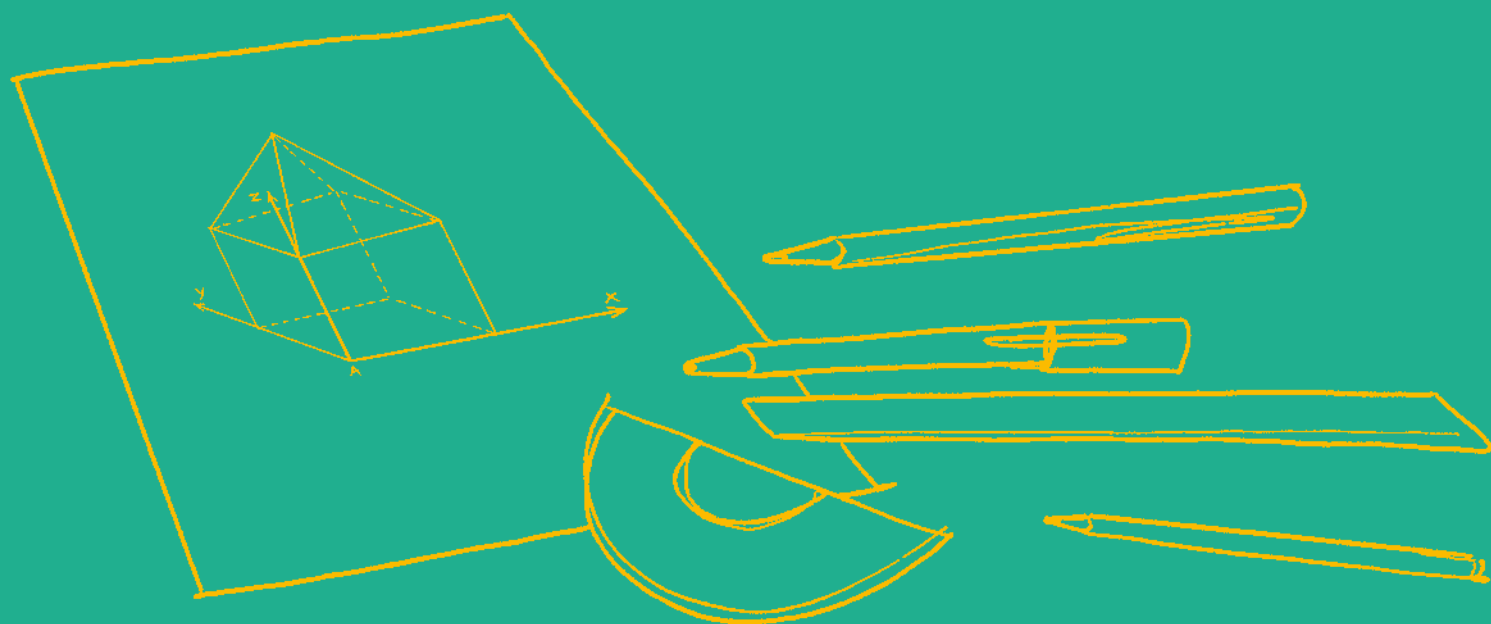


Collins

INTERNATIONAL SECONDARY SCHOOLS CATALOGUE 2019



2019 INTERNATIONAL SECONDARY SCHOOLS CATALOGUE

Welcome to our new International Secondary Schools catalogue. Inside you will find books and resources for 11-18 year olds, as well as a wide range of teacher resources, packed full of inspiring ideas to help learning.

If you have any questions or would like to find out more, please contact the International team, whose details are on the back cover. We are always happy to hear from you.

There is also a list of some key distributors on the back of the catalogue. You can buy our resources locally in over 100 countries as well as from a great many international school suppliers. Let us know if you need more details on finding a local supplier.

Please see below for some of our new publishing this year – we hope you enjoy browsing.

Rob Thompson
International Sales Director

PS: Don't miss out – Collins International now has two new social media channels on Twitter and Facebook, follow us to keep up to date on the latest news, special offers and free resources.

NEW

CAMBRIDGE INTERNATIONAL AND COLLINS

Inspiring learning together

Collins is proud to be working closely with Cambridge Assessment International Education to provide endorsed resources for Cambridge International qualifications.



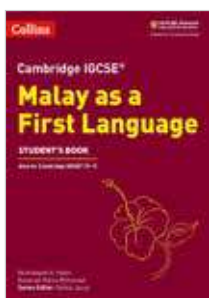
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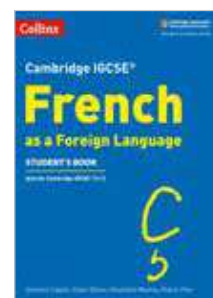
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We are working with Cambridge Assessment International Education toward endorsement of these titles.

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KEY ICONS USED IN THE CATALOGUE

- NEW** New titles
- Age 14-16** Age range
- IB** For the International Baccalaureate
- CI** For Cambridge International qualifications

Available on the online learning platform
Collins Connect:

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Exam boards:

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CAMBRIDGE LOWER SECONDARY ENGLISH

CI

Age
11–14

SERIES EDITORS: **Julia Burchell** and **Mike Gould**

AUTHORS: **Lucy Birchenough, Clare Constant, Steve Eddy, Naomi Hursthouse, Ian Kirby, Richard Patterson, Alison Ramage and Nikki Smith**

This progressive series helps students to develop skills to be able to communicate confidently and effectively in English, laying the foundations for Cambridge Upper Secondary.

STUDENT'S BOOK:

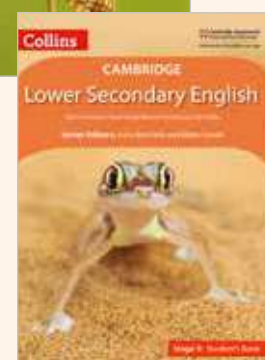
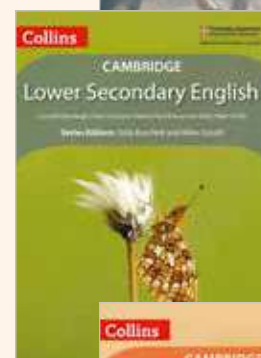
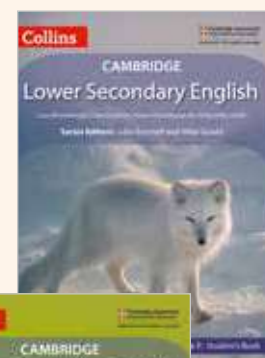
- Each chapter covers reading, writing, speaking and listening, and builds towards a purposeful final task aligned with the assessment outcomes and mark scheme criteria
- Support progression with clear modelling, scaffolded activities, end-of-chapter self-assessment tasks and checklists to help students prepare for **Cambridge IGCSE™ English**
- Engage your students with rich and varied text extracts – international literature and non-fiction texts represent the different forms and purposes required at each stage of the curriculum

WORKBOOK:

- Skills-building practice activities support your students' learning
- Help prepare your students for assessment by consolidating key aspects of language, grammar and vocabulary
- Save time with a range of fun and engaging activities that can be used in class or as homework

TEACHER'S GUIDE:

- Get started straight away with detailed, differentiated lesson plans that share the best aspects of UK practice with international teachers
- Help track your students' progress with clear learning outcomes given for each chapter



The Student's Books are endorsed by Cambridge Assessment International Education to support the full curriculum framework from 2018.

The Teacher's Guides, Workbooks and Collins Connect have not been through the Cambridge endorsement process.

Collins Connect

The digital component, via an online interactive platform, provides:

- An electronic version of the **Student Book** for front-of-class use
- Interactive activities
- Extra questions to help monitor progress

Stage 7: Student's Book	978-0-00-811690-3	£16.99
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CAMBRIDGE LOWER SECONDARY ENGLISH AS A SECOND LANGUAGE

CI

Age
11–14

AUTHORS: Nick Coates, Anne Cowper and Rebecca Adlard

Encourage your English as a Second Language students to develop comprehensive language and critical thinking skills across a range of curriculum-based topics.

STUDENT'S BOOK:

- Written to allow flexibility in how the course is taught to meet a range of classroom contexts and classroom hours
- Provides cross-curricular support to support the other subjects that students may be studying through English as a medium of instruction
- Inspire your students to develop critical thinking skills across a wide range of curriculum based topics
- Encourage your students to read with engaging literature texts
- Engage your students with motivating and relevant topics

WORKBOOK:

- Follows the topic-based units of the **Student's Book**
- Clear layout with fun activities to help students learn language and develop skills
- Offers a range of practice exercises to consolidate and extend students' learning
- Check Your Progress boxes at the end of each unit allow students to self-evaluate and reflect on their progress
- Regular review sections for additional practice and reinforcement

TEACHER'S GUIDE:

- Clear learning outcomes given at the start of each unit
- Detailed notes and suggestions for each activity provided to help you with lesson planning
- Differentiated learning outcomes highlighted within activities
- Support and Extension work clearly signposted to support a mixed-level classes
- Additional ideas given for further activities, writing topics, and speaking practice

Sample pages from *Cambridge Lower Secondary English as a Second Language Student's Book*

Dragons: fact or fiction?

Speaking: what do you know about dragons?

Discuss.

- What stories or films do you know that have dragons in them? What do the dragons do?
- Which of these adjectives do you think can describe dragons? Use a dictionary, if necessary.

amazing	awesome	beautiful	dangerous
fantastic	friendly	huge	pleasant
strange	wonderful		

- Which other adjectives can describe dragons?
- Do you think dragons are good or bad? Why do you think this?
- Do you think dragons ever existed?

Reading: setting the scene

Are dragons real? Well, some certainly are – Komodo dragons.

Look at the photo. Discuss what you know about these animals.

- How big are they?
- What do they eat?
- Where do they live?

Reading: exploring the text

- 1 Read to find the answers to the questions in Reading: setting the scene.
- 2 Where does the text come from?
 - a a newspaper
 - b a website for young readers
 - c a school science textbook
- 3 Why did the author write the text?
 - a to teach scientists about Komodo dragons
 - b to warn tourists that Komodo dragons are dangerous
 - c to interest readers in animals and nature

40 give opinions; use adjectives

Komodo dragons

Are dragons real? Well, some certainly are called dragons – Komodo dragons.

They are a type of lizard but they are nothing like the little lizards you see on walls or rocks – these ones are the largest in the world. These creatures can be three metres long and weigh 140 kilograms.

Komodo dragons are also killers. They have 60 short, sharp teeth and eat meat. They usually wait behind a tree for an animal (or even a child!) to walk past, and then they try to catch it. If the animal escapes, the Komodo dragon will follow it for hours.

The reason? The Komodo has a kind of bacteria in its mouth. So, if a Komodo bites another animal, this bacteria will kill the animal in less than 24 hours. The Komodo can then enjoy its meal. It can eat up to 80% of its body weight in one meal – that's like you eating 150 burgers in one go!

Is that a bit scary? Well, don't worry, because Komodo dragons live on just five islands in Indonesia, so you probably won't meet one! This kind of lizard has lived for millions of years in Indonesia, but they were only seen for the first time by man in 1916.

Back to *Lizards for kids*.

Fun facts

A lizard is a type of a **reptile**.
A Komodo dragon lays 30 eggs at a time.

Word help

bacteria – very small living things, and some of them can make people ill
reptile – one of a group of animals that have cold blood

Reading: understanding the text

Copy and complete the table with facts from the text.

Animal fact file

Name	Komodo dragon
Type of animal	
Where found	
Size	
Food	
Interesting facts	

read for main points; typical features of web-based information texts

41

This series is endorsed by Cambridge Assessment International Education to support the full curriculum framework from 2011.

Student's Book: Stage 7	978-0-00-821540-8	£17.99
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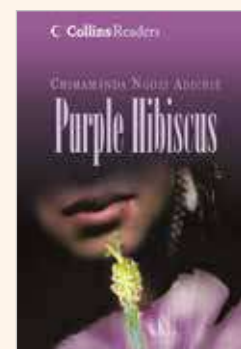
Age
11-14

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Age
11-14

CAMBRIDGE IGCSE™ ENGLISH

SERIES EDITOR: **Julia Burchell**

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

Show your 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:

- Regular 'Check your progress' checklists and annotated sample answers to exemplify high quality work throughout the course
- Sample questions at the end of each chapter and two complete practice papers at the end of the book
- Build confidence in speaking and listening with clear guidance, activities and exemplification of the presentation and discussion tasks

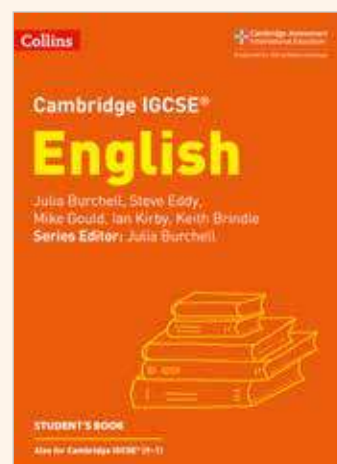
WORKBOOK:

- Set homework easily or offer extra support where needed with a clear correspondence between the **Workbook** and **Student's Book**
- Additional practice of the fundamental reading, writing and speaking and listening skills, covering teaching points in more depth and with more scaffolding
- Exam-question style tasks help your students to build their writing stamina and fluency for all the writing forms and purposes required by the syllabus

TEACHER'S GUIDE:

- Support your students' progress with teaching sequences moving from building the key reading and writing skills to applying these skills to specific exam questions and coursework tasks
- Save time on planning and preparation following a two-year scheme of work, differentiated lesson plans, worksheets and PowerPoints for every two- or four-page section of the **Student's Book**

CI

Age
14-16

This resource is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2020.

Student's Book	
978-0-00-826200-6	£22.99
Workbook	
978-0-00-826202-0	£8.99
Teacher's Guide	
978-0-00-826201-3	£100.00

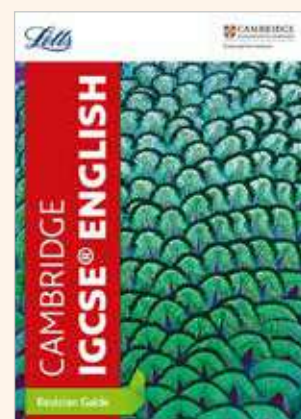
CAMBRIDGE IGCSE™ ENGLISH REVISION GUIDE

- Clear and concise syllabus coverage focusing on reading and writing skills
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- Revision tips to provide support as students prepare for examination
- Quick tasks and exam-style practice questions to check progress and develop exam skills
- A supporting glossary to help build vocabulary

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Revision Guide 978-0-00-821036-6 £9.99

CI

Age
14-16

CAMBRIDGE IGCSE™ LITERATURE IN ENGLISH

SERIES EDITOR: Anna Gregory

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

Introduce students to the fundamental skills and concepts of literary study and help them apply the skills to poetry, prose and drama. This resource also supports Cambridge O Level and the Cambridge IGCSE™ World Literature Syllabus.

STUDENT'S BOOK:

- Help your students make good progress by teaching the underlying skills and concepts before helping students to apply them in passage-based, discursive and unseen tasks
- Regular 'Check your progress' features help your classes to measure their progress, while annotated responses show them how to improve
- Support your students with clear differentiation where introductory chapters build learners' confidence, the main chapters offer greater depth, while extension lessons help your students reach their full potential
- Engage your students with rich, varied, text extracts from a variety of periods and cultures

TEACHER'S GUIDE:

- Teaching sequences 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 the needs of your classes with printable **PDFs** and editable **Word** and **PowerPoint** files

CI

Age
14-16

Collins

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Cambridge IGCSE®

Literature in English

Mike Gould, Chris Green,
Kurt A. Johnson, Alexandra Melville



STUDENT'S BOOK

Also for Cambridge O Level and Cambridge IGCSE® (9-11)

This resource is endorsed
by Cambridge Assessment
International Education to
support the full syllabus for
examination from 2020.

Student's Book 978-0-00-826203-7 £22.99

Teacher's Guide 978-0-00-826204-4 £100.00

Chapter 1 · Lesson 3

Introducing themes

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?

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...

Learning objective

You will:

- learn how to recognise different themes in texts.

Assessment objective

AO2

Key term

themes: key ideas running through a text

Glossary

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

Chapter 1 · Lesson 3

Explore the skills

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

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

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

loneliness regret love loss family change
memory childhood poverty fate

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

For example:

How ambition can destroy a reputation

Conflict between old and young

Growing up in the 1960s

But how do you identify the core idea or theme?

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

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

Ian Macdonald, from 'Yusman Ali, Charcoal Seller'

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

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

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

Sample pages from Cambridge
IGCSE™ Literature in English
Student's Book

CAMBRIDGE IGCSE™ ENGLISH AS A SECOND LANGUAGE

SERIES CONSULTANTS: **Lorna Pepper, Susan Anstey**

AUTHORS: **Alison Burch, Mike Gould, Jane Gould, Shubha Koshy and Emma Watkins**

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WORKBOOK:

- Enable your students to consolidate knowledge and set homework quickly and easily with a write-in, full-colour workbook

TEACHER'S GUIDE:

- Save time with comprehensive lesson plans, photocopiable worksheets and activities and ideas for differentiation and extension
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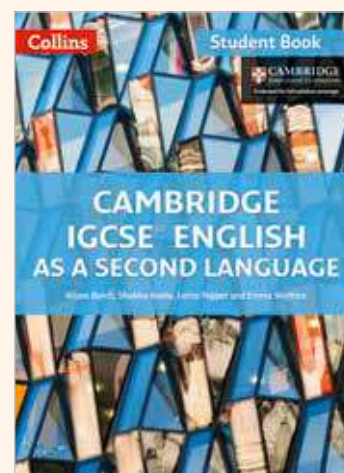
ONLINE RESOURCE: **Collins** Connect

The Online Resource includes additional listening, reading, grammar and vocabulary practice via Collins Connect to further embed the key language from the course. Exercises are auto-marked and linked to advice on areas for review if needed.

Student's Book	978-0-00-819726-1	£24.99
Workbook	978-0-00-819727-8	£7.99
Teacher's Guide	978-0-00-819729-2	£100.00
Online Resource: Collins Connect, 1 year licence	978-0-00-819730-8	£250.00 + VAT

CI

Age
14-16



This resource is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2019.

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

CAMBRIDGE IGCSE™ ENGLISH AS A SECOND LANGUAGE REVISION GUIDE

AUTHOR: **Els Van Geyte**

- Clear and concise syllabus coverage focusing on key reading, writing, speaking and listening skills
- Topics in short, user-friendly sections to help plan revision in manageable chunks
- Revision tips to provide essential assessment guidance
- Quick tasks and end of chapter tests to check progress and develop exam skills
- A supporting glossary to help build vocabulary

Revision Guide	978-0-00-821038-0	£8.99
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CI

Age
14-16



This title is endorsed for revision by Cambridge Assessment International Education to support the syllabus for examination from 2019.

CAMBRIDGE IGCSE™ DRAMA

CI

Age
14–16

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

Create a varied, stimulating and enjoyable learning environment which enables students of different confidence and ability levels to flourish.

STUDENT'S BOOK:

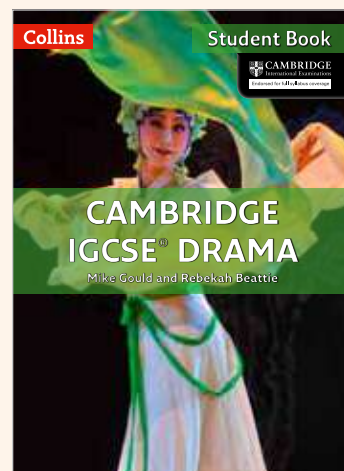
- Support your students to master topics through an effective 'Start, Explore, Develop, Apply' structure of each unit
- Develop your students' knowledge by considering example responses to activities, essays and stimuli
- Help your students to understand and use dramatic terms with on-the-page explanations
- Expand your students' practical and written skills through a wide variety of group and individual tasks

TEACHER'S GUIDE:

- Enable students to learn a range of skills, including how to build their self-awareness and confidence
- Enhance your teaching with a large variety of worksheets and visual resources to accompany each unit

ONLINE RESOURCE: **Collins** Connect

Access supporting resources, including interactive activities to review the syllabus topics, additional play scripts, still images from productions, stimuli for devising and a range of video clips from performances and rehearsals.



This resource is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2015.

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

Student's Book
978-0-00-812467-0 £23.99

Teacher's Guide
978-0-00-814210-0 £70.00

Online Resource: Collins Connect,
1 year licence
978-0-00-816215-3 £120.00 + VAT

3.6 Using costume and make-up

LEARNING OBJECTIVES

- Think about the signals that costume can give to an audience
- Explore reasons for using stage make-up

SPOTLIGHT ON

How can I use costume to embellish my characterisation?

STARTING POINT

Arguably one of the most noticeable design elements, particularly indicative of character, is costume. It can indicate the style, genre and period of a production, as well as giving the audience clues about the characters on stage.

1. Think about how different you feel and look in the clothes you wear to school, as opposed to casual or evening dress. Identify any particular style of clothes that you like to wear that you feel help to project your personality or identity.
2. Write down instances in real life where you feel that people tend to wear a form of costume.

Clothing can often identify us in terms of our social role or by linking us to a certain group. Clothing is also one of the aspects of a person we use to judge them. A designer can play on this human tendency to judge appearance and will often use costume to highlight aspects of character or to contribute to the overall aesthetic and style of a production. Practicality and comfort are also crucial factors to consider. If an actor is performing a very physical role for example, he or she will not want to wear a structured or restricting costume.

EXPLORING THE SKILLS

Costume

When thinking about costume for your pieces, remember how much even the smallest design decision can communicate to an audience.

3. Imagine that a cast is dressed in varying shades of blue, apart from one character who is wearing yellow shorts. What might this signify to an audience? Design details can provide clues and messages about a character.



The painting on the left captures the actress Ellen Terry in the role of Lady Macbeth, a queen from Shakespeare's tragedy, *Macbeth*.

The second picture is from a more recent production of *Macbeth*.



These productions are far apart in time period and style; nevertheless, the character remains the same.

4. In pairs, have a discussion about what these costumes indicate about the character. Consider:

Colour	Texture	Style and period
What do the colour choices suggest to you about Lady Macbeth's character? What might these shades communicate to an audience?	Both costumes appear to be made from luxurious fabrics. Why might this be? Do the accessories add to the effect of the costumes?	The Ellen Terry costume is in a medieval style, true to the time period of the <i>Macbeth</i> story (not Shakespeare's time). Do you think that the costume on the right is from a particular time period or of a certain style? If you feel that it is more ambiguous, might the designer have decided to do this deliberately? Why?

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Age
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JANE EYRE

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SERIES EDITORS: **Sarah Darragh** and
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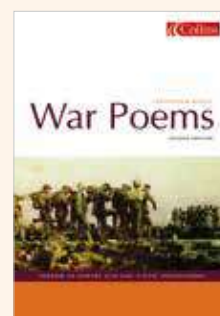

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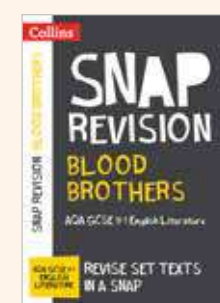
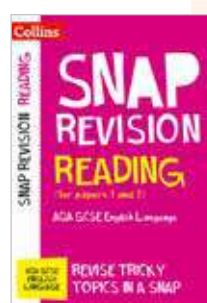
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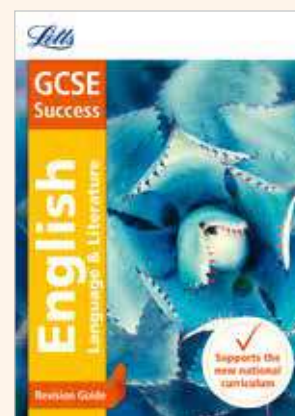
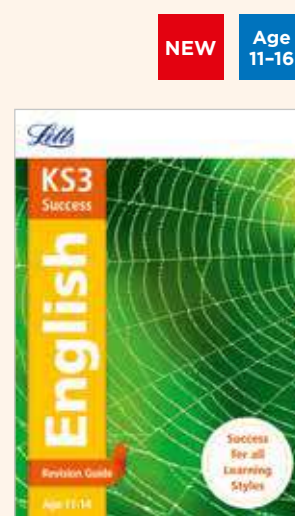
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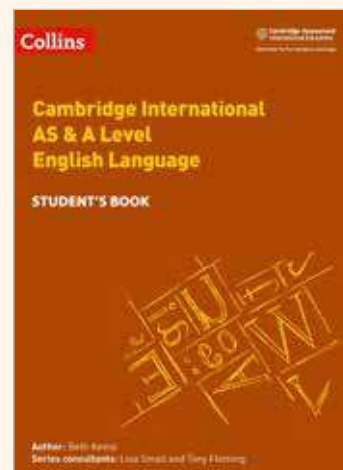
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Section B: Key skills

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.

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**
- missing words out ('You old' instead of 'Are you old?')

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 table below 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 the newspaper interested in gardening	to inform and entertain
a highly illustrated book about the life of a rock star		
a leaflet 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		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 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 on the following page: 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, micro-pauses (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 with a clearly defined purpose or function.
interactional: describing a conversation whose purpose is entirely social.

Sample pages from *Cambridge International AS & A Level English Language*

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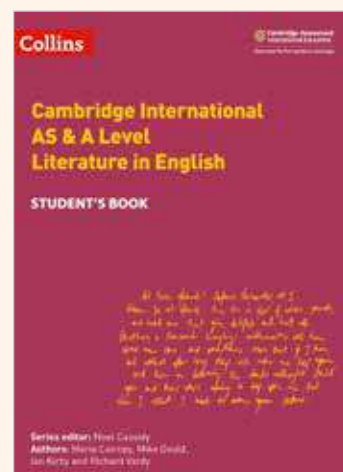
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- **Thinking more deeply** sections revisit ideas at a higher level to challenge the most able students
- **International texts from a variety of periods and cultures** allow students to explore different writers' choices and their effects
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- Free teacher resources available online, including editable medium-term plans summarising the coverage of each unit and chapter



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2.1 Exploring characterisation in prose fiction

Big question

- How do writers create memorable characters?

WHAT DO CHARACTERS DO?

Task

- Think of your favourite character from a novel or short story.
 - Who or what do they love most? Who or what do they hate?
 - Where or when were they happiest? Or saddest?
 - What is their greatest fear? Or their greatest challenge?
 - Do they change over the course of the story? If so, how?

Characters draw us into stories. When we care about a character, good or bad, we want to follow them into their world and see it through their eyes.

The novelist E.M. Forster said that characters can be described as either 'flat' or 'round'. A flat character is a type or even a caricature: one who does not change as the story progresses. A round character, on the other hand, is convincing: a character who develops through the story. The test, says Forster, of the round character is 'that they are capable of surprising in a convincing way'.

Task

- Do you agree with Forster's definitions? Discuss your reasons.

FIRST IMPRESSIONS: CREATING CHARACTERS

There are many ways a writer can make a character memorable. When you write about characters, it is important to think about how you find out about them and how this makes you respond. For example, does the writer show you the character mainly from the outside or the inside, or both?

USING EXTERNAL FEATURES TO INTRODUCE A CHARACTER

Characters can be introduced with a description of the way they look, dress, talk, move or act. Even the way they are named can be revealing.



Task

- Think again about your favourite character but this time consider how they are presented to you by the writer. In the story, how does the writer describe the following?
 - their physical appearance
 - their past
 - other characters' views of them
 - the way they speak
 - what they are thinking or feeling
 - what they believe.

Exploring characterisation in prose fiction

Read the following extract and think about how Dickens uses external features to introduce this character.

Sir Leicester Dedlock is only a **baronet**, but there is no mightier baronet than he. His family is as old as the hills, and infinitely more respectable. He has a general opinion that the world might get on without hills but would be done up without Dedlocks. He would on the whole admit nature to be a good idea (a little low, perhaps, when not enclosed with a park-fence), but an idea dependent for its execution on your great county families. He is a gentleman of strict conscience, disdainful of all littleness and meanness and ready on the shortest notice to die any death you may please to mention rather than give occasion for the least impeachment of his integrity. He is an honourable, obstinate, truthful, high-spirited, intensely prejudiced, perfectly unreasonable man.

Sir Leicester is twenty years, full measure, older than my Lady. He will never see sixty-five again, nor perhaps sixty-six, nor yet sixty-seven. He has a twist of the **gout** now and then and walks a little stiffly. He is of a worthy presence, with his light-grey hair and whiskers, his fine shirt-collar, his pure-white waistcoat, and his blue coat with bright buttons always buttoned. He is ceremonious, stately, most polite on every occasion to my Lady, and holds her personal attractions in the highest estimation. His gallantry to my Lady, which has never changed since he courted her, is the one little touch of romantic fancy in him.

Charles Dickens, *Bleak House* (1852)

Task

- Make notes on your first impressions of Sir Leicester Dedlock. Consider his family name and its associations.
 - Now consider the character questions on the previous page. From the list, identify what information we are given and what at this stage, is missing?
 - How do you think we are meant to respond to this character?

It is important to analyse the language the writer chooses to describe a character. Look one student's notes on the first paragraph.

Task

- Make notes on the use of different features to create character in the second paragraph.
 - Which features are external, and which are internal?
 - Why is Sir Leicester's exact age unclear?
 - Why is so much information given about his clothing?
 - Finally, does the information about 'my Lady' and his feelings for her alter our overall impression of his character?

Title is 'only a baronet', but to him high status matters.

Similar, dismissive attitude to nature, but also suggests they are ancient family.

His main concern is how others view him.

Contradictory postmodifying adjectives and perfectly unreasonable' - almost an oxymoron.

Glossary

baronet: the lowest hereditary British title; a baronet can use the title 'Sir'

gout: a disease causing joint pain, often associated with excessive consumption of rich food and drink

Key terms

oxymoron: a figure of speech in which opposite or contradictory ideas or terms are combined (for example, 'sweet sorrow')

Wider reading

Charles Dickens famously used unusual names to signal important qualities of his characters. Mr Gradgrind in *Hard Times* has a grudgingly oppressive love of facts and figures, while the superficial Veneerings provide comic relief in *Our Mutual Friend*.

Sample pages from
Cambridge International
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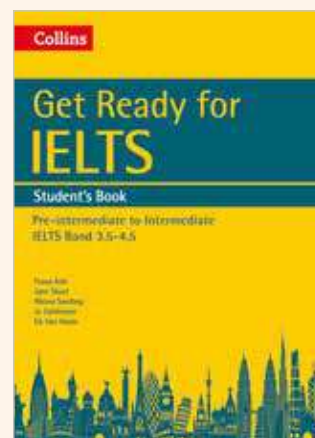
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Unit 3

Different cultures

Speaking

connecting ideas • past simple • pronunciation: verbs ending in -ed • giving long answers

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Part 3: Two-way discussion

- Part 3 takes 4-5 minutes.
- The questions in Part 3 relate to the topic in Part 2.
- The discussion is between the examiner and you.
- The examiner asks you questions. You talk about different issues and ideas on the topic.
- Part 3 tests your ability to talk about other topics related to the Part 2 topic and to express and justify your personal opinions and ideas.

1 Look at the beginnings of Part 2 task cards 1-3. Match each card with a general topic a-c. Which topic would you find easiest to answer and why?

1 Describe someone in your family who you like.

You should say:
what kind of person he/she is

2 Describe an activity that you like doing.

You should say:
what activity it is

3 Describe a special occasion in your life.

You should say:
where this occasion took place

a events b hobbies c people

2 Look at three typical questions from Part 3. Match each question a-c with a task card 1-3 from Exercise 1. Ask and answer each question.

a Do young people in your country celebrate special occasions?

b What do you think are the differences between sports now and in the past?

c What is the role of grandparents in your culture?

4 Look at the underlined key words in the Part 3 question below. Listen to two more Part 3 questions. Write the questions and underline the key words. Then listen again and check.

Do you think computer games are good?

1 _____

2 _____

Student A

Yes, I think, yes. In my country, we have one or two big festivals. And ... um ... also we visit family or we remember people or events. I think it's important. I mean, it's a serious thing but it's fun. I like travelling to other countries for festivals too. It's interesting to learn about the world.

Student B

I went to a festival in my country last year and I enjoyed it. It was important to me because I saw my friends and family.

Exam tip

Try to give an answer of four or more sentences. Do not give short answers.

5 Read the students' answers again. Answer the questions about each one.

1 Is the answer on the same general topic?

2 Is it relevant to the question?

3 Does it include the key words or words similar to the key words?

6 In Exercise 4, what three phrases does Student A use to help link ideas?

7 Choose a Part 3 question from Exercise 2 or Exercise 3 and write your own answer. Record your answer. Then assess it using the questions in Exercise 5.

Practice for the test

Part 2

1 Read the Part 2 task card and write notes for your answer. You have one minute for this in the exam.

2 Record your answer. You have one to two minutes for this in the exam.

Part 3

1 Read and listen to the Part 3 questions.

What is an important festival in your country?

What are your favourite parts of this festival?

How have special occasions such as weddings changed in your country?

2 Record your answers to each question in Exercise 3.

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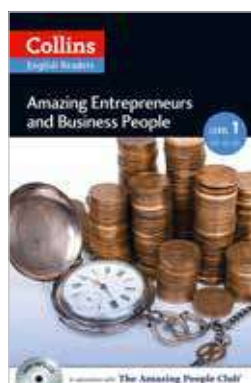
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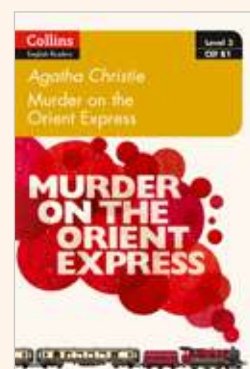
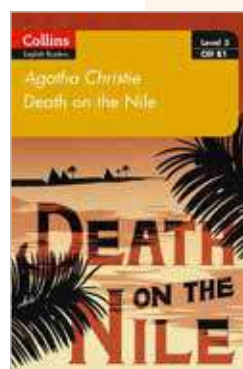
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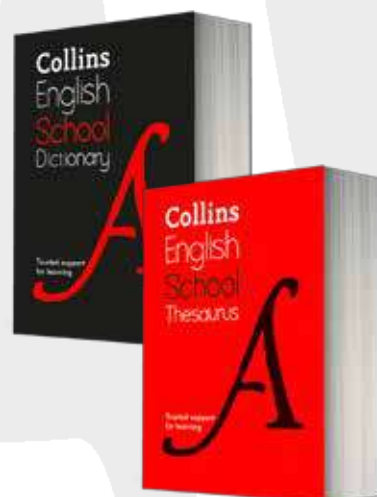
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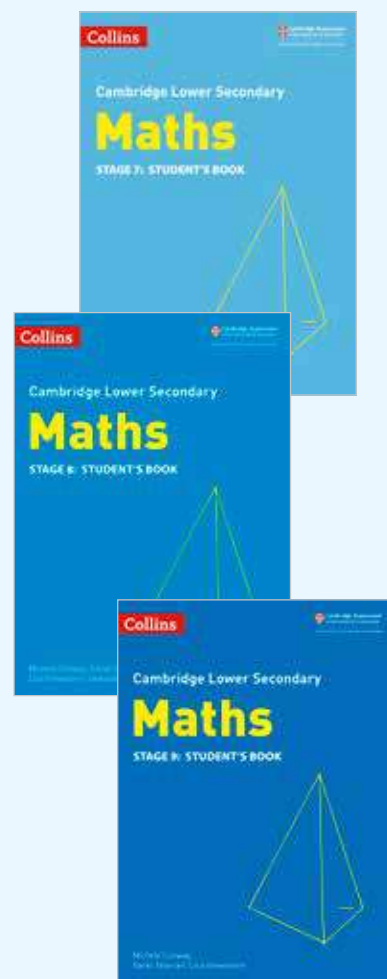
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Sample pages from Cambridge Lower Secondary Maths Student's Book

Unit 1C • Chapter 8

2D shapes

Starting point

What do you know?

- what a polygon is?
- the difference between regular and irregular polygons?
- the names of polygons with 3, 4, 5, 6 and 8 sides?
- what a side is and what vertices are?
- the names and features of common 2D shapes such as equilateral triangles, squares, rectangles and parallelograms?
- how to recognise a right angle?
- how to recognise parallel lines?
- how to find lines of symmetry?

Hook

Here are six triangle pieces. Some or all of these pieces can be put together on a piece of paper to make mathematical shapes, such as those shown. Can you name these three shapes? How many different mathematical shapes can you make using any, or all, of the six pieces? Draw these shapes and name them. You could use isometric paper to record your shapes. Which two mathematical shapes can you not make from these pieces? Explain your answer.

Drawing and describing 2D shapes

Key terms

A **polygon** is a closed shape made of straight sides.

A **triangle** is a 3-sided polygon.

A **quadrilateral** is a 4-sided polygon.

You will learn how to:

- identify, describe, visualise and draw 2D shapes in different orientations
- use the notation and labelling conventions for points, lines, angles and shapes
- name and identify side, angle and symmetry properties of special quadrilaterals and triangles, and regular polygons with 5, 6 and 8 sides.

Did you know?

Many frameworks, such as electricity pylons, are made up of triangles because a triangle is a stable structure. A triangular frame will not bend out of shape.

Worked example 1

The diagram is made up of right-angled triangles. Copy the diagram and shade:

a) A rectangle made up of 12 of the triangles

b) A parallelogram (not a rectangle) made up of 6 of the triangles

c) A heptagon made up of 10 of the triangles

Exercise 1

Complete these sentences.

Shape A has sides and so it is a

Shape B has sides and so it is a

Shape C has sides and so it is a

Shape D has right angles.

Shape E has pairs of parallel sides.

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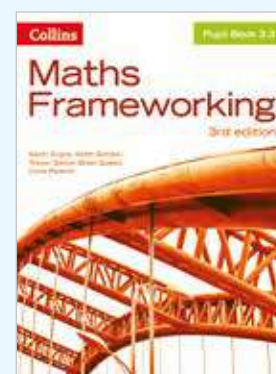
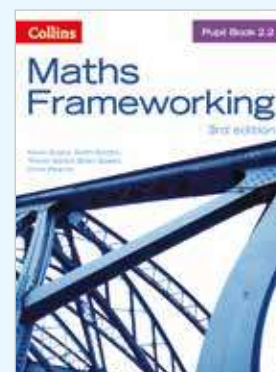
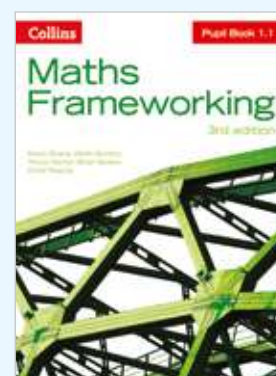
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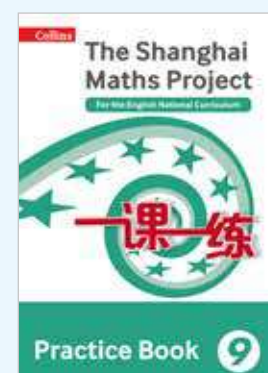
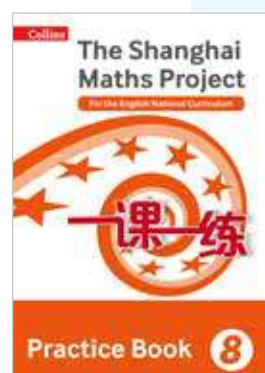
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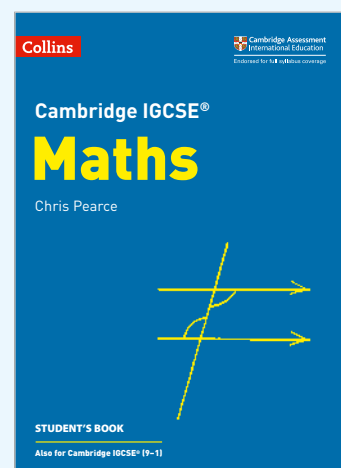
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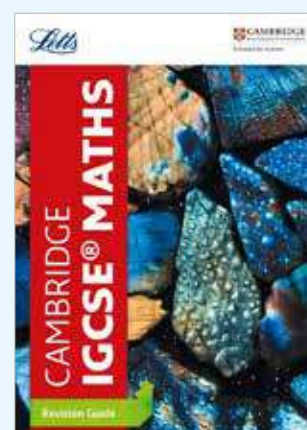
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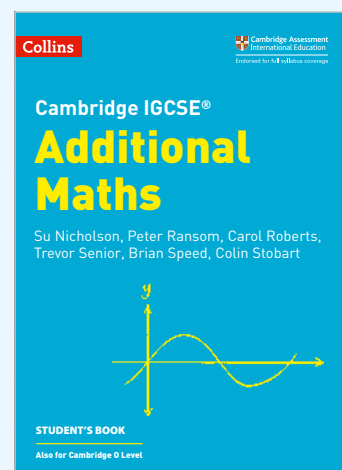
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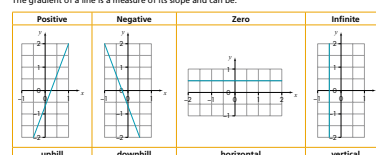
Chapter 8, Topic 1

8.1 Interpreting equations of the form $y = mx + c$

In this section you will work with equations of straight lines of the form $y = mx + c$, where x and y are variables, and m and c are constants: m represents the gradient of the line and c represents the y -intercept.

Advice and Tips
The y -intercept is the point where the graph crosses the y -axis. When the graph crosses the y -axis, $x = 0$ so the coordinates of the y -intercept are $(0, c)$. On a graph with perpendicular axes this is called a Cartesian coordinate system. It is a way of describing the position of each point on the plane in a unique way in relation to the origin $(0, 0)$.

The gradient of a line is a measure of its slope and can be:



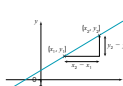
You can work out the gradient, m , of a straight line from the formula

$$m = \frac{\text{change in } y}{\text{change in } x}$$

In general, ...

If the points (x_1, y_1) and (x_2, y_2) are two points on a straight line, then

$$m = \frac{y_2 - y_1}{x_2 - x_1}$$



Advice and Tips
The equation of a horizontal line has the form $y = c$ and the equation of a vertical line has the form $x = c$.

Advice and Tips
Remember if the slope is downhill the gradient will be negative.

Finding the equation of a line, given the gradient and a point on the line

If the gradient of a line is m and it passes through the point with coordinates (x_1, y_1) , you can find the equation of the line from the equation

$$y - y_1 = m(x - x_1)$$

Advice and Tips

Note that this formula is a rearrangement of $m = \frac{y_2 - y_1}{x_2 - x_1}$ with (x_1, y_1) replaced by (x, y) .

Example 1

- Find an equation of the line, l , with gradient -3 , which passes through the point with coordinates $(4, -2)$.
- The gradient of the line joining the points $(6, p)$ and $(2p, 7)$ is $\frac{3}{2}$. Find the value of p .
- The line with equation $y = mx + c$ passes through the points with coordinates $(-1, 4)$ and $(5, -8)$. Find the value of m and the value of c .

Solution

- Use $y - y_1 = m(x - x_1)$ with $m = -3$ and $(x_1, y_1) = (4, -2)$.
 $y - (-2) = -3(x - 4)$
 $y + 2 = -3x + 12$
 $y = -3x + 10$
- Use $m = \frac{y_2 - y_1}{x_2 - x_1}$ with $m = \frac{3}{2}$, $(x_1, y_1) = (6, p)$ and $(x_2, y_2) = (2p, 7)$.
 $\frac{3}{2} = \frac{7 - p}{2p - 6}$
 $3(2p - 6) = 2(7 - p)$
 $6p - 18 = 14 - 2p$
 $8p = 32$
 $p = 4$

Advice and Tips

Be careful when multiplying brackets involving negative numbers, remember: $- \times - = +$

c The line passes through

- $(-1, 4)$ so $4 = -m + c$ (1)
- $(5, -8)$ so $-8 = 5m + c$ (2)

$$(2) - (1) \quad -12 = 6m \quad m = -2$$

$$\text{Substitute in (1): } 4 = -2 + c \quad c = 2$$

Advice and Tips

Solve the equations simultaneously.

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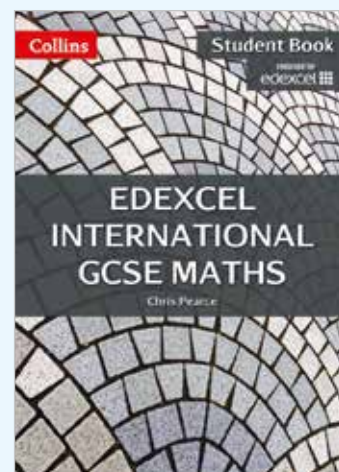
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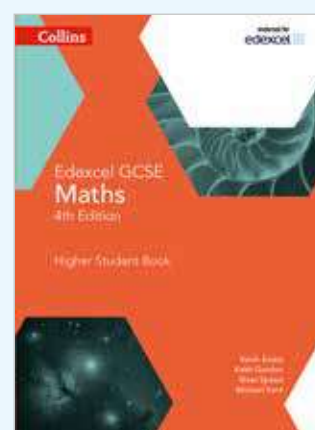
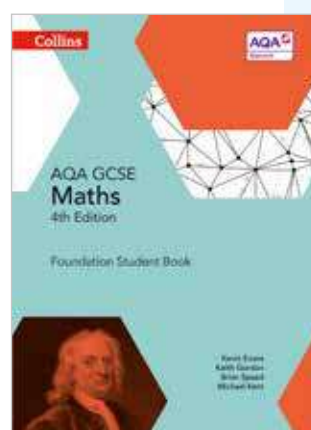
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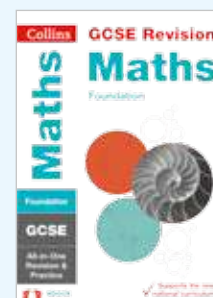
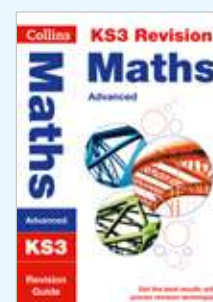
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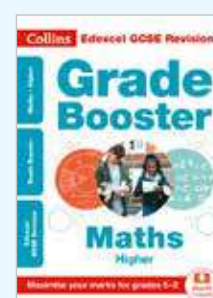
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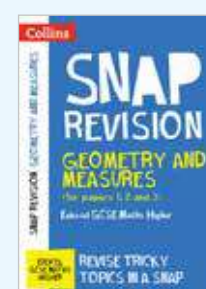
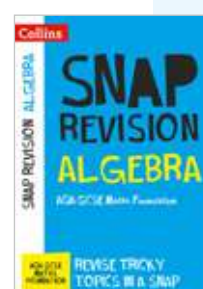


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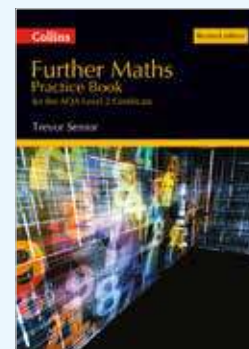
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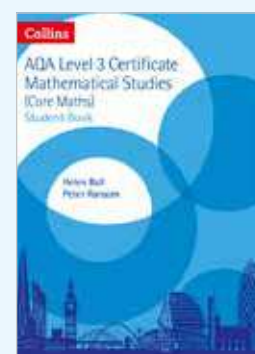
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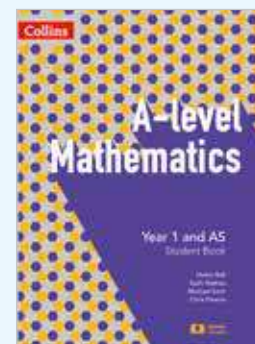
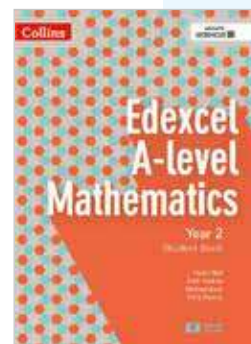
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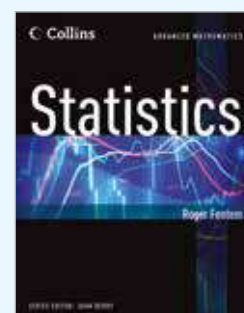
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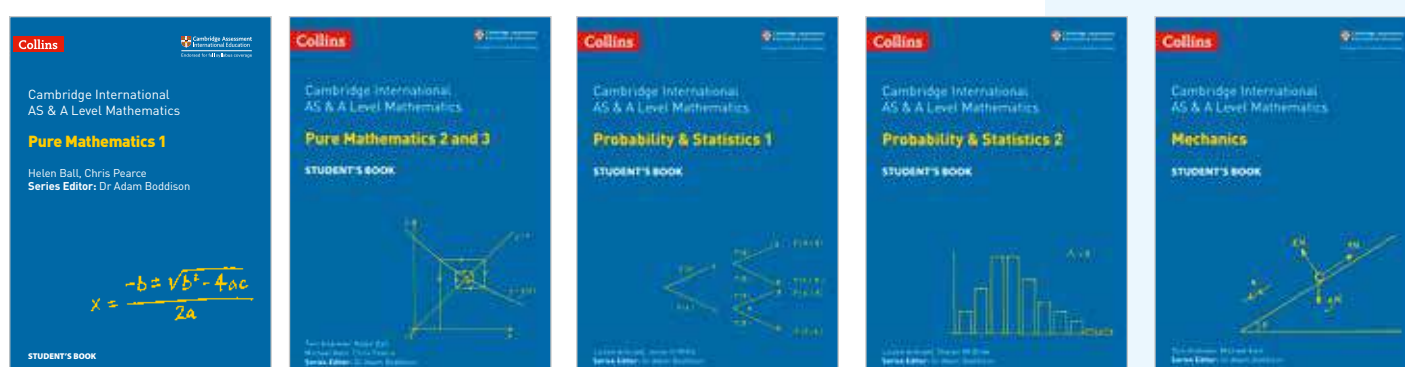
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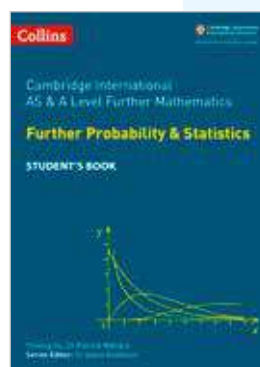
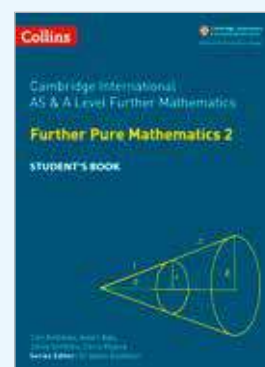
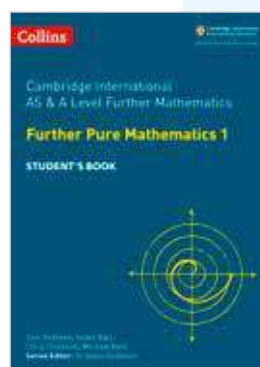
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Chapter 9 Topic 1

Charge and electrostatics

Learning outcomes

- To describe electrostatics using the idea of charge
- To investigate how charges affect each other

Starting point

Now should know this

Everything is made up of tiny particles called atoms. Some materials, called conductors, let electricity through; others, called insulators, don't. Metals are conductors - most non-metals are insulators.

Now should be getting this

Make and record observations. Identify patterns in your observations. Interpret your results using scientific knowledge and understanding.

Charging by friction

9.1 The structure of an atom.

Everything is made up of atoms. All atoms have positive charge and negative charge in them. The positive charge is in the nucleus in the centre of the atom. The negative charge is on the electrons, which move round the outside of the nucleus. Friction can make some electrons move from one object to another. When this happens we say the object has an **electrostatic charge**.

Key terms

electron: subatomic particle with negative charge

electrostatic charge: charge on an insulator that has gained or lost electrons.

insulator: material that doesn't let electric charge move through it.

Activity 9.1: Investigating charging

You will need a plastic ruler, a balloon, a dry cloth and some tiny pieces of tissue paper.

A1 Charge the ruler by rubbing it. Hold it close to the pieces of tissue paper and record what happens.

A2 Blow up the balloon and rub it. Notice how the charge attracts things - try picking up paper, sticking the balloon to the wall and bending a flow of water.

A3 Record your observations.

9.2 A charged balloon can bend water.

Positive and negative charge

Gaining electrons makes an object negatively charged. Losing electrons makes it positively charged.

9.3 When this balloon is rubbed against the sweater, electrons move to the balloon from the sweater.

Some materials gain electrons when rubbed. Polythene will gain electrons and become negative. Other materials lose electrons. Acetate will lose electrons and become positive.

Activity 9.2: Investigating how charged objects affect each other

Plan how you could investigate how positive and negative charges affect each other.

A1 How will you suspend the insulators so they can move?

A2 How will you record your results?

A3 Write a conclusion about how charges affect each other.

9.5 These balloons are both negatively charged and they repel each other.

166 Electrostatics and electric currents

Charge and electrostatics 167

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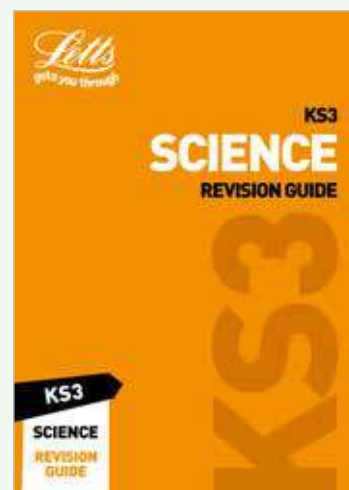
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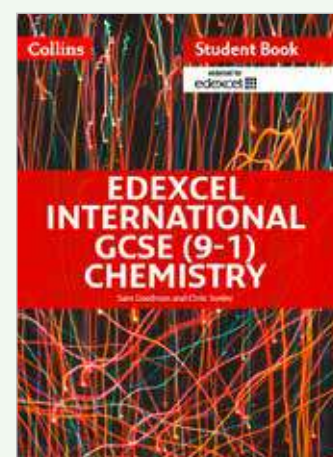
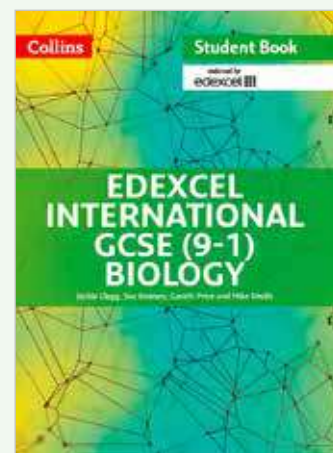
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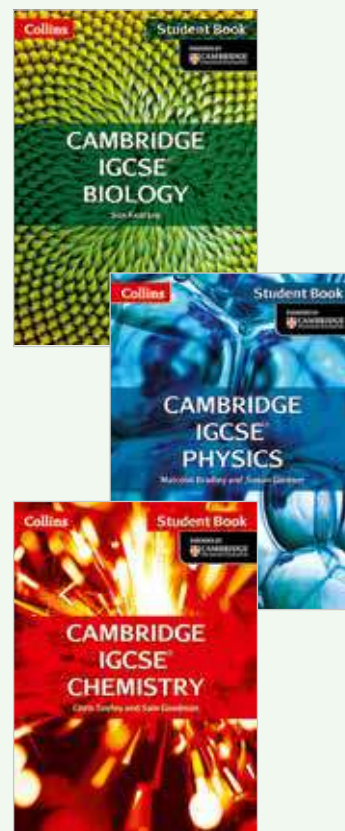
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AUTHORS: Malcolm Bradley, Susan Gardner, Sam Goodman, Sue Kearsey and Chris Sunley

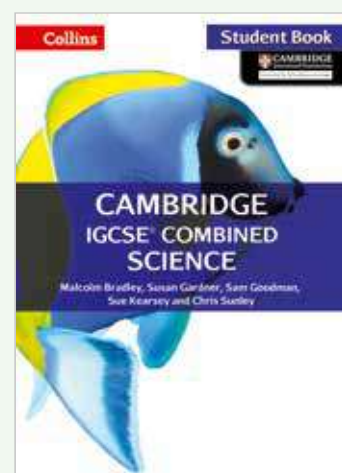
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Rate of reaction

INTRODUCTION

Some chemical reactions take place extremely quickly. For example, when petrol is ignited it combines with oxygen almost instantaneously. Reactions like these have a *high rate*. Other reactions are much slower, for example when an iron bar rusts in the air; reactions like these have a *low rate*. Chemical reactions can be controlled and made to be quicker or slower. This can be very important in situations like food production, either by slowing down or increasing the rate at which food ripens, or in the chemical industry where the rate of a reaction can be adjusted to an optimum level.



Δ Fig. 2.34 Petrol igniting.

KNOWLEDGE CHECK

- ✓ Know the arrangement, movement and energy of the particles in the three states of matter: solid, liquid and gas.
- ✓ Understand how the course of a reaction can be shown in an energy level diagram.
- ✓ Be able to write and interpret balanced chemical equations.

LEARNING OBJECTIVES

- ✓ Be able to describe a practical method for investigating the rate of a reaction involving the evolution of a gas.
- ✓ Be able to interpret data obtained from experiments concerned with rate of reaction.
- ✓ Be able to describe the effects of concentration, particle size, catalysts and temperature on the rates of reactions.
- EXTENDED** Be able to suggest apparatus, given information, for experiments, including collection of gases and measurement of rates of reaction.
- EXTENDED** Be able to describe and explain the effect of changing concentration in terms of collisions between reacting particles.
- EXTENDED** Be able to explain that an increase in temperature causes an increase in collision rate and more of the colliding particles have sufficient energy (activation energy) to react, whereas an increase in concentration only causes an increase in collision rate.

SCIENCE LINK BIOLOGY – ENZYMES

- the factors that affect how quickly a chemical reaction happens link directly to the role of enzymes in the maintenance of body processes
- describing how the energy of the particles changes at higher temperatures also allows us to explain why enzymes will not work above a certain temperature.

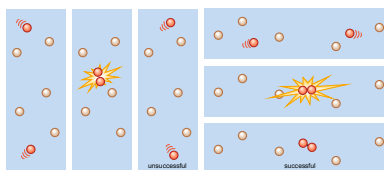
PHYSICS – SIMPLE KINETIC MODEL

- explaining why the different factors affect the rate of a chemical reaction uses the same particle model that gives us the simple structure of solids, liquids and gases
- thinking about the forces between the particles and the energy involved in the interactions between particles leads to a common explanation in terms of particle speed and kinetic energy

EXTENDED

COLLISION THEORY

For a chemical reaction to occur, the reacting particles (atoms, molecules or ions) must collide. The energy involved in the collision must be enough to break the chemical bonds in the reacting particles – or the particles will just bounce off one another. A collision that has enough energy to result in a chemical reaction is an **effective collision**.



Δ Fig. 2.35 Particles must collide with sufficient energy to make an effective collision.

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Age
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AUTHORS: Malcolm Bradley, Susan Gardner, Sam Goodman,
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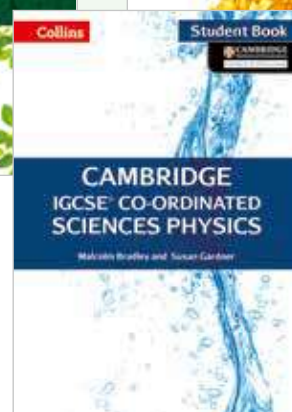
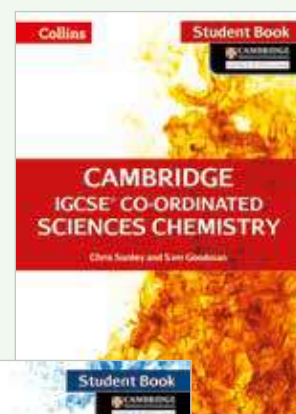
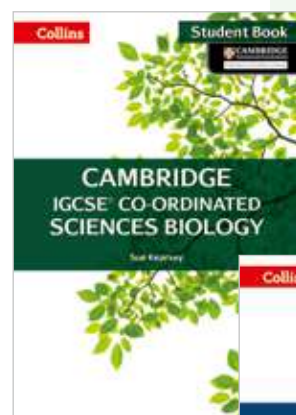
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Motion

INTRODUCTION
To study almost anything about the world around us or out into Space, we will need to describe where things are, where they were and where we expect them to go. It is even better if we are able to measure these things. Only when we have an organised system for doing this will we be able to look for the patterns in the way things move – the laws of motion – before going a step further and suggesting why things move as they do – using ideas about forces.

A Fig. 1.5 You can use a stopwatch to measure the time taken to run a certain distance.

Think about being a passenger in a car travelling at 90 kilometres per hour. This, of course, means that the car (if it kept travelling at this speed for 1 hour) would travel 90 km. During 1 second the car travels 25 metres, so its speed can also be described as 25 metres per second. Scientists prefer to measure time in seconds and distance in metres. So they prefer to measure speed in metres per second, usually written as m/s.

KNOWLEDGE CHECK

- ✓ Know how to measure distances and times accurately.
- ✓ Know how to calculate the area of a rectangle and a triangle.
- ✓ Know how to plot a graph given particular points.
- ✓ Know how to substitute values into a given formula.

LEARNING OBJECTIVES

- ✓ Define speed and calculate average speed from total distance/total time.
- ✓ Be able to plot and interpret a speed-time graph or a distance-time graph.
- ✓ Recognise from the shape of a speed-time graph when a body is at rest, moving with constant speed or moving with changing speed.
- ✓ Be able to calculate the area under a speed-time graph to work out the distance travelled for motion with constant acceleration.
- ✓ Demonstrate an understanding that acceleration and deceleration are related to changing speed, including qualitative analysis of the gradient of a speed-time graph.
- ✓ State that the acceleration of free fall g for a body near to the Earth is constant.
- ✓ **EXTENDED** Distinguish between speed and velocity.
- ✓ **EXTENDED** Define and calculate acceleration using change of velocity/time taken.
- ✓ **EXTENDED** Calculate acceleration from the gradient of a speed-time graph.

EXERCISES

1. Calculate the average speed of a motor car that travels 500 metres in 20 seconds.
Write down the formula: $v = s/t$
Substitute the values for s and t : $v = 500/20$
Work out the answer and write down the units: $v = 25 \text{ m/s}$

REMEMBER
Make sure you can explain why this is an average speed. You need to talk about the speed not being constant throughout, perhaps giving specific examples of where it changed. For example, you might consider a journey from home to school. You know how long the journey takes and the distance between home and school. From these, you can work out the average speed using the formula. However, you know that, in any journey, you do not travel at the same speed at all times. You may have to stop to cross the road, or at a road junction. You may be able to travel faster on straight sections of the journey than around corners.

WORKED EXAMPLES

1. Calculate the average speed of a motor car that travels 500 metres in 20 seconds.
Write down the formula: $v = s/t$
Substitute the values for s and t : $v = 500/20$
Work out the answer and write down the units: $v = 25 \text{ m/s}$

© Fig. 1.6 Cover speed to find that speed = distance/time.

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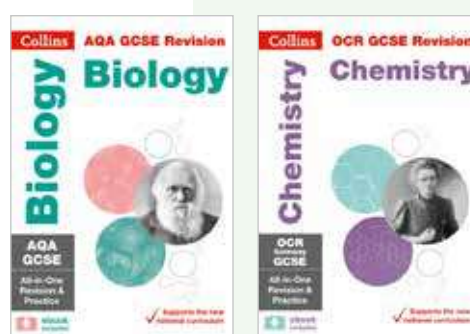


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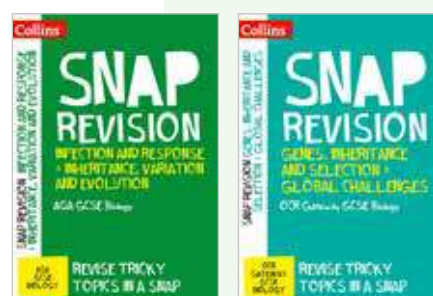
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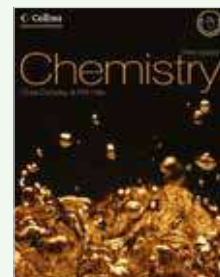
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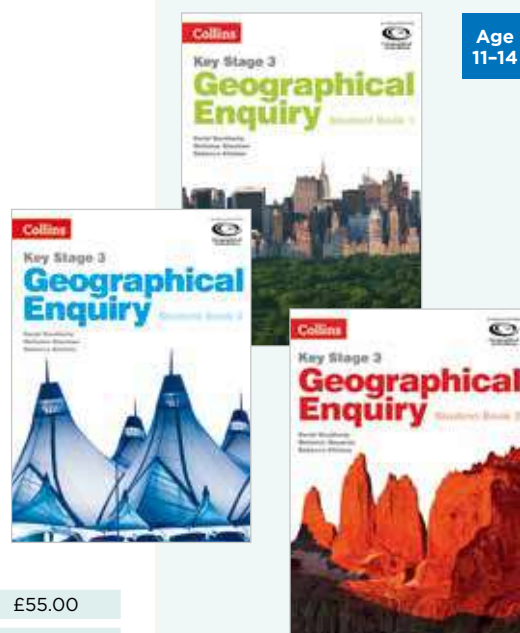
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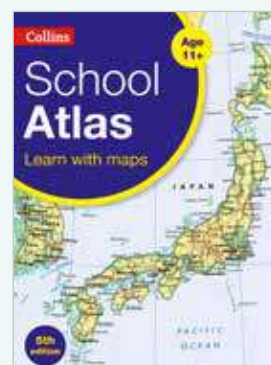


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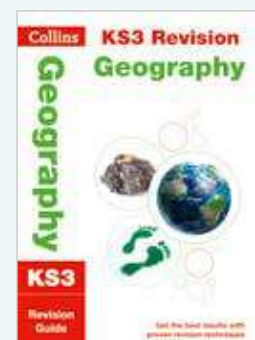
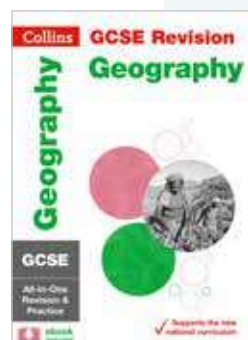
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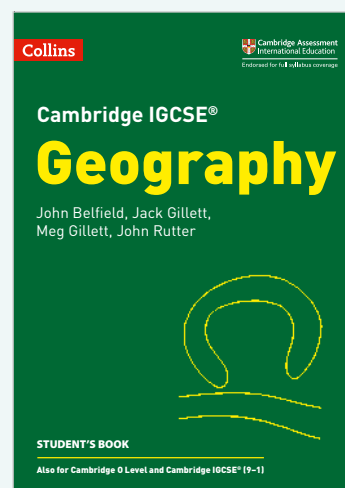
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Age
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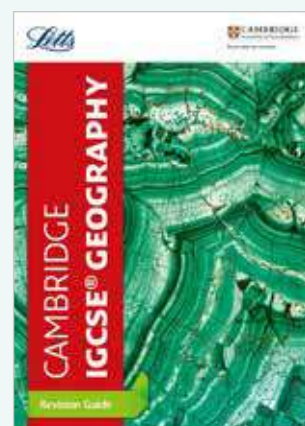
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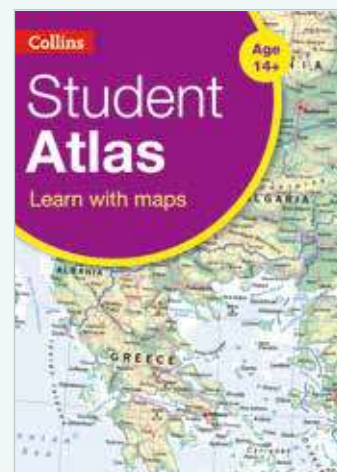
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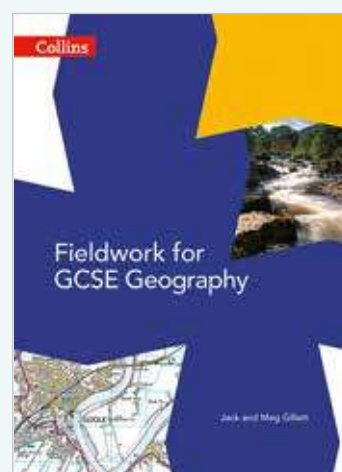
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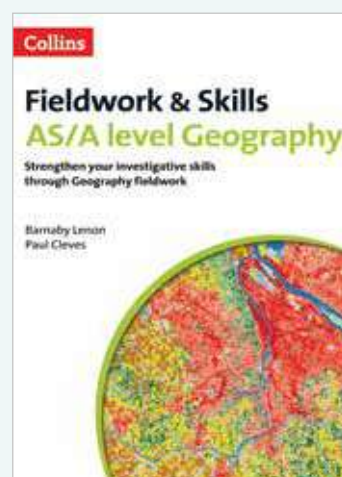
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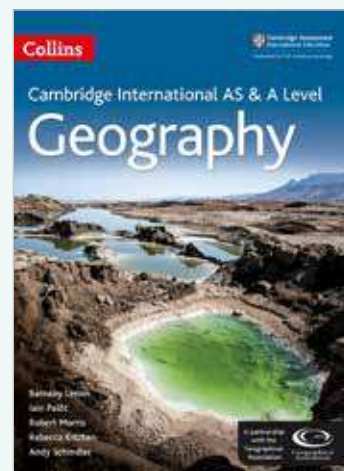
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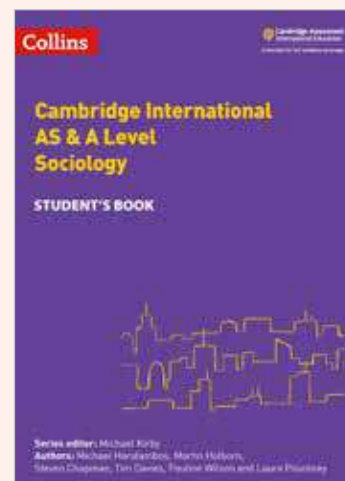


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We are working with Cambridge Assessment International Education towards endorsement of this title.

Student's Book (MAR 19) 978-0-00-828760-3 £29.99

5 EDUCATION

Activity

The 'muddling through' subculture involved resisting teachers' authority regarding, for example, regulations on hairstyles and dress.

Drawing on Lin Liu and Allei Xie's study and other evidence, evaluate the view that schools can contribute to students' engagement in deviance.

no hope of reaching a grade C or above. They tended to be working class. Gillborn and Youdell call this three-part grouping the **educational triage**.

Gillborn and Youdell found that teachers' main focus was the second group – the 'borderline cases'. This group received additional teaching provided by the most experienced teachers, aimed at boosting their GCSE grades.

The main measure for judging secondary school performance was the proportion of students obtaining five or more GCSEs with grades A* to C. The aim of the educational triage was to maximise this proportion in order to improve the school's league table position. The most effective way of doing this was seen in terms of directing additional resources of time, effort and money at the borderline cases.

This focus on borderline cases discriminated against the first and third triage. It was particularly harmful to the third triage – those in the lower sets, who arguably needed the most help. In the schools studied by Gillborn and Youdell, these were mainly working-class and Black Caribbean heritage students.

The educational triage

David Gillborn and Deborah Youdell (2000) looked at some of the effects on teaching of league tables and the marketisation of schools. Their detailed research over a two-year period was based on interviews and observations in two secondary schools in London, United Kingdom. They found that teachers divided students into three groups in terms of their predicted performance at GCSE. The first group consisted of students who were expected to attain an A to C grade with little difficulty. These students tended to be middle class. The second group were seen as 'borderline cases' – students on the border of grade C. The third group were seen as 'hopeless cases' – students with little or

Conclusion

This unit has shown that what happens inside schools often reinforces class inequalities. The inequalities of social class outside school produce social-class differences in educational attainment. Rather than reducing these differences, what happens in the classroom may well increase them and widen the achievement gap between different groups.

The relationship between social class, ethnicity and gender

This part has focused on social class. When looking at educational inequalities, however, it is apparent that

different factors intersect, overlap and combine to affect people's experiences and identities. For example, sociologists are aware of the influence of class, ethnicity and gender on the formation of student subcultures.

Intersectionality

The theory of **intersectionality** examines how different factors intersect, overlap or interact to form people's identities and their experiences. For example, it looks at how the interaction of class, ethnicity and gender shape their lives and educational experiences, and interconnect to form their identities. The experience of being a girl or a boy will interact with being from a particular ethnic group and social class to shape the experience of schooling.

The idea of intersectionality is important, because it suggests that social factors such as class, ethnicity and gender are not separate categories that act independently or in isolation. When investigating the underachievement of some working-class students, for example, it is also important to examine factors linked to their ethnicity and gender. The final parts of the chapter focus on ethnicity and gender.

Activity

Make brief notes on the relationship between school-based factors, social class and educational attainment.

Key terms

Interactionism A sociological theory which examines interaction between members of small social groups.

Self-concept An individual's picture or view of themselves.

Label A definition of a person placed on them by others.

Self-fulfilling prophecy A tendency for the way people are labelled to shape their actions.

Ability groups Groups in which students are placed on the basis of their perceived ability.

Streaming Placing students in ability groups for all subjects. The whole class becomes an ability group.

Banding Placing students in a band containing two or more classes, which may be regrouped for different subjects.

Setting Placing students in ability groups for particular subjects.

Mixed-ability groups Groups in which students are randomly placed or intentionally mixed in terms of their perceived ability.

Attainment gap A difference in achievements between groups, based, for example, on class, gender or ethnicity.

Pupil subculture The distinctive norms and values of a particular group of students.

Counter-school culture/anti-school culture Student subculture which rejects the norms and values of the school.

Educational triage The division of students into three groups in terms of their expected GCSE grades.

Intersectionality The idea that factors such as class, gender and ethnicity interact and combine to shape people's identities and experiences.

Summary

1. The interactionist perspective explores how:
 - › students' self-concepts might be shaped in the classroom
 - › students are sometimes labelled
 - › labelling might lead to a self-fulfilling prophecy.
2. Students might reject negative labels.
3. In many schools, students are placed in ability groups based on their perceived ability.
4. There is a tendency for middle-class students to be placed in higher-ability groups and working-class students in lower groups, even when their grades are similar.
5. Placement in ability groups is likely to widen the attainment gap between the higher and lower groups and, as a result, to reproduce social-class differences in educational attainment.
6. Counter-school/anti-school cultures are usually found in lower sets consisting of mainly working-class students. These cultures reduce their chances of gaining qualifications.
7. By focusing time and effort on borderline cases, the educational triage discriminates against the first, largely middle-class, group and particularly against the third, mainly working-class, group.
8. Sociologists increasingly recognise that factors such as gender, ethnicity and social class do not work in isolation. They intersect and combine to shape people's identities and experiences of schooling.

```

graph TD
    A[Students] --> B[Educational triage]
    B --> C['Likely to succeed']
    B --> D['Borderline cases']
    B --> E['Hopeless cases']
    
```

The educational triage (Gillborn and Youdell, 2000).

Sample page from
Cambridge International
AS & A Level Sociology

SOCIOLOGY THEMES AND PERSPECTIVES

AUTHORS: **Michael Haralambos** and **Martin Holborn**

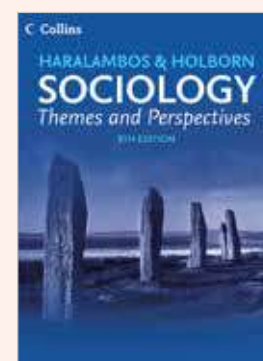
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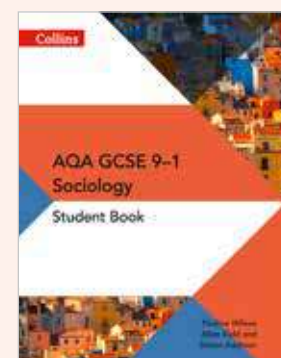
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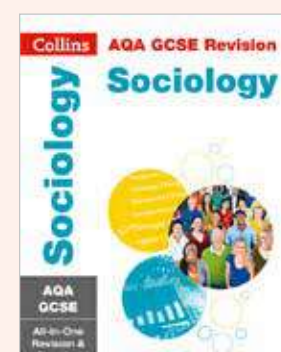
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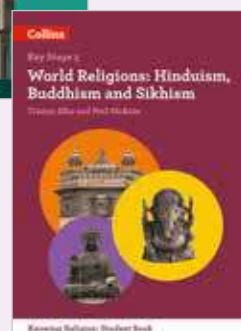
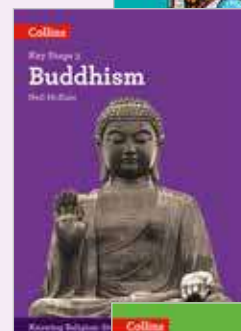
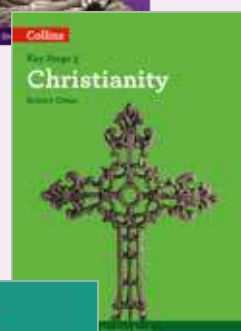
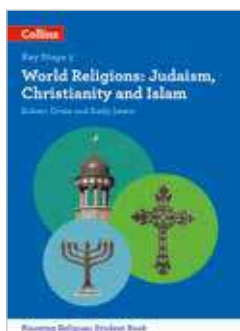
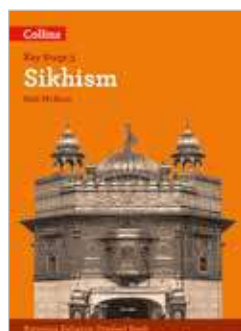
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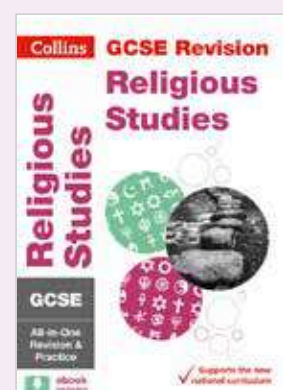
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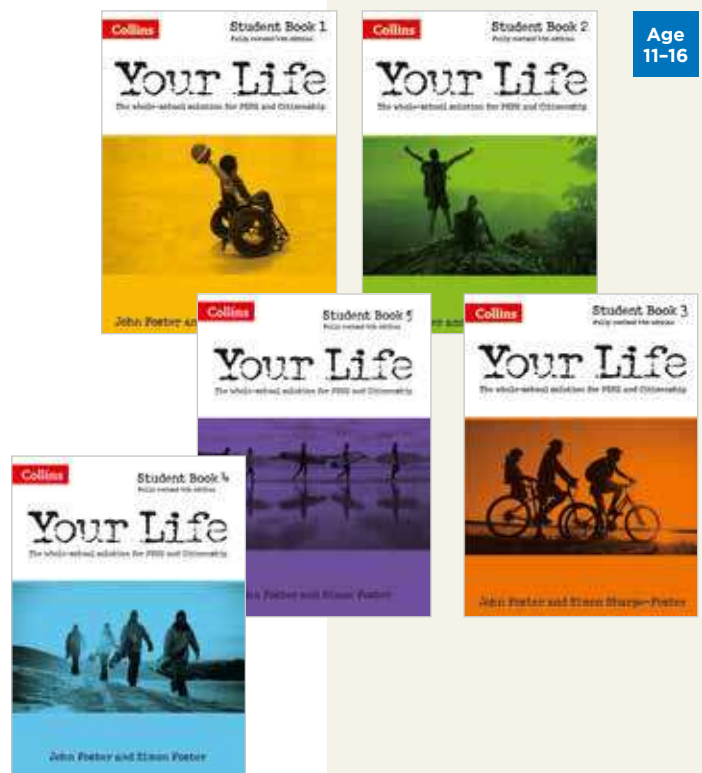
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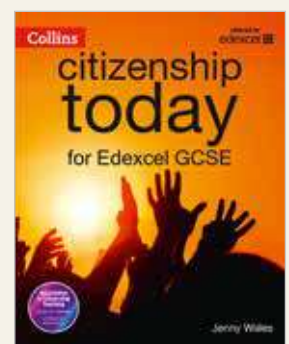
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Sample page from KS3 Knowing History Medieval Britain

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Knowledge organiser

Key vocabulary

Henry VIII Henry VIII (reigned 1509-1547) was the second son of Henry VII and Elizabeth of York. He was known for his six marriages and his role in the English Reformation.

Act of Supremacy The Act of Supremacy (1534) declared Henry VIII as the Supreme Head of the Church of England, breaking away from the authority of the Pope in Rome.

Dissolution of the Monasteries The Dissolution of the Monasteries (1536-1540) was the process by which Henry VIII dissolved all monasteries in England, Wales, and Ireland, confiscating their lands and wealth.

Key people

Henry VIII Henry VIII (reigned 1509-1547) was the second son of Henry VII and Elizabeth of York. He was known for his six marriages and his role in the English Reformation.

Thomas Cromwell Thomas Cromwell (c. 1485-1540) was a powerful minister who played a key role in the English Reformation, helping to pass the Act of Supremacy and the Dissolution of the Monasteries.

John Calvin John Calvin (1509-1564) was a French theologian and reformer who developed the Calvinist branch of Protestantism.

Sample page from KS3 Knowing History Early Modern Britain

Unit 1: Anglo-Saxon England
The Anglo-Saxons

The Romans ruled Britain for 400 years, until 410 AD, when the Roman army abandoned the country.

A population of incoming Germanic peoples and native Britons - also known as **Celts** - were left to fend for themselves. Over the next 500 years, new tribes from northern Germany invaded Britain. Known as the **Anglo-Saxons**, they were fierce warriors who killed and enslaved the British population, and remaining Romans.

The Anglo-Saxons took control of eastern and central England. Only Wales, Scotland and the West Country (Dorset, Cornwall and Somerset) remained largely unaffected. Without the Roman army to defend against the Anglo-Saxon invaders, the culture and Christian religion of Roman society in Britain began to fade. Roman technologies such as glassmaking, road building and heated baths were lost.

Unlike the Romans, the early Anglo-Saxons could not read or write, and did not have the technology to build cities or roads. There are no written records or buildings left from their early years of Anglo-Saxon rule for historians to study. For this reason, we know very little about what happened between the 5th and 6th centuries. This is one reason why some call this period the **'Dark Ages'**.

Britain was a very different place compared with today. There was a population of perhaps one million people living scattered across the countryside in villages and towns made of wood and stone. Most Anglo-Saxons lived in villages and small farming communities, and large parts of Roman towns such as Londinium (London) and Caerboronac (Cardiff) were left to ruin.

Much of the countryside was covered in woodlands, where free and unfree people such as slaves, serfs, and villeins lived. These people were owned by lords and nobles, and they worked the land in exchange for protection and food. It was a harsh life, and people lived in constant fear of raiding Anglo-Saxons and Vikings.

Anglo-Saxon life

The Anglo-Saxons lived in small villages or hamlets, where they grew food and raised animals. They also traded with other Anglo-Saxons and with the Romans. They made clothes out of wool and linen, and they used tools made of wood and stone. They also made objects out of gold and silver, but these were rare and valuable. Most Anglo-Saxons were poor, but some lords and nobles were rich and powerful. They owned land and had many servants. They also had weapons, such as swords, spears, and shields, and they were trained in fighting.

Check your understanding

1. Who invaded Britain after the Roman army abandoned the country in 410 AD?
2. What sort of communities did Anglo-Saxons live in?
3. What sort of weapons did Anglo-Saxons use?
4. Why do historians know very little about life in early Anglo-Saxon Britain?
5. What was the most famous object found at Sutton Hoo?

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FLAGSHIP HISTORY

AUTHORS: Derrick Murphy, Terry Morris and Kathryn Cooper

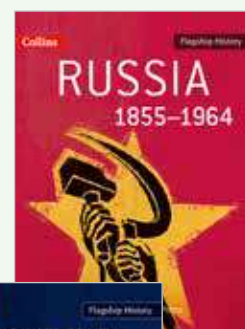
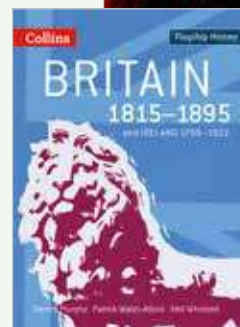
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Age
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CAMBRIDGE IGCSE™ PHYSICAL EDUCATION

AUTHORS: Leon Fraser, Gareth Norman and Matthew Brown

The only published course to offer comprehensive coverage of the Cambridge IGCSE™ PE syllabus for examination from 2019.

STUDENT'S BOOK:

- **Deepen knowledge and understanding** of key topics through the clear and concise explanations given and the contexts selected
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- **Help students to feel more confident** and secure about their understanding of the key topics
- **Enable students to review**, record and evaluate their work
- **Provide thorough preparation and monitor learning** using the 'Learning Log' and 'Check your Progress' features

TEACHER'S GUIDE:

- **Syllabus assessment objectives** clearly laid out
- **Options for how to adapt the Student's Book** to suit the specific needs of your students
- **Photocopiable handouts** to help students consolidate their learning

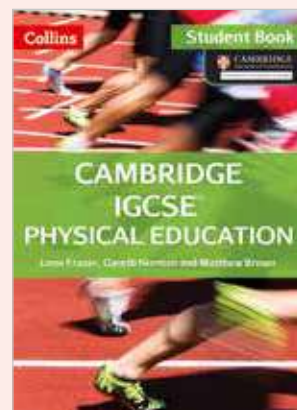
ONLINE RESOURCE: **Collins** Connect

The digital resources offers the opportunity for reinforcement and consolidation of key topics in class and at home, through:

- **Interactive activities** to reinforce understanding of key syllabus topics
- **Video clips** on syllabus-related topics such as health, nutrition and fitness, and the impact of these on sporting performance
- **Exam-style questions** written by the authors, with exemplar answers
- Downloadable **Teacher's Guide** containing learning sequences and photocopiable handouts

Student's Book	978-0-00-820216-3	£24.99
Teacher's Guide	978-0-00-820217-0	£100.00
Collins Connect, 1 year licence	978-0-00-820218-7	£250 + VAT

CI Age 14-16



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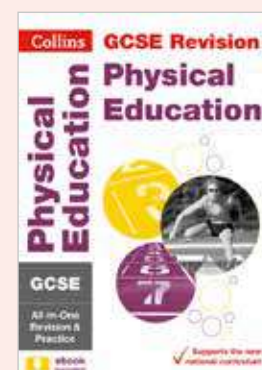
Collins Connect has not been through the Cambridge International endorsement process.

COLLINS GCSE PHYSICAL EDUCATION REVISION AND PRACTICE

- Quick tests to check understanding
- End-of-topic practice questions
- Topic review questions later in the book
- Mixed practice questions at the end of the book
- More topic-by-topic practice and a complete exam-style paper in the added

GCSE Physical Education All-in-One Revision & Practice 978-0-00-816628-1 £10.99

Age 14-16



This is not endorsed by Cambridge Assessment International Education.

CAMBRIDGE IGCSE™ ICT

Second edition

AUTHORS: Paul Clowrey and Colin Stobart

Combine theory and practical skills to help all students progress with resources directly supporting the latest Cambridge IGCSE™ ICT syllabus.

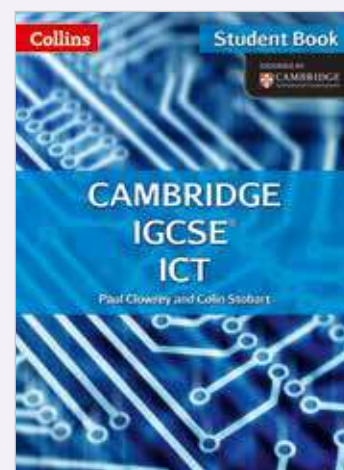
STUDENT'S BOOK:

- **Engage your students** by linking theory and practice with relevant scenarios and skills-building activities
- **Provide thorough preparation** as students build up to exam-style tasks and are supported with practice questions and answers
- **Access source files** for use with specific practical tasks on the accompanying CD-ROM

TEACHER'S GUIDE:

- **Comprehensive planning support** with lesson plans to match every unit in the Student Book as well as worksheets and ideas for differentiation
- **Create exciting ICT lessons** with editable versions of all lesson plans, worksheets and PowerPoint presentations
- **Support your planning** with a suggested two-year scheme of work and answers to every activity and question in the Student Book

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Age
14–16

The Student's Book is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2016.

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

Student's Book	978-0-00-812097-9	£25.99
Teacher's Guide	978-0-00-812098-6	£100.00

CAMBRIDGE IGCSE™ ICT REVISION GUIDE

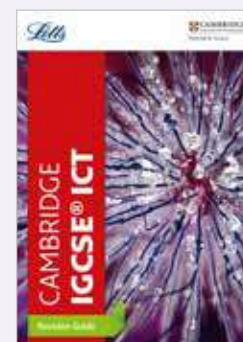
AUTHOR: Colin Stobart

- **Clear and concise syllabus coverage** for the theory and practical papers
- **Topics in short, user-friendly sections** to help you plan your revision in manageable chunks
- **Revision tips** to provide support as students prepare for examination
- **Quick tests and exam-style practice questions** for every topic, including access to files for practical activities
- **A supporting glossary** with easy-to-understand definitions of key terms

Revision Guide	978-0-00-821037-3	£8.99
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This title is endorsed for revision by Cambridge Assessment International Education to support the syllabus for examination from 2016.

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Age
14–16

COLLINS AND LETTS COMPUTER SCIENCE REVISION AND PRACTICE

Collins and Letts Revision Guides prepare students for their GCSE Computer Science exam with confidence.

Collins OCR GCSE Computer Science: All-in-One Revision and Practice	978-0-00-822747-0	£10.99
Letts GCSE Computer Science Complete Revision & Practice	978-0-00-816206-1	£10.99
Letts GCSE Computer Science Revision Guide	978-0-00-816204-7	£5.99
Letts GCSE Computer Science Exam Practice Workbook with Practice Test Paper	978-0-00-816205-4	£5.99

Age
14–16

Not endorsed by Cambridge Assessment International Education.

CAMBRIDGE IGCSE™ ART & DESIGN

CI

Age
14–16

AUTHOR: Gary Whitehead

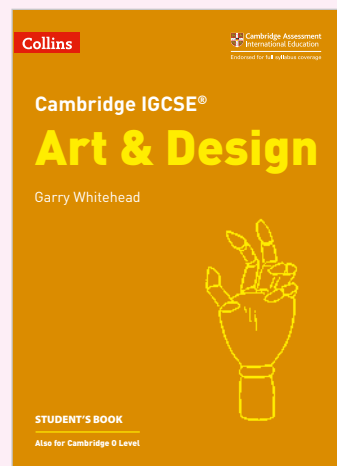
As the only endorsed resource on the market with full coverage of the Cambridge syllabus, this course offers detailed information on the key disciplines of Art and Design and builds confidence in practical skills and creative expression.

STUDENT'S BOOK:

- Promotes understanding of the key stages of the creative process from the development of a project from the beginning to the outcome, and gives detailed information on all the key disciplines
- Tips throughout to help your students improve their work, highlighting useful skills and areas to consider or observe
- Reflective log boxes after each topic for your students to consider which objectives they have mastered and how they can take their learning further
- Student case studies show a wealth of examples taken from different students' coursework around the globe so that students can learn from real-life examples

TEACHER'S GUIDE:

- An inclusive approach that both embeds best practise for new teachers and encourages experienced teachers to develop further
- Guidance on setting up and managing an art and design workspace and resources
- Guidance on the Elements of Art and the Creative Process, and suggestions for activities and research to imbed this in your lesson plans
- Comprehensive lesson plans matching to the **Student's Book** and suggested further activities to provide flexibility in teaching the course
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- Case studies, using real student projects, to aid assessment for teachers
- A full, comprehensive scheme of work, and guidance on adapting it to your students



This title is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2020.

Student's Book	978-0-00-825096-6	£25.99
Teacher's Guide	978-0-00-825097-3	£100.00

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 handwriting and heavier ink drawings that have been brightly coloured in pencil crayon. A printed blue design of the artists 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.

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.

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.

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?

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

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

12.1

CAMBRIDGE INTERNATIONAL AS & A LEVEL ART & DESIGN

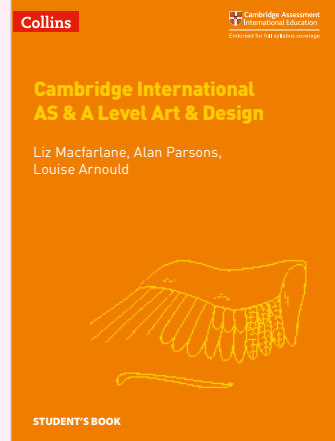
Equip your students to be creative and reflective artists with our brand-new course book, the only resource to support the **Cambridge International AS & A level Art & Design syllabus**. The book promotes understanding of the key concepts, encourages critical practice, and builds confidence in practical skills and independent expression.

STUDENT'S BOOK:

- Guide your students through the artistic process of observation and intention, context and concepts, development and refinement and audience and setting in all disciplines
- Activities throughout improve your students' practical skills in a wide range of techniques
- Complete language support with key terms highlighted and definitions provided
- Dedicated sections supporting your students through researching, planning, writing and reviewing their personal investigation practical guidance section at the end of the book
- Critical thinking boxes promote reflective practice in your students
- Artist and designer features deepen awareness of contemporary and historical practitioners worldwide
- Developed by an experienced team of teachers and practitioners

Student's Book 978-0-00-825099-7 £35.00

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Age
16–18

This title is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2019.

CAMBRIDGE INTERNATIONAL AS & A LEVEL DIGITAL & MEDIA DESIGN

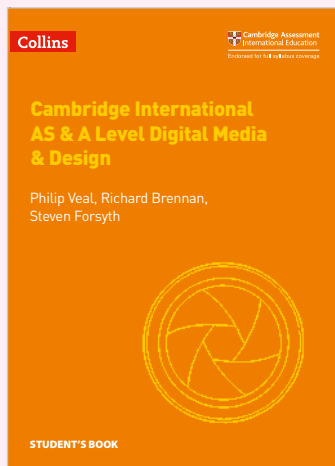
The only resource to support the new Cambridge International AS & A Level Digital Media & Design. Introduce your students to the digital media and design industry; with sections covering the history of digital media, how the digital landscape has changed and what tools and technologies are used in industry.

STUDENT'S BOOK:

- Build your students' practical or technical skills with focused activities throughout that provide your students opportunities to put these skills into practice
- Consolidate your students' understanding with comprehension activities that encourage discussion and reflection
- Prepare your students for their assessment with activities that encourage students to produce a design outcome or engage with the design process, including tips to help students succeed
- Enable students to access the syllabus content with a fresh, visual design and language tailored to **English as a Second Language** learners, with key terms providing clear definitions of technical language
- Help your students to put all the areas of study into context with industry insights offering real-life information, and case studies providing your students with engaging international examples of the real-world application of the material they are studying

Student's Book 978-0-00-825100-0 £35.00

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NATIONAL 4 & 5 AND HIGHER GRAPHIC COMMUNICATION COURSE NOTES

Age
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The **National 4 & 5 and Higher Graphic Communication Course Notes** take a practical and supportive approach, helping you to deliver the new national curriculum for England. They offer an appropriate blend of sound teaching and learning with exam and assessment guidance.



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National 5 Design and Manufacture Success Guide 978-0-00-750483-1 £10.99

TECHNICAL DRAWING GCE AND CSE

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Enable students to learn quickly with this flexible, visual approach based resource.

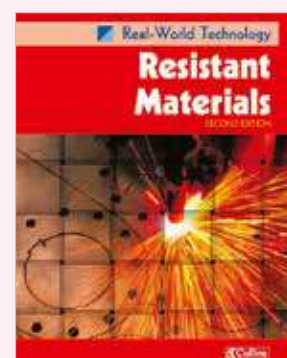


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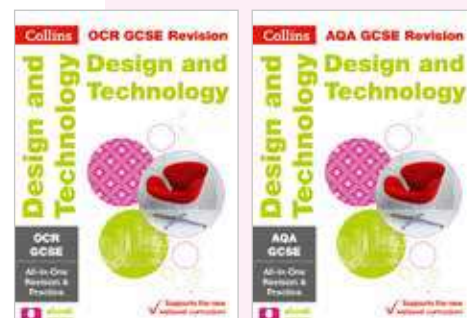
Real-World Technology – Resistant Materials 978-0-00-711532-7 £25.99

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COLLINS GCSE REVISION ESSENTIALS – DESIGN AND TECHNOLOGY

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Straight-to-the-point revision and practice with no distractions – essential when revision time is at a premium!

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See the order form at www.collins.co.uk/intcatalogues for the full list of Collins GCSE Revision Essentials – Design and Technology titles.



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Age
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Teach the essential skills and knowledge for Design & Technology with this full-colour textbook, providing clear and accessible introductions for students.

Collins Design and Technology Foundation Course 978-0-00-327352-6 £21.99

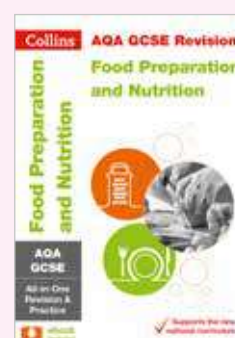


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Contains clear and accessible explanations of all the GCSE content, with lots of practice opportunities for each topic throughout.

GCSE Food Preparation and Nutrition All-In-One Revision and Practice 978-0-00-816634-2 £10.99



CAMBRIDGE IGCSE™ DESIGN AND TECHNOLOGY

CI

Age
14–16

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

The course follows a skills-building approach that links together the theory and practical parts of the syllabus to effectively build students' key skills and knowledge, while also providing support and guidance for teachers.

STUDENT'S BOOK:

- **Develop the skills your students need** to make the transition from theory to practical application
- **Help your 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) which are covered in full, in addition to the core Product Design section

TEACHER'S GUIDE:

- **Fully supports the approach of the Student's Book**, using scenarios and skills-building to link together the theory and practical parts of the syllabus
- **Contains lesson plans and activities** that are suitable for a range of international classroom environments
- **Provides guidance on setting up and running practical project work** in the classroom

ONLINE RESOURCE: **Collins** Connect

The digital component provides additional resources for both students and teachers, supporting learning both at school and at home.

- **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
- **Hundreds of activity sheets** for the teacher to download for further practice of key skills



This title 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.

Student's Book	978-0-00-829327-7	£24.99
Teacher's Guide	978-0-00-829328-4	£100.00
Collins Connect, 1 year licence	978-0-00-829742-8	£300.00 + VAT

EXISTING PRODUCTS AND PRODUCT ANALYSIS

An important stage in the design process is research into existing products. Designers need to investigate and analyse products and ask the question, 'Can I improve the design in any way? If so, how?' When looking at an existing product, the following needs to be taken into consideration:



Example questions to consider when analysing existing products.

Looking at the work of other designers, both past and present, can be very good inspiration. However, care must be taken not to copy or plagiarise other people's work.

TOP TIP

When carrying out primary and secondary research you often realise that there can be constraints or limitations on your designs. For example, if you are looking at lighting design you may only have access to a specific bulb holder, which would limit your options. It is important to consider all your constraints and limitations, so make a list of these before you start designing.



Above is an example of a student's portfolio sheet showing the disassembly of an existing product and research into other products of that type. (Please note that the student has spelt 'disassembly' incorrectly. You must ensure that you spell words correctly in your work.)

KNOWLEDGE CHECK

Young people often carry many items in their bags when they go to school and walk to their classrooms.

A designer has been asked to design an alternative carrying system for young people.

1. List four functions the designer must consider for this product. (4)

2. List six types of research the designer could carry out to fully understand the problem. (6)

Sample page from
Cambridge IGCSE™
Design and Technology

CAMBRIDGE IGCSE™ BUSINESS STUDIES

AUTHORS: Andrew Dean, Denry Machin, Mark Gardiner and James Beere

Deliver a course that reflects the modern business world with up-to-date examples and data. This course builds students' skills in application, analysis and evaluation with targeted skills activities and skills builders. Students benefit from **Business Studies** in context with engaging, real-life case studies from around the world for every topic.

STUDENT'S BOOK:

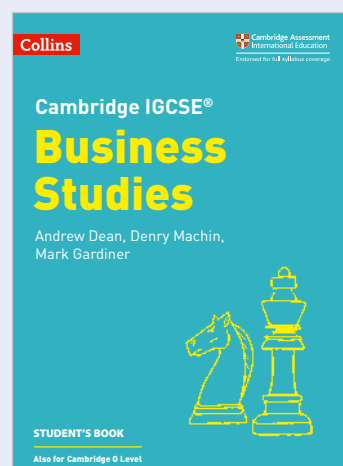
- Enable your students to access the syllabus content with a fresh, visual design and language tailored to **English as a Second Language** learners
- Develop students' exam skills with exam-style questions and case studies
- Encourage students to check their understanding with Knowledge check questions for every topic
- Assess your students' grasp of content through a progression checklist at the end of every chapter
- Improve your students' vocabulary and understanding of key terms and concepts with the extensive Glossary

TEACHER'S GUIDE:

- Teach with local perspective with an extra bank of truly international case studies from a range of regions
- Editable lesson plans and worksheets allow lessons to be modified to suit the class needs
- Provide additional support to students through additional worked examples of difficult financial concepts
- Reduce planning time with our comprehensive *Scheme of Work* that is completely matched to the **Student's Book** and **Teacher's Guide**

Student's Book	978-0-00-825805-4	£23.99
Teacher's Guide	978-0-00-825806-1	£100.00

CI

Age
14-16

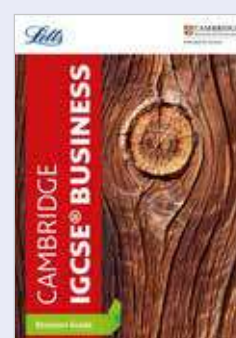
This title is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2020.

CAMBRIDGE IGCSE™ BUSINESS STUDIES REVISION GUIDE

This revision guide covers the Cambridge IGCSE™ Business Studies syllabus (0450), as well as the Cambridge O-Level syllabus (7115), both for examination in 2020.

This title is endorsed for revision by Cambridge Assessment International Education to support the syllabus for examination from 2020.

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Age
14-16

COLLINS GCSE BUSINESS REVISION AND PRACTICE

This revision guide contains clear and accessible explanations of all the GCSE content, with lots of practice opportunities for each topic throughout.

Collins GCSE Edexcel Business All-in-One Revision and Practice 978-0-00-822739-5 £10.99

Age
14-16

Not endorsed by Cambridge Assessment International Education.

CAMBRIDGE IGCSE™ ECONOMICS

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

This course supports students in their learning and understanding of economic terminology, concepts and theories, and guides them in applying this understanding to current economic issues.

STUDENT'S BOOK:

- Case studies, both global and region-specific, to provoke student discussion and understanding
- Worked examples to demonstrate how a problem or question can be addressed
- Practice question and exam-style questions to reinforce students' understanding
- Key terms and key concepts highlighted on the page and included in a useful glossary at the end of the book
- Easy-to-use book structure with clear and consistent signposting within each unit

TEACHER'S GUIDE:

- Support given for non-subject specialists, with any required introductory background or prior knowledge explained at the beginning of each unit for those who need it
- Suggested review questions for remedial or revision work
- Notes on case studies, projects and other activities
- Ideas for extension work, extension topics and research
- Suggestions for additional collaborative activities to foster communication and presentation skills
- Additional photocopiable Activity Sheets at the back of the book for extra practice

Student's Book	978-0-00-825409-4	£23.99
Teacher's Guide	978-0-00-825410-0	£100.00

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Age
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This title is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2020.

CAMBRIDGE IGCSE™ ECONOMICS REVISION GUIDE

The Cambridge IGCSE™ Economics Revision Guide supports the syllabus for examination from 2020.

- Clear and concise syllabus coverage, with key definitions and concepts highlighted
- Topics in short, user-friendly sections to help plan revision in manageable chunks
- Quick tests with every topic, to check progress
- Exam-style practice questions at the end of every chapter develop exam skills
- A supporting glossary with easy-to-understand definitions of key terms

Cambridge IGCSE® Business Studies Revision Guide	978-0-00-826014-9	£9.99
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CI

Age
14-16

This title is endorsed for revision by Cambridge Assessment International Education to support the syllabus for examination from 2020.

CAMBRIDGE IGCSE™ ACCOUNTING

AUTHORS: David Horner and Leanna Oliver

The course helps to equip students with the skills needed to carry out a variety of accounting tasks, such as calculations, completing a statement of accounts, or preparing journal entries, and to be able to analyse financial data. It encourages students to engage with their own learning and all materials designed to stimulate and foster independent learning.

STUDENT'S BOOK:

- Easy-to-use book structure with clear and consistent signposting within each unit
- Written and reviewed by experienced **Accounting** teachers from around the world
- Worked examples to demonstrate how a problem or question can be addressed
- Practice questions and exam-style questions to reinforce students' understanding
- Key terms and key concepts are highlighted on the page and included in a useful glossary at the end of the book

WORKBOOK:

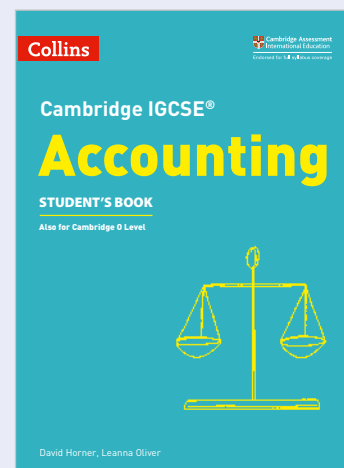
- Supports the Student's Book by providing additional materials for the practice of preparation of accounting documents
- Includes support for those who are struggling as well as those who need to be stretched further
- Unit and end-of-chapter reviews offer further practice and revision opportunities

TEACHER'S GUIDE:

- Guidance given on assessing Knowledge Check questions and end-of-chapter exercises
- Support given for non-subject specialists, with any required introductory background or prior knowledge explained at the beginning of each unit for those who need it
- Guidance given on how to use the questions and how and when to assess students' responses
- Photocopiable resources included at the end of the book, including accounting

Student's Book	978-0-00-825411-7	£23.99
Workbook	978-0-00-825412-4	£8.99
Teacher's Guide	978-0-00-825413-1	£100.00

CI

Age
14–16

This title is endorsed by Cambridge Assessment International Education to support the full syllabus for examination from 2020.

The cash book entries are completed by posting into the appropriate columns. This depends on whether the transaction involves money being received – which involves a debit entry (in either the cash or bank column), or money being paid out – which involves a credit entry in the cash or bank column.

Cash book							
		Cash	Bank			Cash	Bank
		\$	\$			\$	\$
2018				2018			
1 April	Balances b/d	102	1190	8 April	Emma		200
10 April	Sales		89	15 April	Advertising	95	
12 April	Kashi		315	19 April	Cash		45
19 April	Bank	45		23 April	Jayden		178
				28 April	NW Electricity Ltd		100
				30 April	Balances c/d	52	1071
		<u>147</u>	<u>1594</u>			<u>147</u>	<u>1594</u>
1 May	Balances b/d	52	1071				

There might be a debit balance on cash and a credit balance on bank at the same time.

The transaction on 19 April requires a debit entry and a credit entry in the cash book. This is because it is a movement between holding cash in the bank and holding cash in hand.

The cash book balances are both debit balances: \$52 for cash and \$1071 for bank.

1 Why can't the cash account have a credit balance?

Cash discounts

Businesses both buy and sell goods on credit. This means payment is not made until later. To encourage prompt or earlier payment of the debt, a business can offer a **cash discount**. This is where a business deducts a small amount from the total owing if payment is received within a specified time period. Most cash discounts are calculated as a percentage reduction on the outstanding invoice.

Key knowledge

Cash discounts do not require that payment is made in cash. Cash discount is the name used to distinguish it from a trade discount.

There are two types of cash discount that appear in the double entry accounts.

Type of cash discount	Description
Discounts allowed	Offered by the business to its credit customers
Discounts received	Received by the business from its credit suppliers

Key terms

Cash discount: A reduction in the amount owing on a credit transaction to encourage prompt payment.

Discount allowed: A reduction in the invoice total offered by a business to its credit customers to encourage early settlement of invoices.

Discount received: A reduction in the amount a business owes to the credit supplier of the business to encourage early settlement.

CAMBRIDGE IGCSE™ MALAY

NEW

CI

Age
14–16

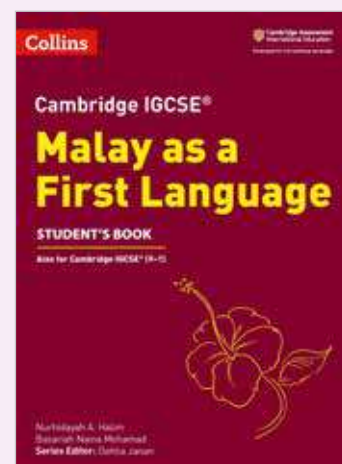
These resources are designed to help first language Malay students develop and apply their language skills. The series is written by experienced Malay teachers and is the only resource available offering full syllabus coverage.

STUDENT'S BOOK:

- Developed and reviewed by Malay first language specialists and experienced teachers
- Clear mapping to the syllabus and full syllabus coverage
- Integrated exam practice throughout with exam-style questions, assessment preparation, learning objectives and learning summaries to reinforce students' understanding
- Easy-to-use structure with accessible and consistent signposting within each unit
- Glossary of key terminology included in the back of the book

TEACHERS' GUIDE:

- Following the structure of the Student's Book, the Teacher's Guide provides comprehensive support to teachers as they plan and deliver lessons in Malay as a First Language
- It includes guidance on how to teach Malay as a First Language, help with lesson plans, suggestions for support and extension activities, as well as answer keys and example answers



We are working with Cambridge Assessment International Education to gain endorsement of this title.

Menulis: Perayaan

2. Kenal pasti jenis-jenis ayat dan fungsinya daripada petikan berikut.

Persediaan Hari Raya

Dua hari lagi, rakyat Malaysia akan menyambut Hari Raya Aidilfitri. Kali ini, saya dan keluarga akan beraya di rumah datuk sebelah ibu. Datuk saya tinggal di Sungai Besar yang terletak di Kuala Selangor. Saya tidak sabar untuk pulang ke kampung. Saya rasa sangat penat kerana terpaksa **mengharungi** kesesakan jalan raya. Ini kerana, ramai rakyat Malaysia yang lain juga mengambil kesempatan untuk balik ke kampung sempena cuti hari raya yang panjang. Kami hanya sampai ke kampung selepas ayah memandu kereta selama 5 jam. "Wah, cucu-cucu datuk dah pulang!", sambut datuk tatkala kami sekeluarga sampai di perkarangan halaman rumah datuk yang dihiasi dengan lampu berwarna-warni. Walaupun rumah papan datuk sudah berusia 50 tahun, tetapi datuk sangat setia **memelihara** rumah warisan ayahnya supaya kelihatan teguh dan cantik.

Jam menunjukkan pukul 10 malam dan kami masih tidak rasa mengantuk walaupun kami penat. Tiba-tiba, datuk datang menjenguk kami di bilik sambil berkata, "Jangan tidur lambat cucu-cucu datuk sebab kita ada banyak kerja esok. Kami segera **melelapkan** mata tanda akur dengan datuk yang memang terkenal dengan sikap ketegasannya kerana datuk saya ialah seorang pesara tentera.

Memang menyegarkan dan menyenangkan suasana pagi di kampung datuk. Kampung datuk memang terkenal dengan sawah padi yang terbentang luas. Terdapat juga sebatang sungai yang mengalir yang menjadi **mata pencarian** para nelayan di sini. Kedengaran suara riuh-rendah kakak, ibu dan nenek di dapur. Tentu mereka sibuk memasak rendang dan ketupat yang merupakan juadah utama hari raya yang menjadi kesukaan kami sekeluarga. Adikku tiba-tiba bersuara, "Berapa lamakah lemang-lemang ini akan dibakar?" tanya adik kepada datuk yang sedang menyusun batang lemang. Ayah pula sedang menyusun kayu api yang akan dibakar nanti. Datuk menjawab dengan selamba, "Lemang-lemang ini akan dibakar sehingga 6 jam". "Oh, lamanya!", jerit adik sambil diperhatikan oleh ayah yang mengeleng-gelengkan kepalanya apabila melihat telatah adik yang melucukan itu. Menjadi kebiasaan setiap tahun datuk akan membakar lemang untuk dijadikan juadah untuk dinikmati oleh seisi keluarga, saudara - mara dan rakan taulan.

Hampir lewat petang, baru kami siap melakukan **persediaan** hari raya. Walaupun kepenatan, tetapi kami sangat suka melakukannya. Saya sekeluarga tidak sabar menunggu ketibaan 1 Syawal untuk kami sambut bersama-sama.

Perbendaharaan kata

Mengharungi: melalui (mengalami, menghadapi) sesuatu kesukaran atau kepayahan.

Memelihara: mengusahakan atau mengolah sesuatu baik-baik; mengawasi dan menjaga baik-baik.

Melelapkan: memejamkan (mata) supaya lelap.

Mata pencarian: pekerjaan yang dibuat sehari-hari untuk penghidupan.

Persediaan: perbuatan atau hal bersedia; persiapan.

Perkembangan kemahiran

Klausa ialah unit rangkaian perkataan yang mengandungi subjek dan predikat yang mempunyai potensi untuk menjadi sesebuah ayat. Sebagai bahagian dalam pembentukan ayat, klausa terbahagi kepada dua jenis, iaitu klausa bebas dan klausa tak bebas (terikat).

Tanah pusaka keluarga Siti menjadi tanah pusaka rebutan ahli keluarganya.

Subjek dalam klausa bebas atau klausa tak bebas boleh digugurkan apabila menyamai subjek antara satu sama lain. Jadi contoh di atas menjadi **Tanah pusaka keluarga Siti menjadi rebutan ahli keluarganya**. Dalam banyak keadaan, klausa tak bebas bermula dengan kata hubung (walaupun, kerana, walaupun, manapun).

3. Tambahkan klausa tak bebas untuk setiap ayat ini.

a) _____, kami memaksa pemandu berhenti.

b) Kami meletakkan kotak itu di bawah pokok, _____.

c) Akhirnya, demamnya mulai reda, _____.

Penggunaan kemahiran

4. Tulis sebuah karangan naratif tentang perayaan yang anda sambut, dengan enam atau tujuh ayat. Gunakan sekurang-kurangnya satu ayat biasa dan satu ayat songsang.

Istilah utama

Ayat biasa: ayat yang subjek terletak di hadapan ayat manakala predikat pula terletak di belakang ayat dan terdiri daripada satu subjek dan satu predikat.

Ayat majmuk: ayat yang mengandungi dua atau lebih ayat - ayat tunggal disambungkan oleh kata hubung.

Ayat songsang: ayat yang sebahagian atau keseluruhan predikat berada di hadapan binaan subjek.

Kemahiran mendengar dan bertutur

Ceritakan persediaan anda dan keluarga ketika menyambut sesuatu perayaan.

Istilah utama

Klausa bebas: klausa yang boleh berdiri dengan sendiri dan apabila diucapkan dengan intonasi yang sempurna, klausa bebas ini akan menjadi ayat yang lengkap.

Klausa terikat: klausa yang tidak dapat berdiri sendiri dan dalam ayat majmuk, klausa tak bebas ini dipancarkan ke dalam klausa bebas atau klausa utama.

Sample page from
Cambridge IGCSE™
Malay as a First
Language

Student's Book (APR 2019) 978-0-00-831105-6 £24.99

Teacher's Guide (APR 2019) 978-0-00-831106-3 £100.00 + VAT

CAMBRIDGE IGCSE™ MALAY

CI

Age
14–16

The only published course to offer full and comprehensive coverage of the Cambridge IGCSE™ Malay syllabus. It is aimed at students learning Malay as a foreign language.

STUDENT'S BOOK:

- **Teach language in context with topic-based units** and clear mapping to the syllabus
- **Help your students achieve success** with clear learning objectives for each unit and carefully graded practice opportunities for all four skills in each unit
- **Motivate your students with cultural information** in cultural insight boxes, linking language to culture
- **Help your students develop their listening and speaking skills** with audio material offering listening comprehension and pronunciation practice

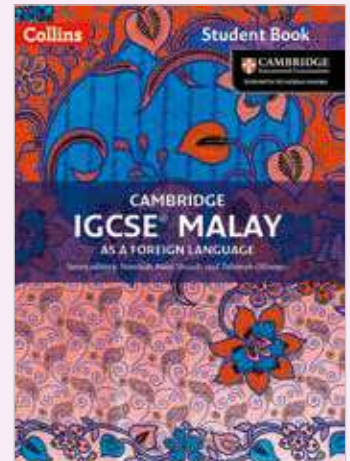
WORKBOOK:

- **Benefit from additional material for practice, consolidation and reinforcement** following the topic-based units of the Student Book
- **Support more advanced students** with extension activities to challenge and stretch fast finishers
- **Benefit from review sections at regular intervals** throughout, with additional exercises relating to the five main topic areas of the syllabus

ONLINE RESOURCE: **Collins** Connect

- **A full and comprehensive Teacher's Guide** providing step-by-step guidance on how to teach the course, with clear lesson plans and syllabus information
- **Audio files** for listening exercises including transcripts
- **The Student Book in digital format** to help you use the resources in a constructive and flexible way
- **Printable worksheets and interactive exercises** to offer further practice material

Student's Book	978-0-00-820277-4	£24.99
Workbook	978-0-00-820278-1	£8.99
Teacher's Guide	978-0-00-826804-6	£70.00
Collins Connect, 1 year licence	978-0-00-820279-8	£250 + VAT



This resource is endorsed by Cambridge International Assessment Education to support the full syllabus for examination from 2016.

Pilih LIMA perkataan dari dalam kotak di atas dan bina satu ayat ringkas (empat hingga lima patah perkataan) untuk setiap satu perkataan di atas. Contoh ayat adalah seperti berikut:

"Selamat pagi, awak nampak gembira."
"Boleh perkenalkan diri awak?"

Untuk ucapan yang bermula dengan 'selamat', fikirkan juga bila ucapan ini sesuai untuk digunakan.

CULTURAL INSIGHT GREETING

Malaysians generally shake hands to greet each other and a young Malay will often kiss an older person's hand as a sign of respect. Malaysian Muslims often use the Arabic greeting "Assalamualaikum" (meaning "peace be upon you"), to which the person they greet will reply "Walaikumsalam" ("peace be upon you too").



MENDENGAR LISTENING

Anda akan pergi ke sebuah pusat sukan untuk mendaftar sebagai ahli. Bayangkan perbualan anda dengan pekerja di sana. Apakah maklumat yang anda akan berikan kepadanya?

Dengar rakaman audio antara seorang pekerja pusat sukan dengan seorang pelajar yang datang ke pusat sukan itu untuk mendaftar sebagai ahli. Dengar contoh-contoh ucapan yang digunakan. Pelajar ini juga memberi maklumat dirinya dengan ringkas.

Pelajar: Hai, _____.
Pekerja: Hai, selamat pagi. Boleh saya bantu?
Pelajar: Saya seorang _____. Saya mahu mendaftar sebagai ahli pusat sukan ini. Boleh saya tahu harga untuk pelajar?
Pekerja: Baiklah. Harga untuk pelajar adalah RM 100 setahun atau RM 70 untuk enam bulan.

Sample page from
Cambridge IGCSE™ Malay

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Vocab Express encourages students to learn foreign language vocabulary independently. Integrating text, images and audio, the online platform is an engaging environment in which students can build their vocabulary from anywhere, at any time.

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- Cambridge IGCSE™ Spanish
- Cambridge IGCSE™ Arabic
- Cambridge IGCSE™ German

NEW **CI** **Age 14-16**

VOCAB EXPRESS

We are working with Cambridge Assessment International Education towards endorsement of these resources to provide learner support for Cambridge IGCSE French, Spanish, German, Italian and Arabic.

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CAMBRIDGE IGCSE™ SPANISH

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

This course provides comprehensive coverage of the Cambridge IGCSE™ Spanish syllabus. With a clear structure and engaging content, the topic-based units give the opportunity for language learning and skills development in real-world contexts.

STUDENT'S BOOK:

- All four skills (reading, writing, listening and speaking) are fully covered in a skills-based communicative approach
- Opportunity for practice, consolidation and revision is provided throughout the course, with exam-style questions in listening and reading included to help students develop their skills
- Students are encouraged to reflect on their learning at the end of each unit
- The El mundo hispanohablante section in each unit offers thought-provoking and enjoyable insights into the culture and society of Spanish-speaking countries
- Downloadable audio files include listening comprehension exercises and develop oral fluency

WORKBOOK:

- Following the structure of the Student's Book, it provides practice activities to reinforce, consolidate and extend language learning and skills development.
- Each unit contains additional writing and speaking practice in the form of exam-style activities

TEACHER'S GUIDE:

- Clear and concise notes help teachers prepare, plan and manage lessons effectively
- Differentiated support and activities throughout provide a useful framework to work with a mixed-ability class
- Advice on how to assess knowledge levels at the start of the course using the introductory Student Book unit

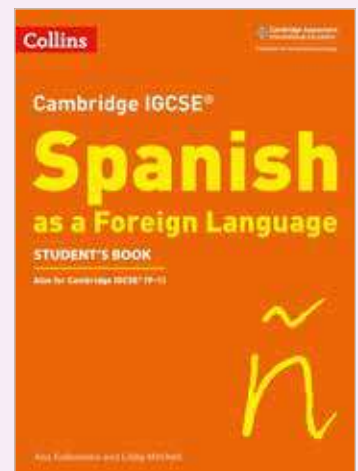
Student's Book (MAR 2019) 978-0-00-830037-1 £24.99

Workbook (MAR 2019) 978-0-00-830039-5 £9.99

Teacher's Guide (MAR 2019) 978-0-00-830038-8 £100.00 + VAT

NEW

CI

Age
14-16

We are working with Cambridge Assessment International Education towards endorsement of this title to support the full syllabus for examination from 2021.

1 Quien soy y donde vivo

¿Listo? ¡Revisemos! • Talk about my pets • Describe my bedroom • Use the present tense

1 Empareja las fotos con los nombres.

1 2 3 4 5 6 7 8

a un perro d un caballo g una serpiente
b unos peces e un conejo h un pájaro
c un gato f un conejillo de indias

2 ¿Qué mascotas tienen y cómo son? Escucha y escribe. (1-4)

3 Haz una encuesta. Pregunta a tus compañeros.

- ¿Tienes mascotas? • Sí, tengo dos gatos.
- ¿Cómo es/son? • Es/Son (grande(s)).
- ¿De qué color es/son? • Es/Son (negro(s)).

Gramática

tener (to have) is a stem-changing verb.
(yo) tengo (nosotros/as) tenemos
(tú) tienes (vosotros/as) tenéis
(él/ella/usted) tiene (ellos/ellas/ustedes) tienen

Vocabulario

¿Dónde?
¿Qué?
¿A qué hora?
¿De qué color?
¿Cuándo?
¿Cuánto/as/os/as?
¿Quién(es)?
¿Con quién?
¿Cómo?
¿Cómo es/son?
¿Dónde está el ordenador?
Mi dormitorio es donde estudio.

Gramática

al lado de next to
a la derecha/izquierda de to the right/left
de to the right/left
delante de in front of
debajo de under
enfrente de opposite
entre between
encima de on top of
enfrente de opposite
de + el → del
de + la → de la
Está al lado del armario.

4 Mira la imagen en la página 21. Elige las cuatro frases que describen el dormitorio.

- 1 La ventana está entre la puerta y la cómoda.
- 2 La estantería está enfrente del espejo.
- 3 El ordenador portátil está a la derecha de la lámpara.
- 4 La silla está al lado de la mesa.
- 5 La colcha está debajo del armario.
- 6 El póster está sobre la pared.

20 veinte

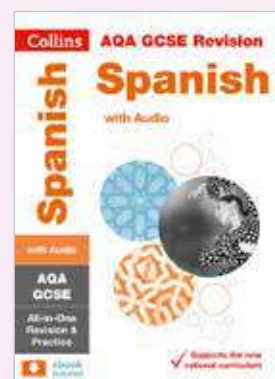
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Age
14-16

MISSION: FRANÇAIS

Editor: Linzy Dickinson

AUTHORS: Marie-Thérèse Bougard, Glennis Pye, Oliver Gray,
Ginny March and Liz Fotheringham

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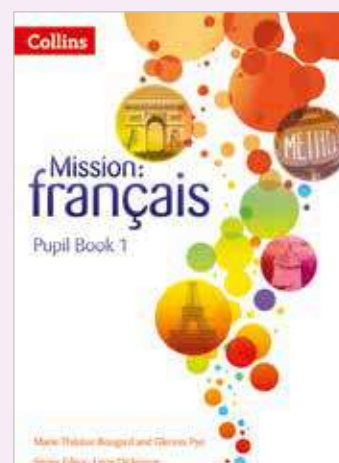
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Age
11-14



Age
11-14



CAMBRIDGE IGCSE™ FRENCH

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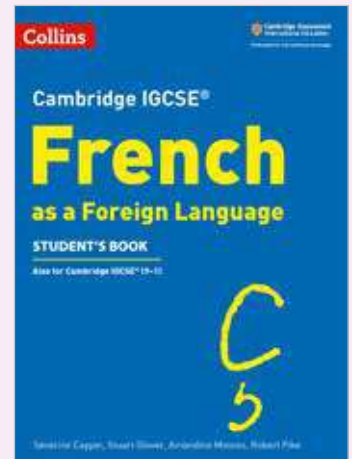
Age
14–16

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

This course provides comprehensive coverage of the Cambridge IGCSE™ French syllabus. With a clear structure and engaging content, the topic-based units allow for language and skills to be taught in real-world contexts.

STUDENT'S BOOK:

- All four skills (reading, writing, listening and speaking) are fully covered in a skills-based communicative approach
- Opportunity for practice, consolidation and revision is provided throughout the course, with exam-style questions included to help students develop their skills
- There are various Check-up and Review sections which encourage students to reflect on their progress
- The Français en action section in each unit offers stimulating, thought-provoking and enjoyable insights into the culture and society of Francophone countries
- Downloadable audio files include listening comprehension exercises and pronunciation practice



We are working with Cambridge Assessment International Education towards endorsement of this title to support the full syllabus for examination from 2021.

WORKBOOK:

- Following the structure of the Student's Book, the Workbook provides additional material for skills development and language practice.
- Each unit comprises a variety of exercises carefully designed to consolidate and reinforce language learning, as well as additional writing and speaking practice in exam-style activities

TEACHER'S GUIDE:

- Clear and concise notes for all units to help teachers prepare, plan and manage lessons effectively
- Differentiated support and activity suggestions throughout provide a useful guide on how to work with mixed-ability classes
- Advice on how to use the Introductory unit as a diagnostic tool at the start of the course helps assess knowledge levels

Student's Book (MAR 2019) 978-0-00-830034-0 £24.99

Workbook (MAR 2019) 978-0-00-830036-4 £9.99

Teacher's Guide (MAR 2019) 978-0-00-830035-7 £100.00 + VAT

3.1 Un régime sain et équilibré

Objectifs

- Describe meal routines
- Identify reasons to eat healthily
- Use partitive articles and adverbs accurately

Vocabulaire

le petit déjeuner
le déjeuner
le dîner
le repas
l'entrée
le plat principal
le dessert
les légumes
grignoter
essayer de
meilleur
tôt
digérer

Grammaire

When talking about what you eat or drink, use partitive articles:
Je mange du chocolat.
Je mange de la confiture.
Je prends des pommes.
Be careful – when expressing a preference, you must use the definite article instead:
Je déteste les pommes BUT je mange toujours des pommes.
Présent → Grammaire p. 100

1 C'est qui ? Fabienne, Sylvain ou Patricia ?

1 Je ne prends jamais de petit déjeuner car je n'ai pas le temps. Ce n'est pas très sain mais tôt le matin je n'ai pas faim. Alors, je mange plus au déjeuner. Par exemple, je mange des pâtes ou un sandwich aux œufs car je suis végétarien et comme boisson, je bois de l'eau minérale. Comme dessert, je mange souvent un yaourt et une pomme ou une banane. Un bon repas équilibré me donne de l'énergie pour le reste de la journée et je me concentre plus facilement. *Sylvain*

2 Fabienne, Sylvain ou Patricia ?

1 Je ne mange pas au petit déjeuner.
2 C'est plus facile de me concentrer.
3 J'ai besoin d'énergie.
4 Je mange des légumes.
5 Je n'ai pas faim quand je me lève.
6 Je mange trois plats.
7 J'ai faim rapidement si je ne mange pas assez le matin.
8 Je ne mange pas de viande.

3 Relisez les textes de Fabienne, Sylvain et Patricia, notez les exemples d'articles partitifs et dites si le nom est masculin (masc) ou féminin (fem), singulier (sing) ou pluriel (plur), du pain grillé (masc & sing)

22 vingt deux

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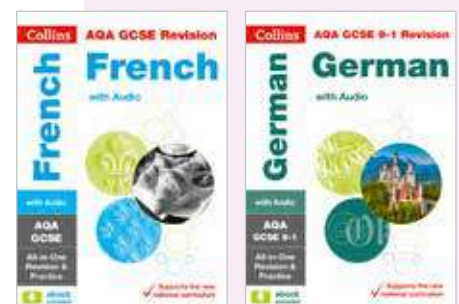
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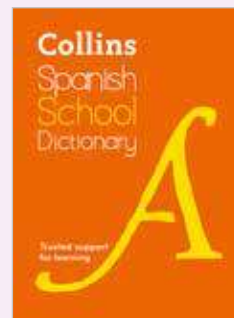
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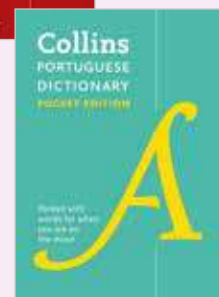
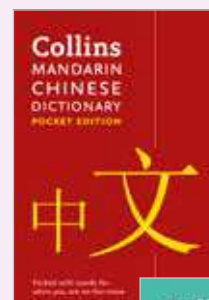
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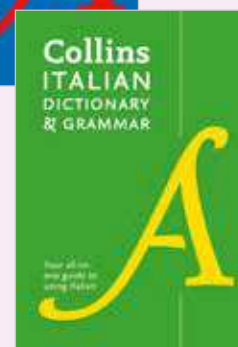
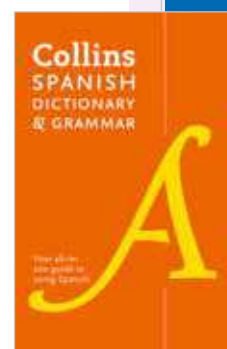
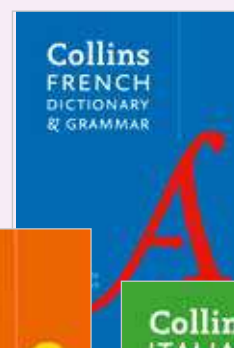
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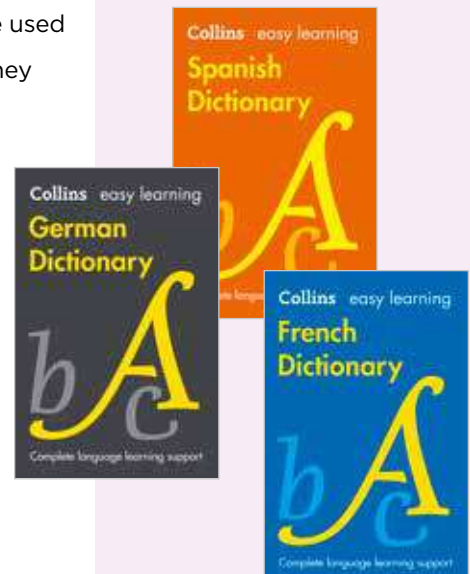
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1.2 Migration

What are the different types of migration?

Migration is the movement of people. Movements can be within countries (internal migration) or between countries (international migration). **Emigrants** are people who are leaving the country whilst **immigrants** are those coming in. Some migrations can be **temporary**, the person moving may only move for a short period of time before migrating again. Other migrations are **permanent**. People may also move from rural parts of a country to the urban areas. This is called **rural to urban migration**.

Why do people migrate?

There are many reasons why people migrate. Some of these reasons are **voluntary**, which means that the migrant has a choice whether they move or not. Many people move to find a better life for their families, they are known as **economic migrants**. However, sometimes people have no choice and are **forced** to migrate. They are known as **refugees** and often live in poverty in camps with little access to basic human needs such as food, water and healthcare.

The things that encourage people to move from the place they live in are called **push factors**, whilst the things that attract them to a different place are called **pull factors**.

Revision Tip: Think of a country. Different countries have different push and pull factors. The most important thing to do is to think about the push and pull factors in the country you are studying. Then think about the push and pull factors in the country you are moving to. This will help you to understand the reasons for migration.

Activity: Fill in the missing letters in the table below to complete the examples of push and pull factors.

Push factors	Pull factors
• Lack of money (e.g. £)	• A better life (e.g. £)
• Lack of work	• A better life (e.g. £)
• Lack of food (e.g. £)	• A better life (e.g. £)
• Lack of water	• A better life (e.g. £)
• Lack of health care	• A better life (e.g. £)
• Lack of education	• A better life (e.g. £)

Revision Tip: A good way to remember the difference between push and pull factors is to think of push factors as things that push you away from a place and pull factors as things that pull you towards a place.

What are the positive impacts of migration?

The **destination** is the place that the migrants move to whilst the **origin** is the place that they have come from. Migration can have many positive impacts on the destination country. For example:

- Migrants may be employed doing manual jobs.
- The destination country may be able to gain skilled labour cheaply.
- A multi-ethnic society may increase understanding and tolerance of other cultures.

Migration can also have many positive impacts on the country of origin. For example:

- The country can benefit from remittances, which are sent home. These can be used to improve education or healthcare.
- There is reduced pressure on resources, such as food and water, and on services such as healthcare and education.
- If the migrant returns home, they bring new skills back to the country such as the ability to speak a foreign language. These skills can help to improve the country's economy.

What are the negative impacts of migration?

Migration can also have many negative impacts on the destination country. For example:

- The children of migrants need to be educated but may not speak the language of the country.
- An increase in population may increase pressure on resources and services.
- Aspects of cultural identity may be lost, particularly if children are second generation migrants.

Equally, migration can have many negative impacts on the country of origin. For example:

- Migrants are usually healthy young men who would be capable of doing useful work at home. A gender imbalance is created with more women than men being left behind.
- Many migrants are educated and the population left behind are less able to build a better country.
- The young and the elderly are left behind, which puts pressure on both the education and healthcare systems.

Revision Tip: There are many different types of migration. Think about the push and pull factors in the country you are studying. Then think about the push and pull factors in the country you are moving to. This will help you to understand the reasons for migration.

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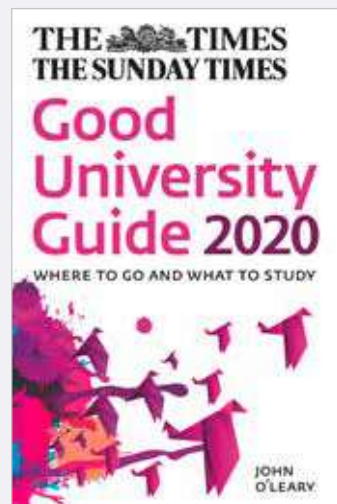
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