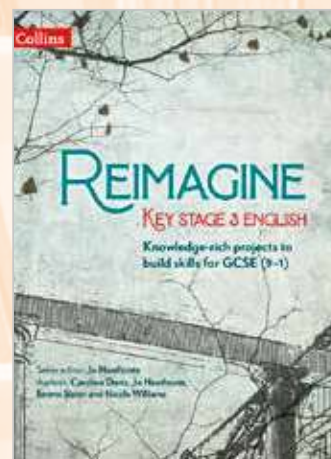
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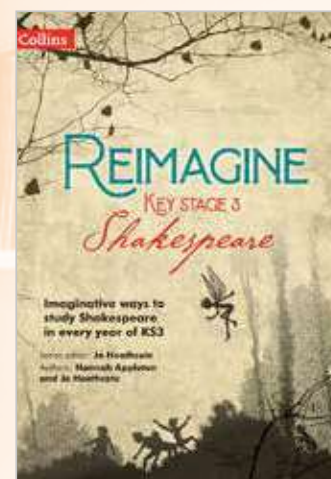
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SERIES EDITOR: Jo Heathcote

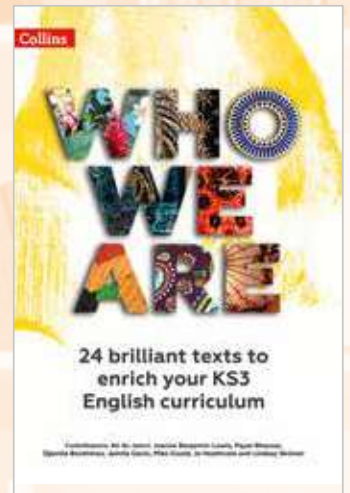
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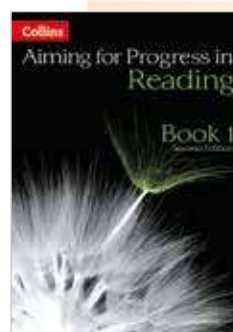
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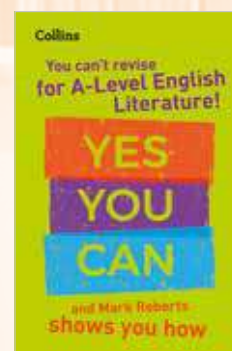
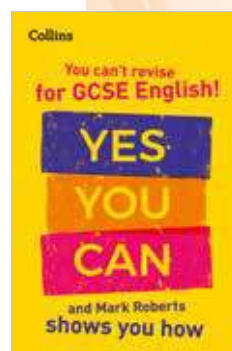
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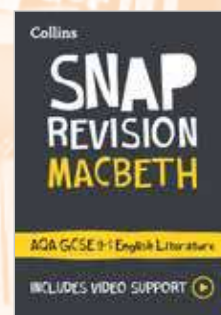
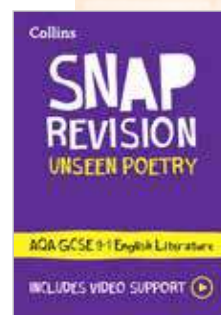
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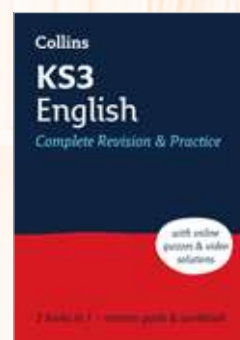
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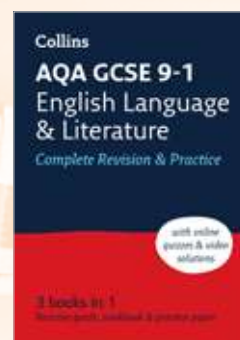


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are made on, and our little life
is rounded with a sleep.”*

William Shakespeare, *The Tempest*

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*“So we beat on, boats against the
current, borne back ceaselessly
into the past.”*

F. Scott Fitzgerald, *The Great Gatsby*



CAMBRIDGE IGCSE™ ENGLISH

(0500/0990/0524)

EB

CI

Age
14-16

SERIES EDITOR: Julia Burchell

AUTHORS: Julia Burchell, Mike Gould, Keith Brindle, Steve Eddy and Ian Kirby

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.

STUDENT'S BOOK

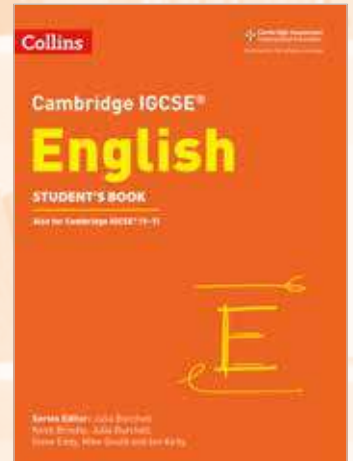
- Help students to measure their progress with *Check Your Progress* features whilst annotated responses show them how to improve
- Offer plenty of practice opportunities with end-of-chapter questions and two complete practice papers
- Build confidence in speaking and listening with clear guidance, activities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

WORKBOOK

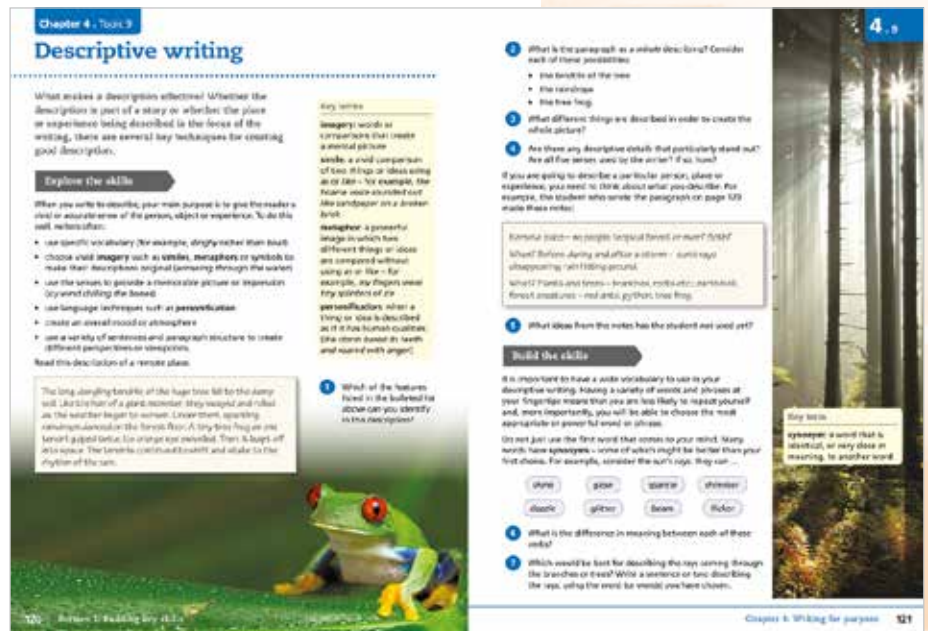
- Set homework easily and offer extra support with a clear correspondence between the Workbook and Student's Book
- Offer practice of the key skills, covering teaching points in more depth and with more scaffolding
- Build students' writing stamina and fluency for all the writing forms and purposes with exam-question style 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
- Save time on planning and preparation with a two-year scheme of work, differentiated lesson plans, worksheets and PowerPoints for every two or four-page sections of the Student's Book



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



Sample pages from Student's Book

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CAMBRIDGE IGCSE™ LITERATURE IN ENGLISH (0475/0992/0427/2010/0408)

SERIES EDITOR: Anna Gregory

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

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.

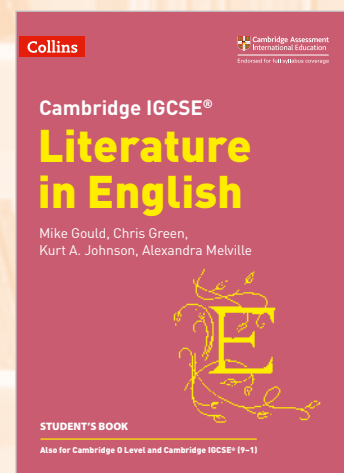
STUDENT'S BOOK

- 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
- Support students with clear differentiation: introductory chapters build learners' confidence, the main chapters offer greater depth, while extension lessons help students reach their full potential
- Engage students with rich, varied text extracts from a variety of periods and cultures

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

EB CI Age 14-16



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Chapter 1 . Lesson 3

Introducing themes

Learning objective

- You will:
- learn how to recognise different themes in texts.
- Assessment objective
AO2

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'.

- 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?

Key term

themes: key ideas running through a text

Glossary

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

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...



16 Chapter 1 Key concepts

Sample pages from Student's Book

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CAMBRIDGE IGCSE™ ENGLISH AS A SECOND LANGUAGE (0510/0511/0991)

EB

CI

Age
14-16

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

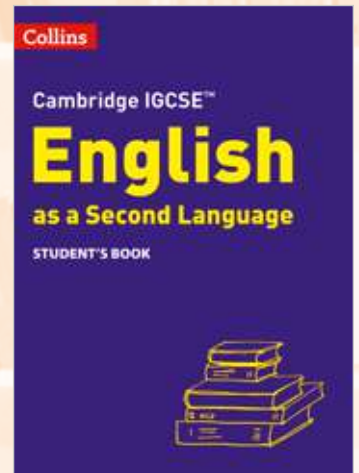
- Offer equal coverage of all four skills (reading, writing, listening and speaking)
- Showcase and discuss a rich variety of authentic reading texts and audio with a global, multicultural focus
- Provide plenty of skills-building activities and practice opportunities to help prepare for assessment

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



These resources are endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2024.

1.2 Smartphones on the brain

WRITING SKILLS IN FOCUS

In this section you will learn to:

- ✓ collect and organise ideas before writing to explain or inform
- ✓ communicate your ideas clearly and effectively through writing

GETTING STARTED

- 1 Research shows that people between the ages of 18 and 24 check their phones most often. On average people in this age group check their phones 74 times a day.

- How often do you check your phone?
- What did you last use your phone for?

TOP TIP

Cell phone is generally used in America and **mobile phone** is used in the UK and Australia. In spoken English people often drop the word 'phone' and say 'mobile' and 'cell'.

EXPLORING THE SKILLS

Whenever you write, you need to have a clear idea of what the purpose of your writing is. For example, the purpose could be any of the following:

- to describe what something looks like
- to explain how something works
- to give information - facts and details about something.

If you are giving someone information about smartphones, you would not need to include a description of your own feelings about mobiles. Just keep to the facts and be really clear.

- 2 Imagine you have been asked to write a school magazine article about the advantages and disadvantages of smartphones. You have thought about this and produced the list of points on the next page. In addition to thinking about the purpose of your writing, you should also think about the reader and format. What is the purpose, who are the readers and what is the format of the writing outlined in Question 2?

Purpose: _____
Reader: _____
Format: _____



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Sample page from Student's Book

CAMBRIDGE IGCSE™ ENGLISH (AS AN ADDITIONAL LANGUAGE) (0472/0772)

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
- Cater for students with little formal experience of English with plenty of opportunities for recap and revision
- Fully cover all four skills (reading, writing, listening and speaking) in a skills-based communicative approach
- Enable students to move from receptive interaction at the start to active production of language by the end of each unit
- Audio files provided for listening comprehension exercises and to help develop oral fluency

WORKBOOK

- Offer further practice and reinforcement of grammar, vocabulary and language skills
- Follow the topic-based units of the Student's Book
- Consolidate and reinforce language with a variety of graded exercises

TEACHER'S GUIDE

- Save time with clear and concise teaching notes and support material to help prepare, plan and manage lessons
- Help assess English levels with a diagnostic tool at the start of the course
- 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



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1.2 These are my friends

1 Discuss. *What is a good friend?*

2 With your partner, play *Guess the word* using the words below.

angry boring curious funny
happy intelligent interesting
nice quiet sensible serious

3 Listen to Henry talking about his friends. Who is Henry's best friend? (ix)

4 Listen again. Copy and complete the table. (ix)

Friend	He / She is ...
Alex	funny
Katy	and
Poppy	
Fred	

5 Complete the phrases with the words from the box. Listen again to check your answers. (ix)

never makes very happy best me

- 1 He _____ me laugh a lot.
- 2 Katy's _____ intelligent.
- 3 Poppy's always _____.
- 4 She makes _____ smile a lot.
- 5 Fred's my _____ friend.
- 6 He's _____ boring.

Learning outcomes

- Describe your friends and your friendships
- Listen to people talk about their friendships
- Read and write about a best friend

Vocabulary

angry boring curious funny happy intelligent
interesting kind nice quiet sensible serious

Study tip

Record new words with definitions. For example: rude – a person who is not polite; someone who never says please or thank you.

Grammar

To talk about how people make us feel, we use reflexives: *He makes me laugh / cry / smile / happy / sad / angry.*
More? → Grammar p. xxx

26 twenty-six

CAMBRIDGE INTERNATIONAL AS & A LEVEL ENGLISH LANGUAGE (9093)

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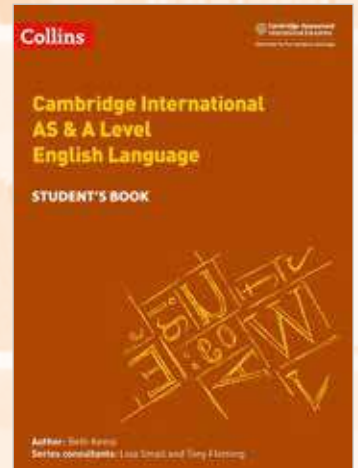
Age
16–18

SERIES EDITORS: Lisa Small and Tony Fleming
AUTHOR: Beth Kemp

Build skills and knowledge in a clear sequence and help students to apply skills to a range of language tasks, with up-to-date coverage of the syllabus topics and a stimulating range of international texts.

STUDENT'S BOOK

- Refresh students' understanding of key concepts such as audience, purpose and form, and of elements of language including sentences and clauses
- Build writing and analytical skills by introducing students to different modes of analysis and the conventions of different writing forms and purposes
- Explore the relevant linguistic theories and help students to apply these ideas in their own arguments and analysis of texts, transcripts and data
- Offer step-by-step support for responding to a range of tasks with sample responses at different levels to help students understand how to improve
- Build confidence for the examination with complete exam-style practice papers
- Encourage an active approach to learning by asking students to discuss, analyse and apply the ideas they are learning about, and to experiment with different techniques in their own writing
- Provide engaging examples to analyse and stimulus for debates with a rich variety of texts from around the world
- Free editable scheme of work and answer key available online



This resource is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2021.

Section B: Developing key skills

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 old!' instead of 'Are you old?'
- features of informal pronunciation such as **accent** or **elision** (e.g. 'an' 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.

Chapter 3 Key analytical skills: Approaching texts linguistically

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 behaviours.

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

filler: a word used to avoid pausing too long or frequently

Student's Book 978-0-00-828760-3 £30.00
Student's Book [EBOOK] 978-0-00-834101-5 £24.00

Sample pages from the Student's Book

CAMBRIDGE INTERNATIONAL AS & A LEVEL LITERATURE IN ENGLISH (9695)

EB CI Age 16-18

ENGLISH

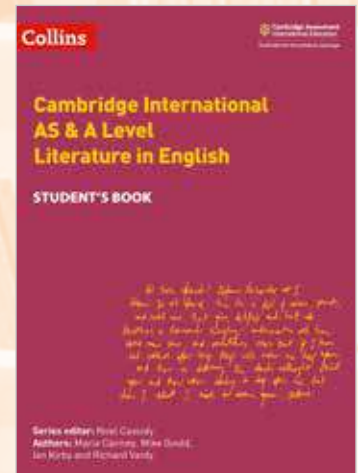
SERIES EDITOR: Noel Cassidy

AUTHORS: Mike Gould, Maria Cairney, Ian Kirby and Richard Vardy

Build knowledge in a clear sequence and help students apply skills to a range of language tasks, with up-to-date coverage of the syllabus topics and a stimulating range of international texts.

STUDENT'S BOOK

- Develop effective writing throughout with dedicated activities and exemplar student answers to model different ways of responding to texts
- Help students progress with clear, step-by-step learning moving from exploration to supported analysis to independent writing, and building towards examination-style tasks at the end of each chapter
- 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



This resource is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2021.

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

1. What elements do you think make up a poem? Are there any 'rules'?

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 Petrarca (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, bcbc, 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.

Key terms

ode: poem that praises a person, event or thing

ballad: poem, often with a refrain, relating a true story or folk tale

elegy: poem of serious reflection, often focused on a death

lyric poem: formal poetry, usually in the first person, that expresses strong personal feelings, often incorporating a repeated phrase

haiku: a very short Japanese poem of 17 syllables and three lines

poetic form: the type of poem and its rules regarding number and length of lines, rhyme scheme and so on

sonnet: a 14-line poem usually written in iambic pentameter with a clear rhyme scheme and traditionally concerned with love

octave: an eight-line stanza or poem

sestet: a six-line stanza or poem

quatrain: a four-line stanza or poem

couplet: a pair of lines of verse, typically rhyming and of the same length

volta: Italian word for 'turn', in a sonnet, the volta is the turn of thought or argument

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 affects 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'.

a) What makes this analysis successful?

b) How does it link the poem's concerns to its form?

c) How does it use specific terminology when exploring form?

The tight formality of the sonnet form provides a framework for the development of Shakespeare's ideas. Shakespeare uses the sonnet's rhyming structure to provide shifts in focus: at line 9, as a new quatrain begins, the focus on ageing and ugliness shifts to the suggestion that, because of this, the lover should create a 'fair child' in order to continue their beauty. The closing rhyming couplet provides a further development in the progression of ideas, but with the volta's anticipated 'twist'. The effect is to highlight and emphasise with the resounding rhyme the persuasion to have children, by juxtaposing the joys of having a child with the threat of being 'old' and 'cold'.

Just as the fixed rhyme scheme brings out the progression of ideas, the formal regular iambic rhythm and line lengths also serve to emphasise the concerns of the poem. The repeated military imagery is highlighted, for example, with stress placed on 'besiege', 'deep' and 'trenches': comically highlighting their inevitable onslaught. This sense of the rhythm's regularity, like a heartbeat, could also be said to echo Shakespeare's sense that ageing is inevitable: it cannot be escaped or changed.

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

4. Read 'The Windhover' and decide which rules of a sonnet the poem follows and which it breaks. Pay extra attention to lines 1, 7 and 14 when considering how far Hopkins is using the sonnet form.

Think about:

- 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

Sample pages from the Student's Book

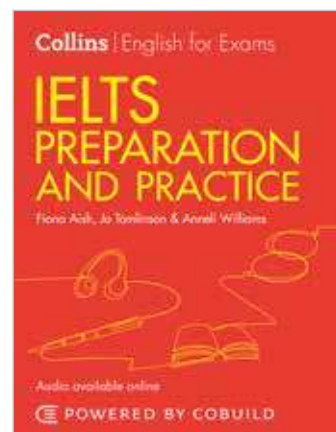
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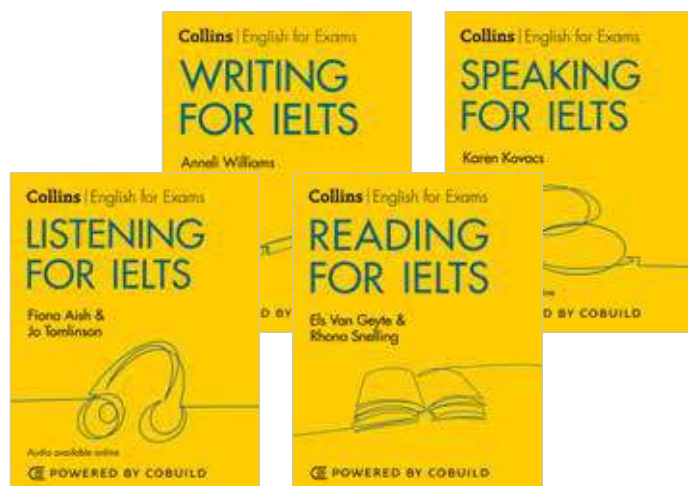
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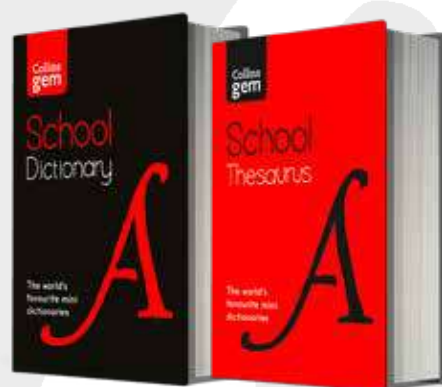
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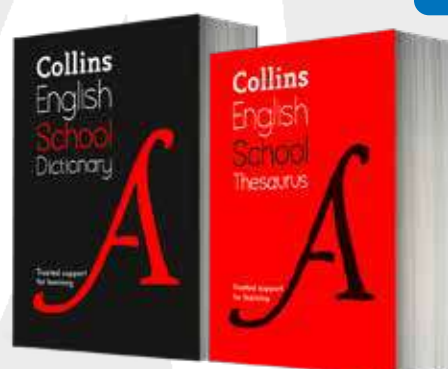
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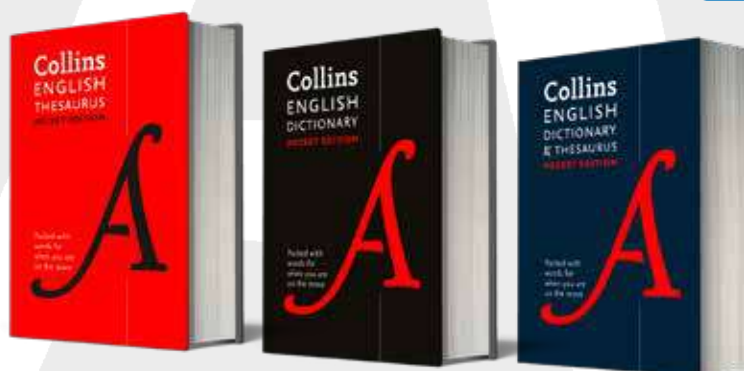


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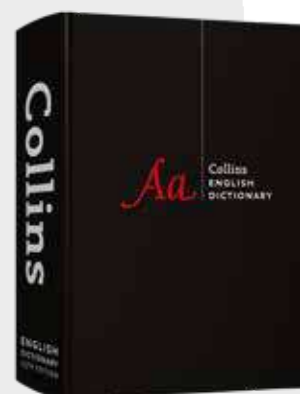
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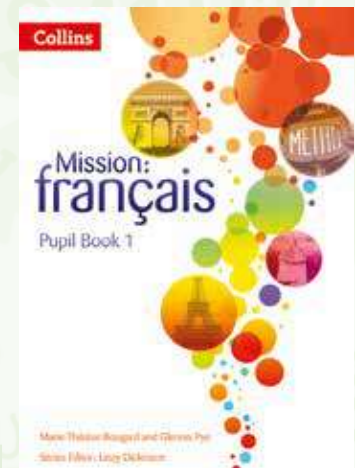
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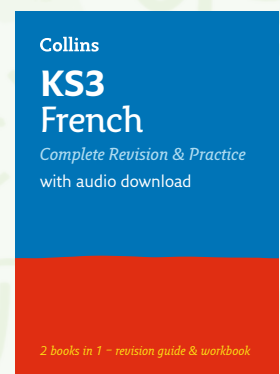
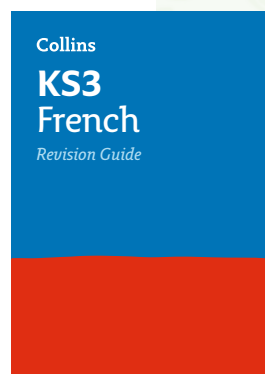
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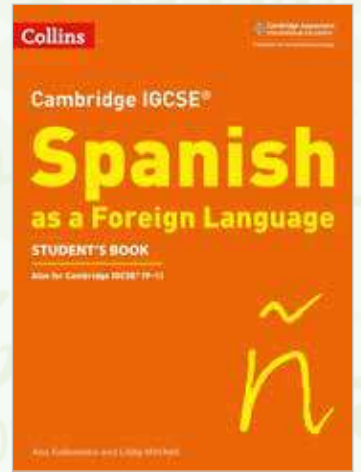
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El mundo hispanohablante

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 aislar 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 mí 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 despertaron 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 Feleberto 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?

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", finaliza.

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?

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

154 ciento cincuenta y cuatro

ciento cincuenta y cinco 155

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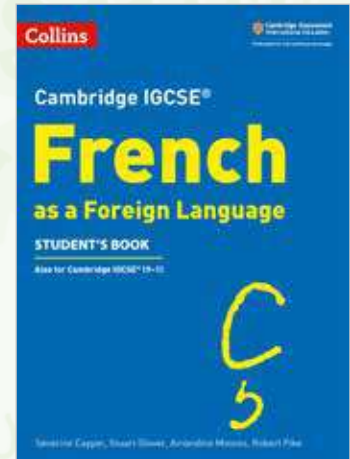
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- Develop oral fluency with downloadable audio files which include listening comprehension exercises

WORKBOOK

- Provide additional material for skills development and language practice following the structure of the Student's Book
- Consolidate and reinforce language learning, including additional writing and speaking practice in exam-style activities

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Le monde francophone

La musique et la danse à l'île Maurice

La musique est un mélange de ses origines africaines, des accents de la 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 originaire 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 maravaire 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...*

Découvrir le monde

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 Lirline Matautu 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'Eratap, sur l'île d'Efate au Vanuatu, jouent plusieurs fois par semaine malgré la chaleur. Ici, parmi les chères et les enfants, les lignes sont marquées par des sandales 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 ?

3 Lisez et reliez les mots aux définitions.

1 Nakamal	a une boisson traditionnelle
2 Efate	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 Eratap	g une amatrice de volleyball de plage

4 Répondez aux questions.

- 1 Qu'est-ce que des femmes ont commencé à faire à Eratap ?
- 2 Pourquoi est-ce que c'est étonnant ?
- 3 Pourquoi les femmes ne vont-elles pas au Nakamal ?
- 4 Pourquoi est-ce qu'on appelle ce groupe de femmes les « Mamas » ?
- 5 Qu'est-ce qu'Ibae décrit comme « précieux » ?
- 6 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

174 cent soixante-quatorze cent soixante-quinze 175

Sample page from the Student's Book

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CAMBRIDGE IGCSE™ MALAY AS A FIRST LANGUAGE (0696)

EB CI Age 14-16

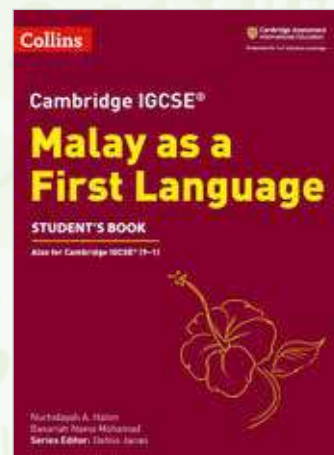
Help first language Malay students develop and apply their language skills. The series is developed by experienced Malay teachers and specialists and is the only resource available offering full syllabus coverage.

STUDENT'S BOOK

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- 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



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

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CAMBRIDGE IGCSE™ MALAY AS A FOREIGN LANGUAGE (0546)

EB CI Age 14-16

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

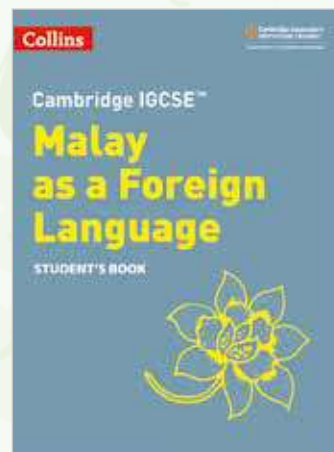
- Teach language in context and engage students' interest with topic-based units
- Provide clear learning objectives for each unit, with topics, grammar and vocabulary all mapped to the syllabus
- Offer essential insight into the culture and civilisation of Malaysia with cultural insight boxes
- Cover 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

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



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

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CI Age 14-16

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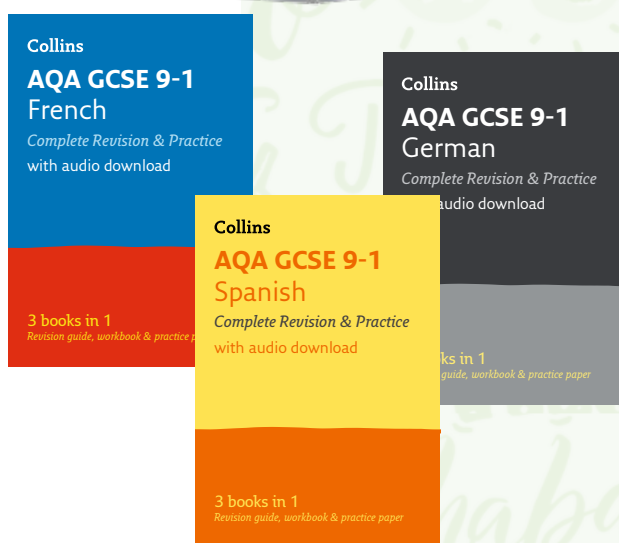
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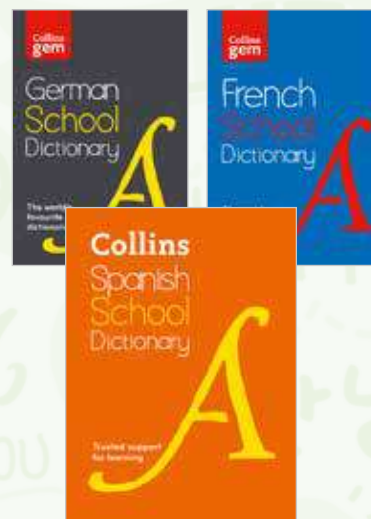


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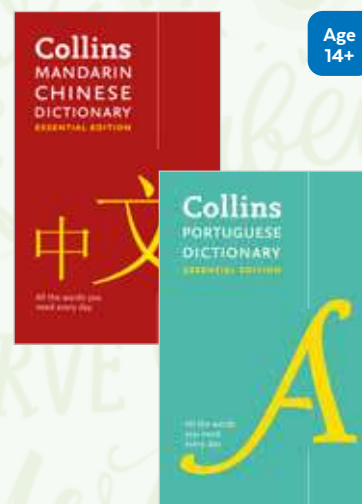
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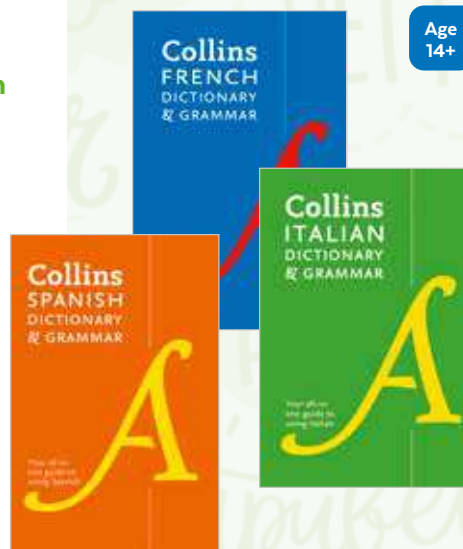
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PHYSICAL EDUCATION (0413/0995)

AUTHORS: Leon Fraser, Gareth Norman and Matthew Brown

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
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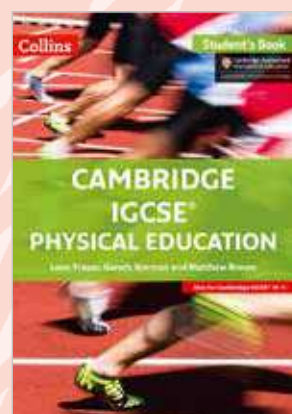
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EB CI Age 14-16



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Collins Connect has not been through the Cambridge International endorsement process.

Age 14-16

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Physical Education
Complete Revision & Practice

3 books in 1
Revision guide, workbook & practice paper

Not endorsed by Cambridge Assessment International Education

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

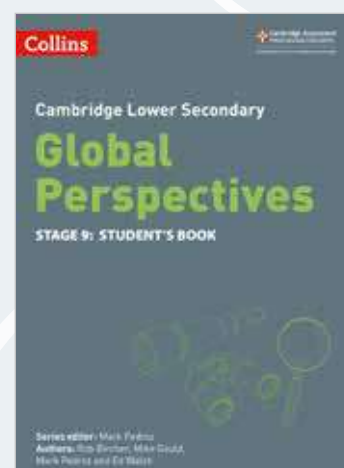
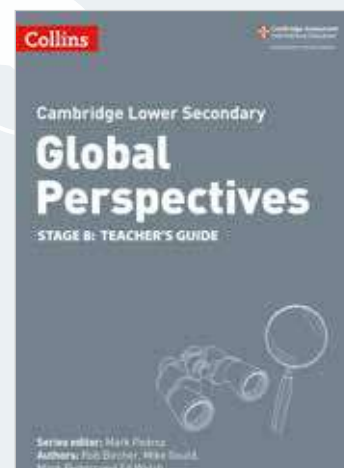
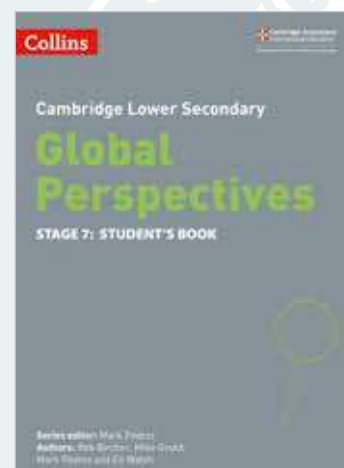
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- Feel confident teaching Global Perspectives with comprehensive and practical teacher support, including ready-made lesson plans, worksheets, an activity bank full of active learning teaching ideas and a scheme of work to help plan for progression
- 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
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NEW

EB

Age
11-14

We are working with Cambridge Assessment International Education towards endorsement of these resources to support the curriculum framework (1129) from 2022.

CAMBRIDGE IGCSE™ GLOBAL PERSPECTIVES (0457/2069)

NEW EB Age 14-16

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

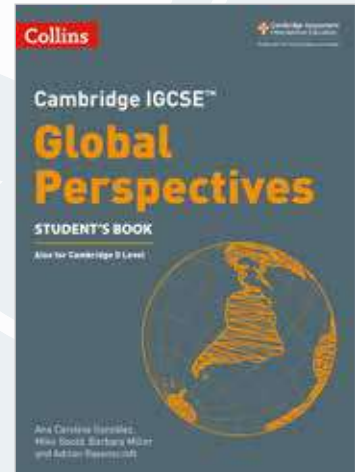
Develop students' skills and help to prepare them for assessment as they explore contemporary global issues, rich international texts, data and case studies. Offers full coverage of the Cambridge IGCSE and O Level Global.

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 section

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



We are working with Cambridge Assessment International Education towards endorsement of these resources to support the curriculum framework (1129) from 2022.

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Sample pages from the Student's Book

CAMBRIDGE GLOBAL PERSPECTIVES™

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

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

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

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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:

- o Recent Whale deaths on local beaches (local news feeds)
- o Plastic bags clogging up local rivers (a discussion about pollution)
- o 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:

*My initial response: Plastic waste is destroying the oceans and rivers and making a mess of the environment
I need to research what constitutes waste
I need to research specific examples of such waste globally
I will draw up a schema of plastic waste*

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 be used to explore 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

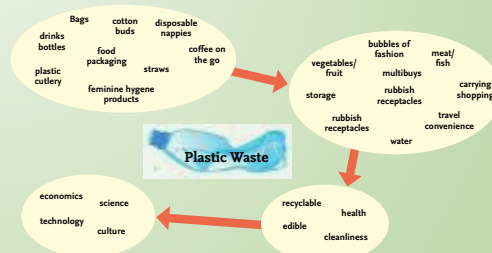
Tatenda now feels she is, in a position to start to narrow the topic into an issue that could set up a question.

- 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.



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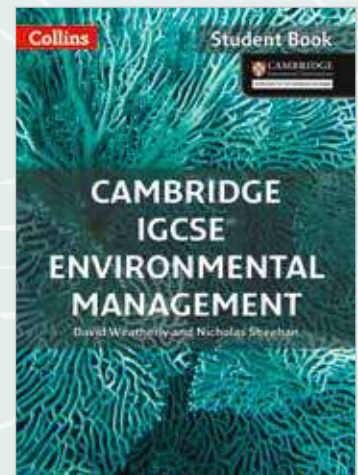
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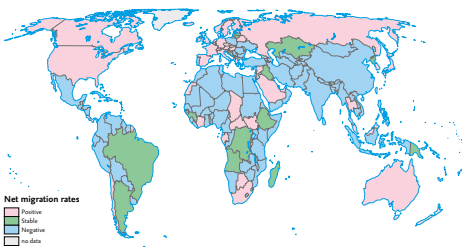
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Death rates are particularly influenced by the following:

- 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.

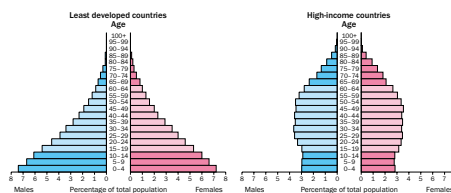
POPULATION STRUCTURE

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.

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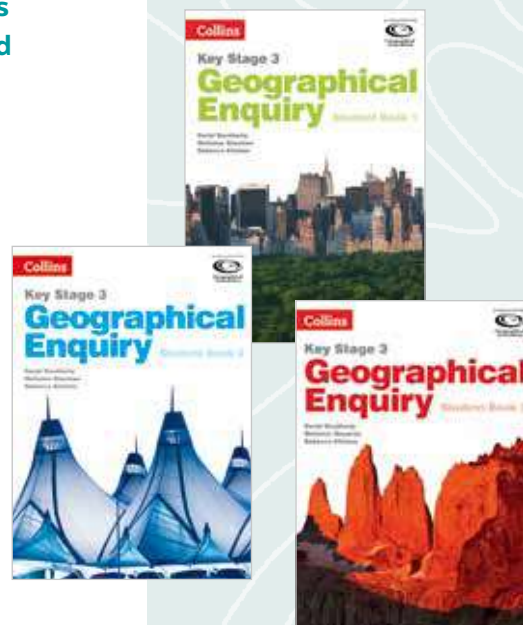
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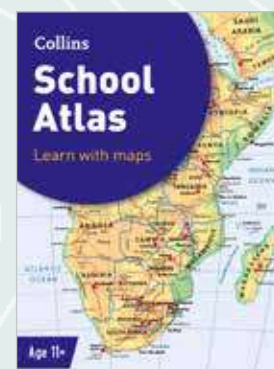
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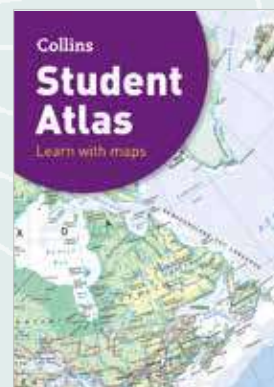
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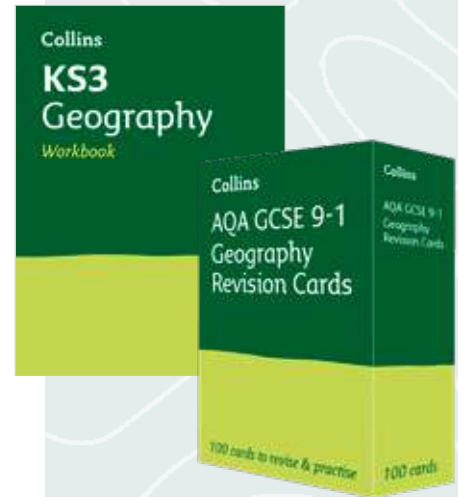
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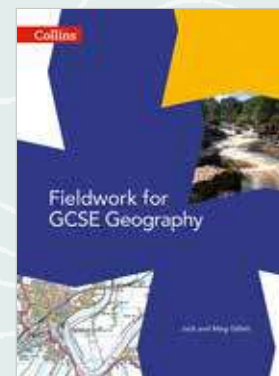
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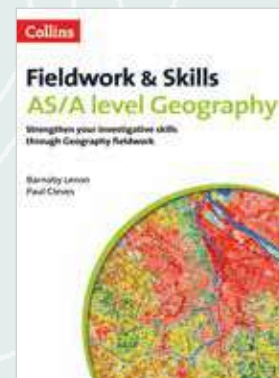


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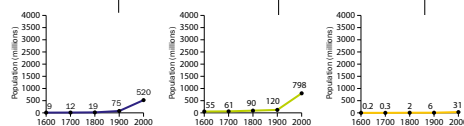
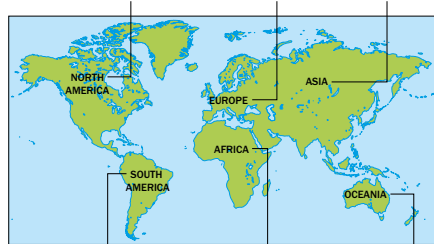
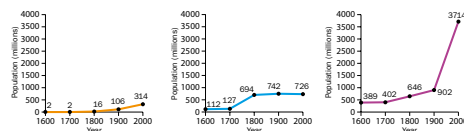
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Why did the population explosion happen?

The 'population explosion' took place in two stages. The first was in the earliest industrialised countries like the UK. The second was much later, in poorer, mainly agricultural countries (map/graphs A). This later stage is continuing in some parts of the world.

There were four main reasons for the population explosion:

- **Economic** Children can be an important source of income. In the poorest communities, every contribution, however small, is vital to the family budget. A child's income can mean the difference between starvation and survival for a family (photo B).
- **Care of the elderly** Older children can support the family by looking after elderly parents, or parents whose working lives are cut short by illness or accidents. Children may be the only support in countries that don't provide pensions or care facilities for the sick and elderly.
- **Infant mortality** Parents want to make sure that at least some of their children will survive and become adults. In poor societies, where medical facilities are limited, there is a high infant mortality rate. Having a large family provides security against the problems of old age.
- **Life expectancy** People are now living longer because of improved medical knowledge and treatment. Better farming methods have increased crop yields so there



A The population explosion happened in different places at different times



B Children at work



C Modern machinery helped to increase global cereal production by over 250% in the late 20th century

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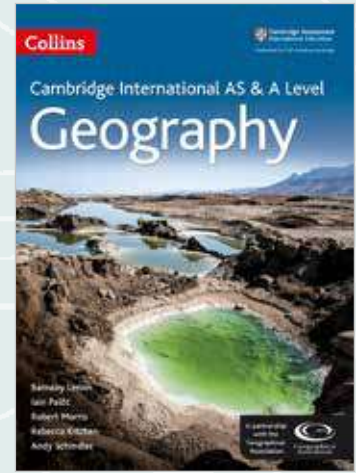
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These resources are endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2018.



FIGURE 1.20 Horseshoe Falls, part of Niagara Falls on the USA/Canadian border.



FIGURE 1.23 Retreat of Niagara Falls, 1678-2005

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.

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. Helicoidal 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 weaken 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 point bar is 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 $\approx 5-7 W$ or $\approx 3\lambda$).



FIGURE 1.22 A sweeping meander

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

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 ending 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.

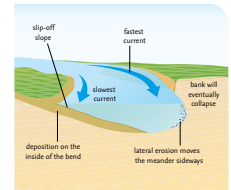


FIGURE 1.23 Cross section of a meander showing its asymmetric shape.

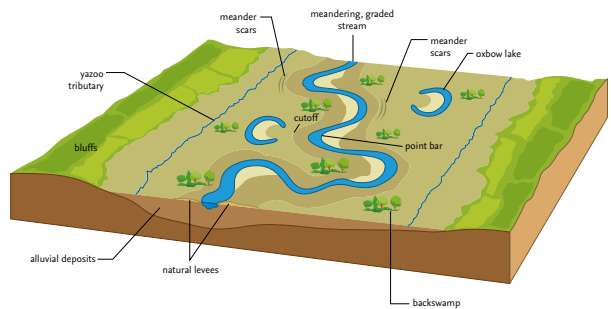


FIGURE 1.24 The middle course of a river highlighting the life cycle of a meander and oxbow lakes.

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 Ria. A ria is a drowned river valley formed in glacial periods with characteristic deep channels.

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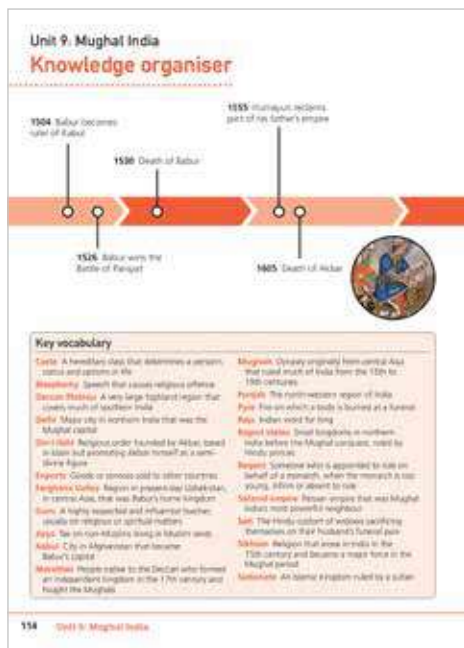
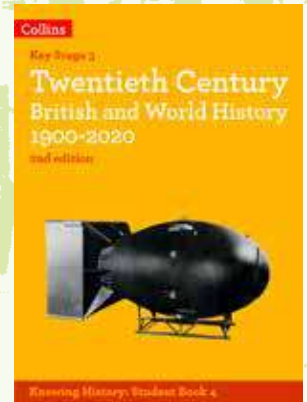
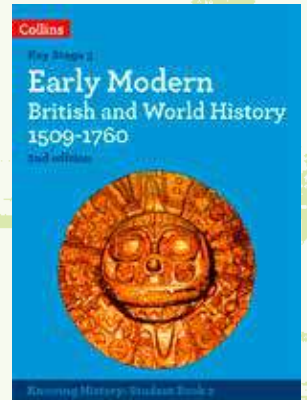
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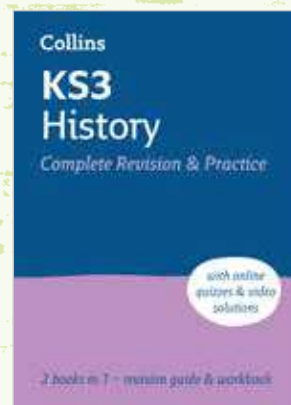
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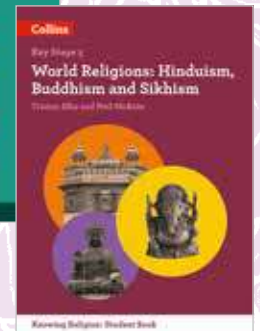
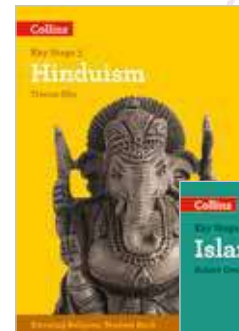
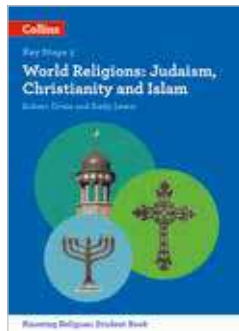
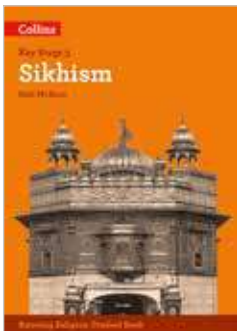
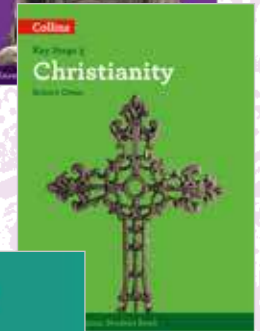
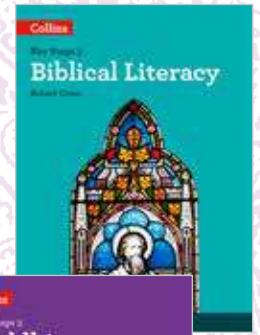
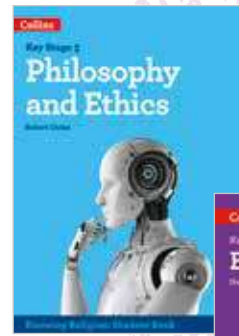
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UNIT 13 YOU AND YOUR MONEY

13.2 Saving and borrowing

It is a good idea to save money. Sometimes you will want to save money for a specific reason, such as an expensive video game or a computer. You may be generous and be saving up to buy somebody else a present. Or you may need a piece of equipment to pursue a hobby.

There are many different ways of saving money. Each has their own advantages and disadvantages.

Formal ways of saving

Formal ways of saving include placing your money in a savings account with a bank. With a savings account, you do not always get instant access to your money. Instead, you may have to give notice to your bank that you wish to withdraw your money. This allows the bank to lend your money to other people and charge interest on it while you don't have it, which allows the bank to make greater profits.

However, the upside to this is that the bank will pay you a higher rate of interest than with a current account, which often won't pay any interest at all, or an instant access savings account. So, if you don't need your money instantly, you will make more interest and get more money in the long run.

Premium Bonds

Premium Bonds are a type of saving issued by the government. They don't pay guaranteed interest, but once a month there is a Premium Bond draw, which is like a raffle. If you win on the Premium Bond draw, you can receive from tens to hundreds of thousands of pounds. Premium Bonds are for people who like the element of luck, and at the same time don't mind not receiving interest on their money because there is no risk of losing it.

Informal ways of saving

Informal ways of saving can include saving up your spare change in a jar at home, or letting your parents keep money for you. While this means you will always have the money whenever you want it, you won't be earning any interest on it, unless your parents are being generous to you.



ROLE PLAY

A friend wants to save up to buy a ticket for a music festival next summer. The tickets go on sale in six months' time and will cost £100. With one of you taking the role of the friend, talk through the informal options for saving and decide which would be the best in this situation.

DISCUSS

Look at the situations below.

1. In each case, which kind of bank account do you think the person needs: a current account, an instant access savings account or a high-interest savings account where they have to give notice to withdraw their money?

2. Or should they save their money informally? Give reasons for your views.

a) A grandparent wants to save up money to buy their grandchild a big birthday present. However, sometimes in the winter they may need occasionally to use some of the money to pay a heating bill.

b) A young girl is saving money to go to a show-jumping exhibition next summer. However, she uses a little bit of money each week to pay for her riding lessons.

c) A young couple want to save money for their child to go to university. They won't need the money until the child is 18.

d) A young boy wants to save his spare change each week, but likes to use some money to buy sweets on a Saturday as a treat.

e) A teenager wants to save as much money as possible, as quickly as possible, to buy a new computer.

Why would you borrow money?

Sometimes, you may want to borrow money. As a young person, you will not be able to get a credit card (a card where you can spend the money and then pay it back at a high rate of interest) before you are 18. However, you may be able to borrow money from your parents.

Personal wellbeing and mental health

It is important when you borrow money that you are able to pay it back. You need to agree with your parents how much you will pay back, and when you need to pay it back. This sum needs to be realistic.

Joshua's story

I borrowed £60 from my parents to buy a new computer game. I said I would use the money from my paper round, and pay them back at £10 per month, over six months. My problem was that I forgot Christmas was coming up, and I wanted to use the money to buy presents as well. When I told my parents, they were annoyed with me but agreed to give me three extra months to pay the money back. Now I've learned my lesson. If I ever borrow money again in the future, I'll be much more careful.

Loan sharks

Loan sharks are criminals who go door to door offering to lend people money. However, they charge very high rates of interest. Often, there will be no formal contract for the amount of money lent. This means that loan sharks can charge people what they like and increase the amount of interest or money owed wherever they like. They may use violence and threats when people cannot pay their money on time. You should never borrow money from a loan shark.

WRITE

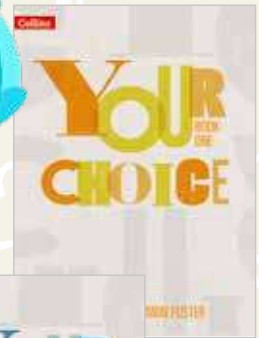
Imagine you want to borrow some money. Use the questions below to write a plan for how you are going to go about it, giving reasons for your answers.

1. Who would you borrow the money from?
2. How would you go about it?
3. What are the advantages and dangers of borrowing money?
4. How would you plan to pay the money back?

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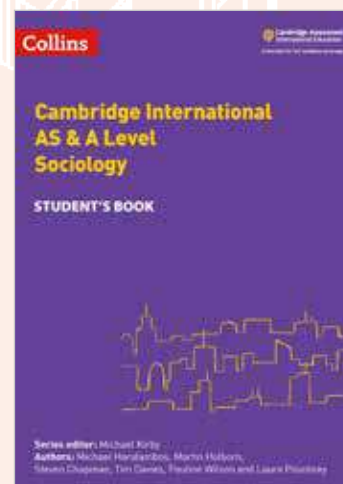
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5 EDUCATION

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'.

legitimise the allocation of high-status positions in society. The middle class have the power to establish definitions of intelligence. These definitions largely refer to abilities that the middle class already have. According to Henderson, intelligence is a 'label' that is applied to the 'behavioural characteristics' of members of a dominant class in society. In his words, 'The middle class are able to select and define those behavioural characteristics which are to be considered "intelligent". These characteristics are ones that the middle class are most likely to possess, given their position in the social class structure. Rather than arguing that intelligent people achieve privileged positions, Henderson argues that it is 'due to their privileged positions that people are intelligent'.

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 'Which 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

5.4 INTELLIGENCE AND EDUCATIONAL ATTAINMENT

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 5.1.1). 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-fair 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.

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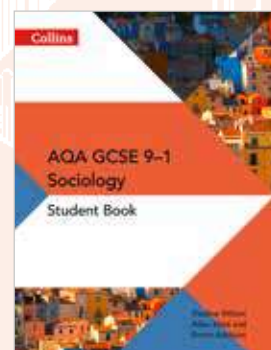
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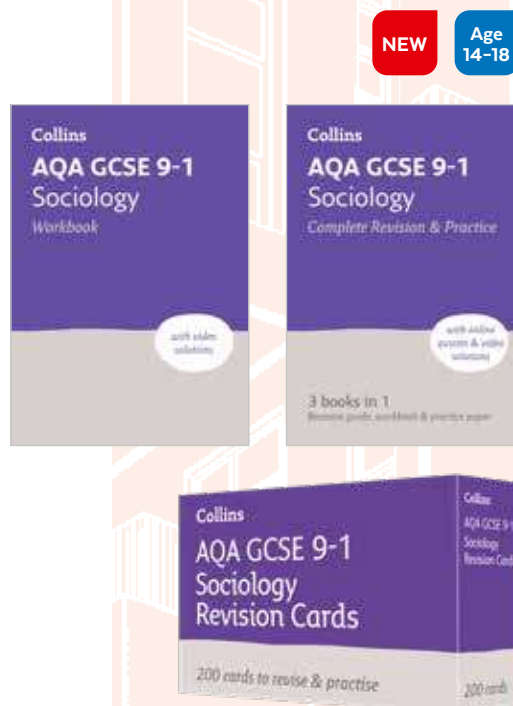
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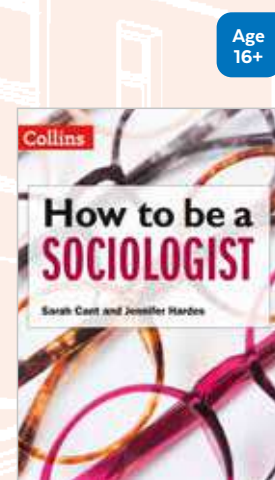
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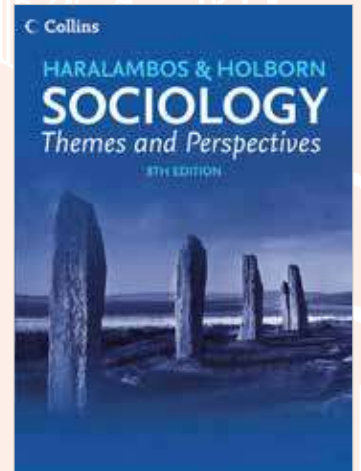
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1.38 SOCIOLOGY THEMES AND PERSPECTIVES

Table 8.4 Family type and average family size, by ethnic group of family unit, 2004-5

Family type	White British	White African	White Caribbean	Black African	Black Caribbean	Asian British	Other	All groups
Single parent	10	10	10	10	10	10	10	10
Two-parent	40	30	30	30	30	40	35	35
Three-parent	40	40	40	40	40	40	40	40
Other	10	10	10	10	10	10	10	10
Average family size	2.1	2.1	2.1	2.1	2.1	2.1	2.1	2.1

Table 8.5 Proportion of families with children aged 0-4 years, by ethnic group, 1991-2004

Year	White British	White African	White Caribbean	Black African	Black Caribbean	Asian British	Other
1991	18	18	18	18	18	18	18
2004	18	18	18	18	18	18	18

Table 8.7 Marital status, adults under 65

Year	White British	White African	White Caribbean	Black African	Black Caribbean	Asian British	Other
1991	70	70	70	70	70	70	70
2004	70	70	70	70	70	70	70

Chapter 8: Families, households and personal life

Using data from previous chapters, Table 8.4 shows that the proportion of families with children in different ethnic groups which were headed by lone parents is different across ethnic groups. Table 8.5 shows that the proportion of families with children aged 0-4 years is higher for Black African and Black Caribbean families than for White British families. Table 8.6 shows that the proportion of families with children aged 0-4 years is higher for Black African and Black Caribbean families than for White British families. Table 8.7 shows that the proportion of families with children aged 0-4 years is higher for Black African and Black Caribbean families than for White British families.

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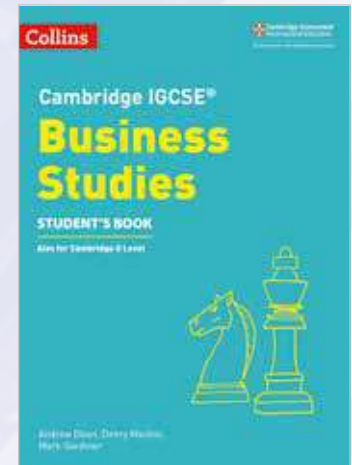
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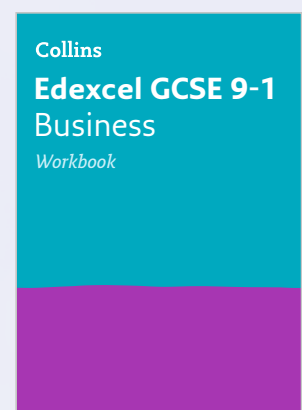
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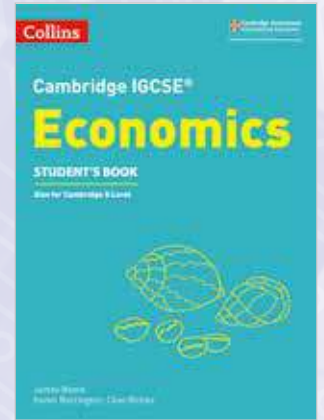
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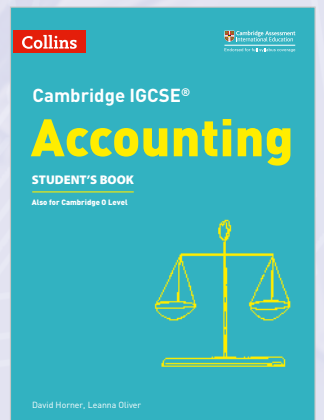
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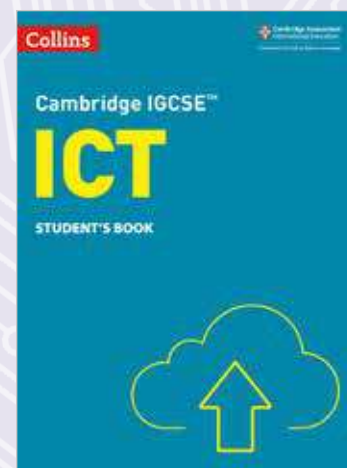
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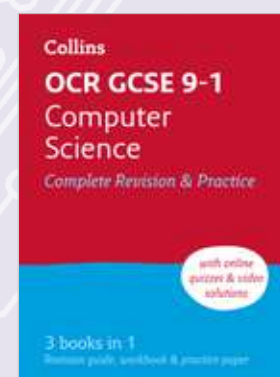
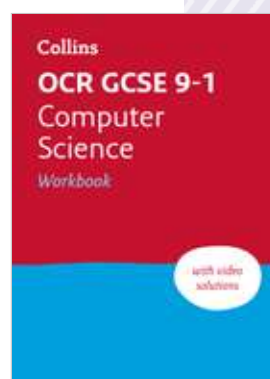
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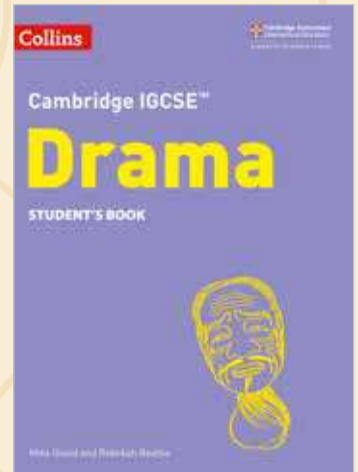
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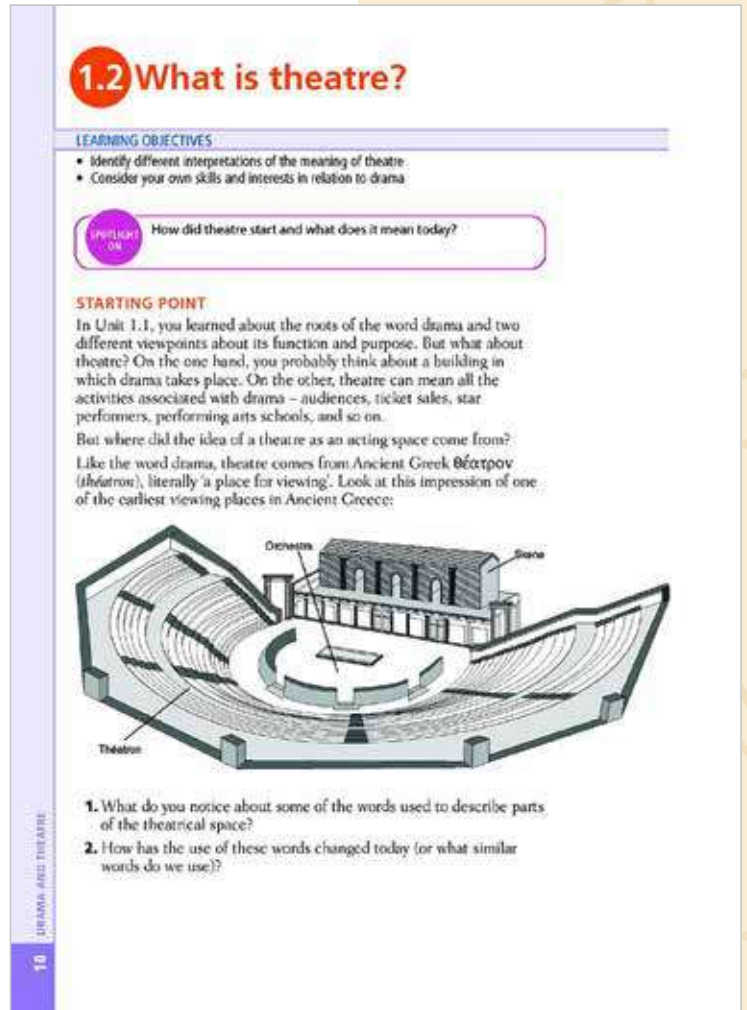
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- Provide opportunity for self-monitoring and evaluation through the *Learning Log* and *Check Your Progress* sections
- Extend the repertoire with a focus on site-specific and immersive theatre and provide extra support for writing about texts in performance



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

TEACHER'S GUIDE

- Prepare, plan and teach the 2022 syllabus effectively with clear and concise notes
- Provide comprehensive support with lesson-by-lesson notes, exam-style questions and photocopiable resources



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Student's Book [EBOOK]	978-0-00-839413-4	£20.99
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Sample page from the Student's Book

CAMBRIDGE INTERNATIONAL AS & A LEVEL DRAMA (9482)

SERIES EDITOR: Emma Hollis

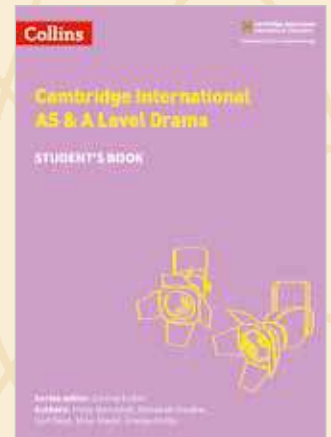
AUTHORS: Holly Barradell, Rebekah Beattie, Gail Deal, Mike Gould and Emma Hollis

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.

STUDENT'S BOOK

- Foster a creative, experiential approach with practical activities in every unit and suggestions of how to experiment with imaginative approaches to individual tasks
- Enable students to draw on this knowledge in their own practice throughout the course and open avenues for further exploration with a chapter on World Theatre traditions and practitioners
- Acquire a range of performing arts terms with *Key Terms* boxes throughout and a *Glossary* at the end of the book
- Support successful writing with clear modelling of the planning, structuring and writing process, and sample writing at different levels
- Provide an exciting range of high-quality, international play script extracts, all of which are contextualised by introducing their social, historical and cultural contexts
- Guidance planning for the first years of teaching included

EB CI Age 16-18



This resource is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2021 (AS Level), 2022 (AS & A Level).

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 read 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**, **sketches**, **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, fight 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		

Key terms
production concept: the overarching idea for a production
production elements: 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 for scale, for example, 1:50
model box: a small-scale three-dimensional model of the stage space

46

Student's Book 978-0-00-832614-2 £30.00
Student's Book [EBOOK] 978-0-00-839386-1 £24.00

Sample page from the Student's Book

CAMBRIDGE IGCSE™ ART & DESIGN

(0400/0989/6090)

EB

CI

Age
14–16

AUTHOR: Gary Whitehead

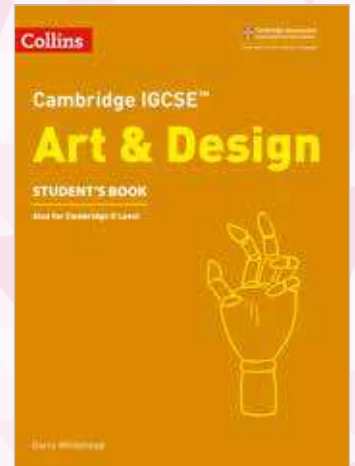
Spark creativity with detailed information on the key disciplines of Art and Design and build confidence in practical skills and creative expression using the only endorsed resource with full coverage of the Cambridge syllabus.

STUDENT'S BOOK

- Offer information on all the key disciplines and on key stages of the creative process, from development of a project from the beginning to the outcome
- Help students improve their work, highlighting useful skills and areas to consider or observe
- Provide opportunities for self-reflection to allow students to consider which objectives they have mastered and how they can take their learning further
- Show a wealth of case studies taken from different students' coursework around the globe so that students can learn from real-life examples

TEACHER'S GUIDE

- Ensure an inclusive approach that both embeds best practice for new teachers and encourages experienced teachers to develop further
- Guidance on setting up and managing an art and design workspace and resources, the Elements of Art and the Creative Process, as well as suggestions for activities and research included
- Make the most of all resources with comprehensive lesson plans matched to the Student's Book and suggested further activities to provide flexibility in teaching the course
- Deliver engaging lessons with activities and suggested projects of different lengths, for immediate assessment or to span lessons or topics
- Assess with ease using real student projects



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

Chapter 12 . Unit 1

Graphic Media

Learning Objectives
By the end of this unit you should:

- have selected and controlled a range of graphic media, processes and techniques
- recognised the use of line, colour, texture and image in graphic art
- an expressive and personal response to their work

What is Graphic Media?
Graphic media is often made for printing and reproduction. It covers a wide range of materials that are commonly used to make drawings and posters. Today there are many new tools such as a wide range of markers and acrylic pens. Graphic work is often made on the computer, or is a combination of digital and traditional materials.

Materials
Graphic media are used for drawing and mixed-media work, poster design, illustration, and many Fine Art processes. Images and text are often used together. Graphic media methods and materials include:

- lettering and font designs
- glues, coloured papers and printed images
- rulers and t-squares
- scissors, knives and stencils

In the example by Niki de Saint Phalle a range of different graphic material have been used. A contrasting balance has been created between black pen hand-drawing and heavier ink drawings that have been brightly coloured in pencil crayon. A printed blue design of the artist's work has also been cut up and glued down to complete the colour section of the drawing.

Photographs and printed material
Graphic work often uses simplified versions of photos, to create bolder graphic designs. In the example the colour in the photograph is distracting, so you can first photocopy it black and white. Then, the main tonal values, dark, mid and light, can be separated using tracing paper and used for the final design idea where blue is used for the midtone.

12 . 1

Skills activity
Find a magazine image of something you like such as a music band or holiday destination. Cut out parts of the image and glue them across a sheet of paper leaving lots of space. Add writing about what you like about the subject. Fill in the gaps with bold ink drawings. Use strong pencil crayon to complete your work.

Shepard Fairey is well-known for his graphic images. He uses a wide range of techniques including digital imaging, stencil and spray work. Much of his work is printed but this image is painted on the side of a building. His style is very recognisable: using three colours to simplify a complex portrait.

Skills activity
Shepard Fairey combined the word 'Hope' with a graphic image of President Obama using red white and blue colours. Choose a word and combine it with a graphic image designed to fit with it. For example, 'Climate' could be combined with an image of a storm or a polar bear. Use simple and appropriate colours.

Knowledge check

- I can select and control a range of graphic media, processes and techniques
- I can recognise the use of line, colour, texture and image in graphic art
- I know how to use drawing to choose and compose elements

Reflective log
Did you enjoy combining text and images? Did the random spaces created improve your imaginative ideas? Could you work like this in your sketchbook?

Top Tips
Glue sticks are often less messy than a pot of glue for sticking down magazine images. You can use metallic and glitter pens for this type of work. Always use a cutting mat if you are using a sharp knife or scalpel.

Key terms
midtone – the tonal value half-way between light and dark
stencil – card or plastic cut to prevent paint or spray going on parts of a picture

2 Chapter 12: Graphic Media

Chapter 12: Graphic Media 3

Sample page from the Student's Book

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CAMBRIDGE INTERNATIONAL AS & A LEVEL ART & DESIGN (9479)

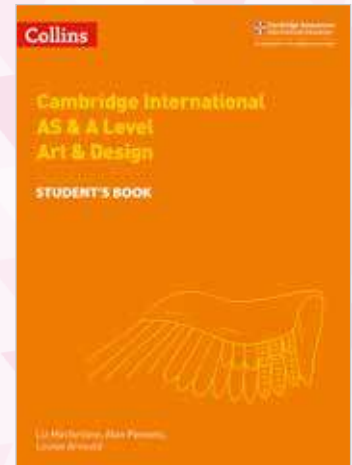
AUTHORS: Alan Parsons, Elizabeth Macfarlane and Louise Arnould

Equip students to be creative and reflective artists with the only resource endorsed to support the Cambridge International AS & A Level Art and Design syllabus.

STUDENT'S BOOK

- Guide students through the key concepts, encourage critical practice, and build confidence in practical skills and independent expression
- Offer insight into the artistic process of observation and intention, context and concepts, development and refinement and audience and setting in all disciplines
- Improve students' practical skills with a wide range of techniques and activities throughout
- Provide language support with key terms highlighted and definitions provided
- Support students through researching, planning, writing and reviewing their personal investigation with a practical guidance section at the end of the book
- Promote reflective practice by using the critical thinking boxes
- Deepen awareness of contemporary and historical practitioners worldwide with artist and designer features

Student's Book	978-0-00-825099-7	£36.00
Student's Book [EBOOK]	978-0-00-838438-8	£29.00



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CAMBRIDGE INTERNATIONAL AS & A LEVEL DIGITAL MEDIA & DESIGN (9481)

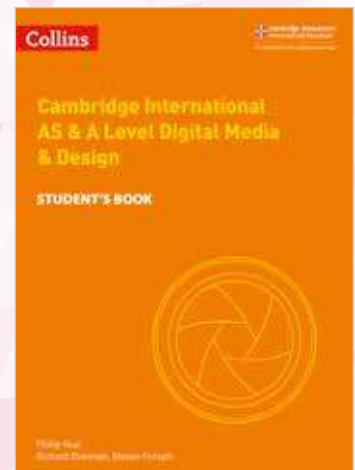
AUTHORS: Philip Beal, Richard Brennan, Steven Forsyth, Mike Acosta, Lesley Ann Davis, Natalie Procter and Mike Wyeld

Introduce students to digital media and design with the history of digital media, changes in the digital landscape and the use of industry tools and technologies. This is the only endorsed resource to support the Cambridge International AS & A Level Digital Media & Design syllabus.

STUDENT'S BOOK

- Build students' practical and technical skills with focused activities throughout
- Consolidate understanding with comprehension activities that encourage discussion and reflection
- Syllabus content is presented in a fresh, visual design with language tailored to English as a Second Language learners, including key terms with clear definitions of technical language
- Put all the areas of study into context with industry insights offering real-life information, and case studies providing engaging international examples of the real-world application of the material they are studying
- Prepare for assessments with activities that encourage students to produce a design outcome or engage with the design process, including tips to help students succeed

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CAMBRIDGE IGCSE™ DESIGN AND TECHNOLOGY (0445/0979/6043)

EB

CI

Age
14-16

AUTHORS: Justin Harris, Dawne Bell, Chris Hughes, Matt McLain, Stewart Ross and David Wooff

Combine theory and practical sections of the syllabus to effectively build students' key skills and knowledge, while providing support for teachers.

STUDENT'S BOOK

- Develop the skills students need to make the transition from theory to practical application
- Help students prepare for both the written and practical parts of the exam with guidance on the final project and exam-style questions
- Choose from the three optional papers (Resistant Materials, Graphic Products, and Systems and Control) covered in full, in addition to the core Product Design section

TEACHER'S GUIDE

- Deliver a comprehensive course with lesson plans and activities which are suitable for a range of international classroom environments
- Set up and run practical project work in the classroom with guidance throughout
- Fully support the approach of the Student's Book, using scenarios and skills-building to link together the theory and practical parts of the syllabus

ONLINE RESOURCE **Collins** Connect

- The full Student's Book online for front-of-class teaching or for students to refer to at home
- Interactive quizzes to provide further practice and reinforcement for students



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

The Teacher's Guide and Collins Connect have not been through the Cambridge International endorsement process.

1-8 Product design application

1-8-1 Meeting the needs of users

LEARNING OBJECTIVES

By the end of this unit you should:
✓ understand how existing products meet the needs of the users.

THE IMPORTANCE OF CONSIDERING HUMAN FACTORS IN DESIGN

Human factors is the discipline of optimising human performance to make better products and services, also known as ergonomics. It is a designer's job to ensure that the everyday tasks we undertake with the products in our environment are as easy and comfortable as possible. If a product is uncomfortable to use it will also be less efficient to use.



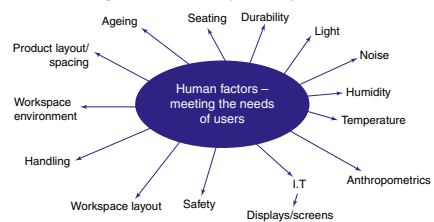
▲ An ergonomist at a desk

MEETING THE NEEDS OF USERS

In order to make products better, designers need to consider how they are used and how people will interact with them. Take mobile phones, for example. How do you use your mobile phone and how do you interact with it? Consider how this has changed in the last five years.

Interaction design is a relatively new field of design that looks specifically at the links between software and hardware in products. Most mobile phone devices now have large interactive screens, which use hardware and software to communicate with users. Interactive design looks at how this relationship can develop and improve.

This diagram shows some of the factors designers need to think about when considering human factors. Can you add any others?



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Sample page from the Student's Book

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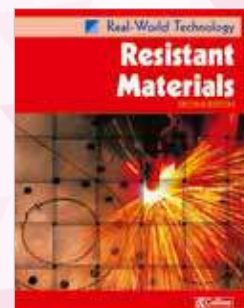


Age 14-16

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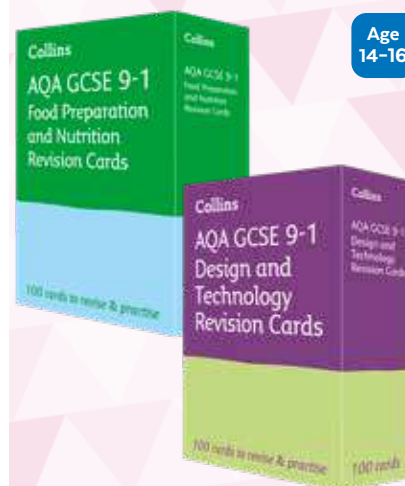
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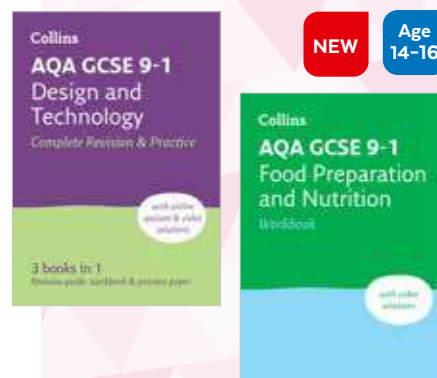
Age 14-16

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Age 14-16

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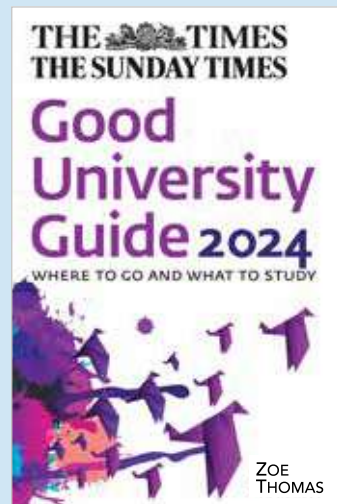
AUTHOR: Zoe Thomas

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