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7. Studying drama

- Viewpoints
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10. Writing a response to literature

Unit 2: Developing reading skills
Unit 3: Developing writing skills

Index
How to read set texts

The next three chapters are designed to help you with your detailed study of set texts. As those texts change frequently from year to year, we will focus on genre and ways of appreciating the form and structure of literary texts. In this unit you will find a range of extracts, along with exercises, activities, and practice essay titles.

The aim is to develop and expand the skills you acquired in units 2 and 3. You will find a strong concentration on the structure of texts, encouraging you to ask questions about how writers put their texts together while you are reading your own set texts.

In the questions and activities you will find a greater emphasis on close reading of the language of the texts and on extended written responses. You need to be familiar with the terms introduced in unit 2 and with the style of critical writing introduced in unit 3.

Through close reading of passages, we shall explore the generic features of different forms of writing, and the different ways in which you can construct written arguments about them, and express an informed personal response in classwork and assessment. Units 5 and 6 will extend these skills further and apply them to the preparation of a coursework folder and revision.

Structure of drama

Drama texts are perhaps the most approachable of all texts in a classroom situation. They need to be read aloud, just like poems. Their structure is much more obvious than that of prose texts: plays need an effective beginning (or opening scene) and ending (or climax), and often need to be divided into two halves to allow for an interval. The action, therefore, often develops to an exciting point about halfway through the play, before needing to pick up dramatic momentum once again.

LEARNING POINTS

▶ To extend knowledge and understanding of drama, prose, and poetry texts
▶ To explore the distinctive elements of structure and form in each of the three genres and suggest ways of applying them to set texts
▶ To appreciate ways in which set texts are shaped by traditions and conventions within each genre
▶ To develop close analysis of the writers’ use of language and effects
▶ To begin to explore the type of questions that could appear on an exam paper, and the detail required for exam and coursework responses.

Plays need to make sense to an audience hearing the text for the first time, so they are not usually as dense as poems. They rarely take longer than a single evening to perform (although there are epic dramas too!) so they are easy to read out in full in class, unlike the prose texts which require homework reading.

Plays always make more sense when performed, so there is plenty of scope when you are preparing a drama set text to engage with the text through movement and through visual elements: this can appeal to those who struggle with lots of words. For these reasons it is a good idea to begin exploring drama set texts early in the course.
Drama is also the most enjoyable way of exploring character, through performance and through writing, as we have seen in unit 3. Performing drama allows you to submerge your own ideas in the thoughts and feelings of that character, creating the kind of empathy crucial for literary understanding. However, studying texts in a literature classroom is a different process from studying them in a drama classroom: the concentration needs to be on the language of the text and on the dramatist’s craft. Instead of seeing the drama text from the viewpoint of the performer, as in drama or theatre studies, literature asks you to approach texts from the viewpoint of the audience. You need to explore the structure and writing of the text as designed for an emotive effect.

Audiences go to the theatre to experience a work emotionally, in a very powerful way. The ancient Greek philosopher Aristotle called the effect of tragedy catharsis, in other words a powerful emotional response created by the chemistry of empathy, which could stir up, but perhaps also help to understand, such feelings as pity and fear. The ancient Greeks enjoyed comedy too: both tragedy and comedy take audiences out of themselves and take them into different worlds and ways of seeing them, however, they can also make us reflect critically or satirically on our own world. Above all, theatre is a communal and live experience; the interaction of performers and audience, and the greater risks involved, have meant that theatre retains its popularity even in the age of film.

I hope you will have a chance to see your set texts performed live, or to perform them yourselves. If not, there are many good film versions of most of the texts set for study in Cambridge Literature in English. However, remember that a film is only an interpretation based on the personal response of the director. One reason why there are many versions of good drama texts is that character, creating the kind of empathy crucial for literary understanding.

This chapter is structured around the shape of a play, and the building blocks of drama. These are:
- situation
- characters
- conflict

These building blocks allow you to follow the plot lines of the plays you are studying and the presentation of the characters in them.

7.1 Introducing situation

Dramatists must not only establish characters, but also situation at the beginning of a play. The first scene establishes the form and genre of the play, and creates mood for the audience. Shakespeare’s Macbeth has one of the most famous opening scenes in all drama. As in many of Shakespeare’s plays, he does not begin with the principal character, but with other characters who are talking about him. He also needs to establish for the audience that this play is not a comedy, like those in chapter 2, but a tragedy. In tragedy, a character may have various choices, but the audience needs to feel that some of these are a matter of fate.

Think ahead

What do audiences need to know in the first scene of a play?
1. Who the characters are
2. Where they are
3. What kind of play will it be
4. The play’s themes and ideas.

Which do you rank as most important?

Compare the opening of this play to the play you are studying. How does each introduce characters, situations, genre and ideas?

In a play, audiences are given this information through action and dialogue. In Shakespeare’s day, audiences did not even have a programme to tell them who was who. Not only that, but the scene needs to make an impact on them, through setting, characters and what is said.

What does Shakespeare achieve by starting this play with the weird sisters or witches?

The play is set in early medieval Scotland, and the scene is a bare (or ‘blasted’) heath. A battle is taking place: Macbeth and Banquo are fighting for King Duncan against an army of rebels and Norwegian invaders.

Macbeth by William Shakespeare (1606)

ACT I SCENE I.

‘Thunder and lightning. Enter three Witches

First Witch When shall we three meet again?
In thunder, lightning, or in rain?

Second Witch When the hurly-burly’s done,
When the battle’s lost and won.

Third Witch That will be ere the set of sun.'
Writing techniques
When writing about a play, always see it from the point of view of the audience, but as you are writing an informed personal response, you write from the point of view of someone who knows how things will end, and who understands dramatic irony – those situations where the audience know more than the characters.

The witches share their sense of dramatic irony with us. Like us, they know the result of the battle, and they know that winning the battle may not prove the best thing for Macbeth, as it encourages his ambition. They know he won’t stay a hero (‘fair’) for long, but will become a villain (‘foul’). By naming him, alongside their familiars, Graymalkin and Paddock, they are suggesting they have some control over him. The gloomy atmosphere suggests all will end badly.

In a tragedy, as we have already seen, there is a strong sense of structure and of patterns of fate which can’t be avoided. The witches call themselves the ‘weird sisters’, based on the Old English word for ‘fate’.

The weyard sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about,
Thrice to thine and thrice to mine
And thrice again, to make up nine.
Thus do go about, about,
Posters of the sea and land,
Peace, the charm’s wound up.

The following short extract finally introduces Macbeth himself, a full scene after he was first named.

Now Macbeth and Banquo meet the witches. They greet Macbeth as Thane of Cawdor, which the audience already knows is a title the King will give him as a reward for defeating their enemies. They also tell Macbeth he will be King ‘henceforth’ which means in the future. The audience who know the story will realise this is planting the seed of Macbeth’s own betrayal of the King.

The weyard sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about,
Thrice to thine and thrice to mine
And thrice again, to make up nine.
Peace, the charm’s wound up.

Enter Macbeth and Banquo

Macbeth
So foul and fair a day I have not seen.

Banquo
How far is’t called to Forres? What are these,
So withered and so wild in their attire,
That look not like th’ inhabitants o’ th’ earth
And yet are on’t? Live you, or are you aught
That man may question? You seem to understand me
By each at once her choppy finger laying
Upon her skinny lips. You should be women,
And yet your beards forbid me to interpret
That you are so.

Macbeth
Speak if you can. What are you?

First Witch
All hail, Macbeth, hail to thee, Thane of Glamis.

Second Witch
All hail, Macbeth, hail to thee, Thane of Cawdor.

Third Witch
All hail, Macbeth, thou shalt be king hereafter.

Extend your learning
Read the next scene of the play, and explore what it tells you about:

- The politics of Scotland
- Macbeth’s character
- Betrayal and bloodshed
- Winners and losers
- What other people think of him
- The witches’ prophecy
- The audience’s perspective

How does this scene develop themes and ideas already established in the first scene? What does it suggest about the relationship between the supernatural and realistic scenes?

The following short extract finally introduces Macbeth himself, a full scene after he was first named.

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Macbeth by William Shakespeare (1606)

Drum within

Third Witch
A drum, a drum,
Macbeth doth come.

All
The weyard sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about,
Thrice to thine and thrice to mine
And thrice again, to make up nine.
Peace, the charm’s wound up.

Enter Macbeth and Banquo

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So foul and fair a day I have not seen.

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Third Witch
All hail, Macbeth, thou shalt be king hereafter.
Viewpoints
How does this scene develop the relationship between Macbeth and his fate?
To help you consider this question, consider the links between this scene and the first one, and compare in detail:
1. The dramatist’s use of stage directions and sound effects
2. How the witches talk about the future
3. How Macbeth’s language compares with their language in the two scenes
4. Why Banquo asks so many questions
5. Why the witches refuse to answer Banquo
6. What we discover about the appearance of the witches
7. The effect of Macbeth’s question and the way the witches respond.
Now consider whether Macbeth is making choices, or if he is under the control of his fate here.

7.2 Developing complex characters

Think ahead
We will move on to explore further the development of distinctive and complex characters through duologue. In chapter 2, we saw that duologue and double acts help to reveal what is distinct about characters. They encourage audience reaction, especially in comedy. However, they also prompt us to think about why characters are different and distinctive. We have begun to look at differences between comedies and tragedies. Willy Russell’s Educating Rita is certainly a very funny play too, but it has a more serious side, and in this chapter we will explore the ways in which drama can be comic and tragic at the same time. How does the play you are studying do the following?
1. Develop the audience’s understanding of the main characters
2. Show relationships between the main characters
3. Introduce key themes
4. Balance comedy and seriousness
5. Keep the audience interested in what might happen next.

Pair and share
Put Banquo in the hot seat. What did he make of the witches at that moment? What does he understand about how they spoke to Macbeth?

Educating Rita by Willy Russell (1985)

Rita (going and sitting in the chair by the desk)
Rita (going and sitting in the chair by the desk)

Rita (she produces a copy of ‘Macbeth’) Look, I went out an’ bought the book. Isn’t it great? What I couldn’t get over is how excitin’ it was.

[Frank puts his foot up on the desk]
Rita Wasn’t he a wife a cow, eh? An’ that fantastic bit where he meets Macduff an’ he thinks he’s all invincible. I was on the edge of me seat at that bit. I wanted to shout out an’ tell Macbeth, warn him.

Frank You didn’t did you?
Rita Nah. ’Y can’t do that in a theatre, can y? It was dead good. It was like a thriller.

Frank Yes. You’ll have to go and see more.
Rita I’m goin’ to. Macbeth’s a tragedy, isn’t it?

Frank nod
Frank Right.

Rita (smiles at Frank and he smiles back at her) Well I just – I just had to tell someone who’d understand.

Frank I’m honoured that you chose me.
Rita (moving towards the door) Well, I better get back. I’ve left a customer with a perm lotion. If I don’t get a move on there’ll be another tragedy.

Frank No. There won’t be a tragedy.
Rita There will, y’know. I know this woman; she’s dead fussy. If her perm doesn’t come out right there’ll be blood an’ guts everywhere.

Frank Which might be quite tragic – He threws her an apple from his desk which she catches
But it won’t be a tragedy.

Rita What?
Frank Well – ern – look; the tragedy of the drama has nothing to do with the sort of tragic event you’re talking about. Macbeth is flawed by his ambition – yes?

Rita Nah – it’s that flaw which forces him to take inevitable steps towards his own doom. You see? Rita offers him the can of soft drink. He takes it and looks at it

Frank (putting the can down on the desk) No thanks. Whereas, Rita, a woman’s hair being reduced to an inch of stubble, or – or the sort of thing you read in the paper that’s reported as being tragic, ‘Man Killed by Falling Tree’, is not a tragedy.

Rita It is for the poor sod under the tree.

Frank Yes, it’s tragic, absolutely tragic. But it’s not a tragedy in the way that Macbeth is a tragedy. Tragedy in dramatic terms is inevitable, pre-ordained. Look, now, even without ever having heard the story of Macbeth you wanted to shout out, to warn him and prevent him going on, didn’t you? But you wouldn’t have been able to stop him would you?

Rita No.

Frank Why?
Rita They would have thrown me out the theatre.

Frank But what I mean is that your warning would have been ignored. He’s warned in the play. But he can’t go back. He still treads the path to doom. But the poor old fellow under the tree hasn’t arrived there by following any inevitable steps has he?

Rita No.

Frank There’s no particular flaw in his character that has dictated his end. If he’d been warned of the consequences of standing beneath that particular tree he wouldn’t have done it, would he? Understand?

Rita So – so Macbeth brings it on himself?

Rita is a hairdresser who has begun an Open University degree course and her tutor, Frank, is a heavy-drinking and disillusioned lecturer at the local university. Rita speaks non-standard English, with a heavy Northern English accent. Rita has rushed out of work to tell Frank about her first experience of a Shakespeare play. As well as confronting the audience with the contrast between Rita’s enthusiasm and Frank’s cynicism, the playwright (like Shaw in Pygmalion) also interests us in whether their double act will develop into something more. Could this turn into a deeper relationship?

Julie Walters and Michael Caine in Educating Rita
Check your understanding

You should be able to see that this is a key scene in Rita’s education about the criticism of literature. As Frank explains, words in literary criticism often have a more precise meaning than in everyday life. What does he tell you about the concept of tragedy? How is it linked to fate, or the concept of the inevitable, and who is most aware of this in the theatre?

Answer the following questions to track the development of the scene.

1. What does Rita find enjoyable about the experience of theatre?
2. Which comment shows that she is beginning to understand the concept of dramatic irony, even if she doesn’t yet know the term?
3. What shows her understanding of conventions in the theatre?
4. What does Frank’s choice of the word ‘honoured’ show?
5. Why, according to Frank, is a tragic event not a tragedy?
6. Why is Macbeth’s fate inevitable, according to Frank?
7. How is this linked to the audience’s reactions to the drama?
8. How does the tragic hero treat the warnings of his doom?
9. Can you link this to the way a tragedy is constructed?
10. Why would an audience laugh at Rita’s phrase ‘It’s fun, tragedy’?

Pair and share

Discuss the characterization of Frank and Rita before producing a dramatic paired reading of their dialogue.

1. What are the contrasts which make Rita and Frank so interesting as characters?
2. What is lively and surprising about her attitudes and stories?
3. What qualities does she have which make her different from Frank’s other students?
4. As Frank is an alcoholic, there are certain tragic elements in his own character (notice he refuses Rita’s soft drink). What are they?
5. Like Shaw, Willy Russell uses stage directions to show the dynamic between the characters.

Can you see ways in which they are getting closer?

Present the scene to your class dramatically, with actions and movement as well as words. Pay particular attention to each stage direction and explore what is implied, as well as explicit. Why does Frank offer Rita an apple? What might this gesture imply? (Look up the story of Adam and Eve and the Tree of Knowledge.) Afterwards, each character should answer questions from the rest of the class in the hot seat. In drama, once a character is in the ‘hot seat’ they must tell the truth as their character sees it, and explain to the audience what they are feeling at that particular moment.

Viewpoints

We have seen that literature texts raise debates and ask us questions which are not completely resolved. In the theatre this creates suspense or tension. This will keep the audience interested: in a performance, this scene takes place about 15 minutes before the interval. Discuss and debate the questions below.

1. Will Rita’s education be an entirely good thing?
2. She wants to learn the technical terms so that she can speak about literature in the same way as Frank’s other students. However, if she achieves this, what will be lost?
3. Can you compare her to Eliza in Pygmalion (in chapter 2)?

Extend your learning

Have another look at Frank’s explanation of the difference between the tragic and tragedy. Is the drama text you are studying a tragedy or a comedy? Or does it mix elements of the two? We have seen that there are serious elements to comedy, and there are also possible laughs in tragedies. Both forms use plenty of irony. When writing about plays, we use the term dramatic irony (when the audience knows something that a character does not). Can you link this term to the moment when Rita wanted to warn Macbeth about Macduff (the man who is fated to kill him)?

How might an audience react to a character’s fate?

What are the theatre conventions which stop an audience warning the character of his fate?

Why, according to Frank, do tragic characters fail to listen to any warnings in the play?

Can you link this idea to the way the writer has deliberately crafted the play?

What do these flaws in tragic characters suggest to you about human nature?
Theatre provides audiences with realistic situations, but presented in an exaggerated way. Dialogue and relationships between characters reflect this – and will often make an audience laugh out loud.

1. Which parts of your studied play are funny or change the mood?
2. How do characters ‘play to the audience’ in your drama text?
3. Is the action realistic or exaggerated (stylised)?
4. We call references to other plays, like the title of Journey’s End, intertextuality. How does your play relate to other tragedies or comedies?
5. How do characters in your text reveal their character through the way they use language?

Raleigh has just arrived to join a platoon on the front line of the Western Front of the Great War. The soldiers are in trenches, waiting for either side to make a major attack on their enemy. Raleigh’s platoon is commanded by Captain Stanhope, his schoolboy hero and engaged to his sister, but Stanhope has not given him a friendly welcome. In this scene, early the next morning, Raleigh listens to Trotter and Osborne (two older officers), who have been teasing the soldier Mason about his terrible cooking.

**Journey’s End by R.C. Sherriff (1928)**

**TROTTER** I say, d’you realise he’s washed his dish-cloth?

**OSBORNE** I know. I told him about it.

**TROTTER** Did you really? You’ve got some pluck. ’Ow did you do about it?

**OSBORNE** I wrote and asked my wife for a packet of Lux. Then I gave it to Mason and suggested he tried it on something.

---

**Playwright:** R.C. Sherriff

**Year:** 1928

**Drama:** Journey’s End

---

**Scene:** A scene from Journey’s End.

**Characters:**

- TROTTER
- OSBORNE
- MASON
- RALEIGH
- STANHOPE

---

**Excerpts from the play:**

- **TROTTER:** Good man. No, he’s not a bad cook. Might be a lot worse. When I was in the ranks we ’ad a prize cook – used to be a plumber before the war. Ought to ’ave seen the stew ’e made. Th’ smell wasn’t the word. Put a bucketful of ’is stew in a bath and pull the plug, and the whole lot would go down in a couple of gurgles.

  **MASON** brings TROTTER’S porridge.

- **MASON:** I’ve took the lumps out.

- **TROTTER:** Good. Keep ’em and use ’em for dumplings next time we ’ave boiled beef.

- **OSBORNE:** He’s got a long job then.

- **TROTTER:** Yes. That plumber was a prize cook. ’e was. Lucky for us one day e set ’imself on fire making the tea. ’E went ’ome pretty well fried. Did Mason get that pepper?

- **OSBORNE:** Yes.

- **TROTTER:** Yes. That plumber was a prize cook. ’e was. Lucky for us one day e set ’imself on fire making the tea. ’E went ’ome pretty well fried. Did Mason get that pepper?

- **MASON:** I thought you were on duty now.

- **TROTTER:** I’m supposed to be. Stanhope sent me down to get my breakfast. He’s looking after things till I finish.

- **OSBORNE:** He’s got a long job then.

- **TROTTER:** Oh, no. I’m a quick eater. Hi! Mason! Bacon!

- **MASON:** (outside) Coming, sir!

- **TROTTER:** Good. Must ’ave pepper.

- **OSBORNE:** Yes.

- **TROTTER:** Good. Keep ’em and use ’em for dumplings next time we ’ave boiled beef.

- **MASON:** Very good, sir.

---

**Notes:**

- ‘The bit o’lean’ = part of the bacon which is not just fat
- ‘Cut us a chunk of bread, Uncle.’
- ‘OSBORNE: cuts him off a chunk.’
- ‘MASON: (outside) Coming, sir!’

---

When I as in the ranks = before Trotter was promoted to officer (unusual as most officers were appointed direct from officer training, and sometimes, like Raleigh, straight from school)
Part A: Trotter and Osborne
1. What is revealed about Osborne through the way he gets Mason to wash the dish-cloth?
2. What is revealed about Trotter’s past?
3. What else shows audiences that he was not originally ‘officer class’?
4. Which jokes of Trotter’s would the audience laugh at?
5. Is there an unpleasant side to his humour?
6. How do you think Osborne and Raleigh react to his jokes?
7. Which line suggests that Osborne is making fun of Trotter?
8. Why do you think Trotter calls Osborne ‘Uncle’?

Part B: Trotter and Mason
1. Why do you think food is important to Trotter?
2. How else does Trotter try to keep cheerful?
3. How does Mason show the audience that he has a sense of humour too?
4. Raleigh is there too: why might he be another audience for all this joking and playing?

Part C: Looking ahead
1. At what point does the mood change?
2. How might actors signal this in the speed of the dialogue?
3. Where does the writer use descriptions and sound in order to get the audience to pay attention to the quiet atmosphere?
4. Which words suggest that Trotter is no longer joking?
5. What does this reveal about what the jokes are actually covering up?
6. How does this scene prepare the audience for later developments?
7. How does this make you think differently about Trotter’s character?
8. Look back at his speech about the singing bird. Do you think differently about it now?
Looking back
We have looked closely at extracts from dramas of different periods to accompany your study of your set text, in order to develop your appreciation of dramatic effectiveness. This phrase refers to the impact drama makes on a live audience in the theatre. As we have seen, this depends on the structure of the text, as well as the language and humour or tension of the scenes portrayed.

To reinforce your understanding, look back at the extracts we have studied. Audience expectations and the conventions of theatre are provoked in different ways in the scenes we have studied. We are often surprised. Write notes on what you have observed about the following:

1. The ways characters and situations are introduced
2. How we learn from the ways in which characters develop and differ
3. How playing and performing in theatre can be serious as well as comic
4. How drama comes from a clash of ideas as well as a clash of characters
5. How the turning point of a drama changes the audience’s sympathies
6. How confrontation builds to a climax or catastrophe
7. How resolutions do not always bring everything together
8. How audiences are encouraged to evaluate and think about the ways in which plays end.

Can you apply these ideas to your own set text? Draw plot lines for your play, showing the sequence of developments in the play. Don’t just map the journey that the main character or characters have been on, although this is always useful. Map the journey the audience has made, and bring out the moments when they have been surprised.

For further advice on working with your drama text, look at chapter 12.
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