



ie.

inside english

Issue 11

Editor's comment



Dear Colleague,

Welcome to the eleventh issue of *i.e.* magazine.

I express many thanks to all those who have contributed to this issue of *i.e.* magazine. As always, we are keen to hear from teachers - can you contribute an article about your own classroom approaches/experiences, or about how you are preparing to teach the new specifications or do you have any innovations you would like to share with colleagues?

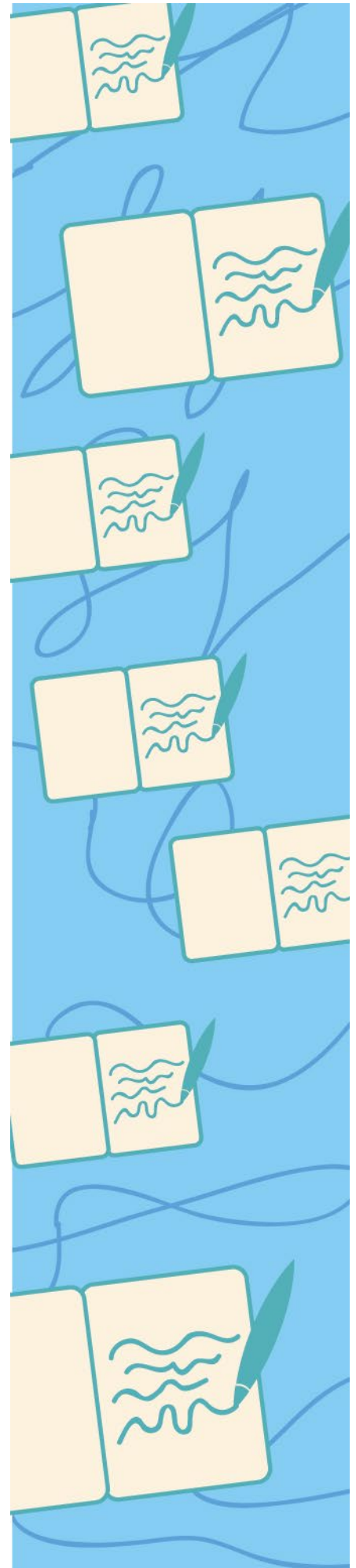
This issue of *i.e.* magazine once again contains a sharp mix of ideas, inspiration and information! We are also very excited about being a main sponsor of NATE and look forward to speaking with English teachers at the conference in June where our Chief Examiner, Margaret Graham, will be leading one of the seminars. In this edition of *i.e.* she writes about the role that film plays when teaching English Literature, a useful resource for teachers using film alongside the study of set texts in the classroom.

2015 marks the centenary of the birth of Cwmaman-born writer Alun Lewis. Cary Archard, editor of *Alun Lewis' Collected Poems and Collected Stories*, reflects upon the life of Alun Lewis in his article, '100 years of Alun Lewis'.

Continuing the focus on Alun Lewis, find details of CREW's upcoming symposium celebrating the life and work of this important Welsh writer inside. Also, key dates for the busy summer period and information for the WJEC Eduqas sponsored NATE conference in Newcastle are available in this issue.

Don't forget to [let us know](#) if you would like to share any resources or techniques which work well within the classroom or if you would like to discuss a topic that interests you. Good luck to you and all of your students for the Summer term.

Sally Melhuish
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See you in Newcastle!

WJEC Eduqas focuses on poetry at the 2015 NATE conference



WJEC Eduqas is delighted to be sponsoring the [National Association for the Teaching of English](#) conference once again. We are looking forward to this year's event, to be held in Newcastle on 26 and 27 June, and in particular the two sessions we have organised for the Friday afternoon.

Poetry from Wales

Following last year's successful readings by Dannie Abse and Owen Sheers, in the first session, poets Jonathan Edwards and Paul Henry will be presenting and discussing their work.

Jonathan's first collection, *My Family and Other Superheroes*, won the 2014 Costa poetry prize and the Ledbury Poetry Festival's International Competition last summer. The poems give an original insight into his family's history and the South Wales valleys where he lives, focusing on, according to Jonathan, "outlandish events in order to illuminate something real".

Paul Henry has written nine books of verse. His collection of new and selected poems, *The Brittle Sea* published in 2013, was greeted by Poetry Review as marking "Henry's quiet



Jonathan Edwards



rise as a major lyric poet while whetting the appetite for what is sure to be a very rich later career". His latest collection, *Boy Running*, is published by Seren this spring.

Both also teachers, Paul and Jonathan are well-qualified to talk about the vital role of poetry in the English classroom, and we look forward to welcoming them to the conference.



Paul Henry

Closed Books, Open Minds

The requirement in the reformed qualifications that candidates may not refer to texts in some GCE and all GCSE literature papers is the focus of the second session.

Drawing on WJEC's long experience of setting closed book questions, Margaret Graham will present classroom strategies, to prepare students for this type of assessment. She will also consider approaches to unseen poetry, a staple of WJEC papers for many years. These aspects will also be discussed in the WJEC Eduqas teacher's guide.

Margaret is a highly respected English teaching professional, her work informed by her long career in the classroom. Born and brought up in Cumbria, she went to Leicester University. Following her PGCE at Aberystwyth, she taught for many years in North Wales. She now works as an educational consultant and senior examiner.

To book a place at the conference, please visit *NATE's* dedicated website. In the meantime, to whet your appetite, a reminder of last year's reading by Dannie Abse and Owen Sheers may be viewed [here](#).

Calling all teachers of English... i.e. Magazine needs you!

WJEC would like to hear from you!

i.e. is WJEC's first subject specific online magazine created for teachers of English using contributions from teachers across England and Wales. WJEC need contributions from teachers just like you to include in future issues of i.e.

- Have you had a unique classroom experience?
- Have you taught in an unusual location or situation?
- Has a WJEC qualification especially inspired you or your students?
- Do you have a humorous or inspiring story from the classroom?
- Or do you even just have a few great classroom tips you would like to share?

If you answered yes to any of the above and are interested in having your article read by thousands of English teachers all over the world then you could be the perfect addition to a future issue of i.e.

You don't have to have any previous writing experience (although if you do that's perfectly fine as well) just send any ideas or even finished articles to english@wjec.co.uk

However if you don't want to write an article, or share some tips don't despair! WJEC is always looking for feedback on the website and you could be a part of making i.e. the best magazine it can be. Email any thoughts on previous issues or ideas for future issues to english@wjec.co.uk.

If you haven't already had a chance to peruse i.e. then you can view previous issues for ideas and inspiration on [WJEC's website](http://www.wjec.co.uk).

100 Years of Alun Lewis

Cary Archard (Editor of Alun Lewis' Collected Poems and Collected Stories)

In 1971, when filming in Yugoslavia, Richard Burton narrowly escaped disaster while travelling by helicopter. In his diary he tells us how, during this dangerous incident, when his thoughts turned to his wife Elizabeth Taylor and how much he loved her, the words that came to mind were the lines 'If I should go away, beloved, do not say...' As he struggled to remember the rest of the verse which he had known for more than twenty five years, the helicopter righted itself.

*If I should go away,
Beloved, do not say
'He has forgotten me'.
For you abide,
A singing rib within my dreaming side;
You always stay.
And in the mad tormented valley
Where blood and hunger rally
And Death the wild beast is uncaught,
untamed,
Our soul withstands the terror
And has its quiet honour
Among the glittering stars your voices named.*

This is the poem that Burton felt would best express his love for his wife, Post-Script: for Gweno from Raiders' Dawn, by the Cynon valley poet Alun Lewis, published in 1942 when Lewis was training as a soldier with the South Wales Borderers. His poetry, with its lyrical romanticism and heartfelt expressions of emotion, its depiction of the stark realities of war and industrial life, so caught the mood of the time Raiders' Dawn was reprinted three times that same year. The young Richard Burton wasn't the only reader to have been affected by this new Welsh poet.

A hundred years is no more significant than ninety-nine, but centenaries are useful occasions for focusing more attention than usual on particular writers. Last year was the turn of Dylan Thomas, a writer perhaps not



short of notice since he was taken up by the tourist industry. The centenary of R S Thomas the year before went by with rather less fuss. Alun Lewis, despite some much anthologised poems such as All Day It Has Rained, has been relatively neglected. His marvellous short stories and letters should certainly be better known. More accessible than Thomas, Lewis seems to have appealed less to English specialists in academia. His centenary provides the perfect opportunity to give Lewis his due and by holding conferences, organising exhibitions and reprinting his poems, stories and letters (and turning them into ebooks) offer the wider reading public the chance to enjoy his work.

When I returned to Wales a couple of years after Burton's helicopter scare, my



awareness of Lewis was more limited than his. There had been no mention of writers from Wales in the English lessons in my Cardiff grammar school but I had come across the odd Lewis poem in war anthologies. By a remarkable dose of serendipity, I had applied for a history post in Gowerton to be sent instead the details of an English vacancy in the Cynon valley, I discovered my new school would be only a few miles from where Lewis had grown up in Cwmaman, the small mining town near Aberdare. What I did not know was that also working at the school would be Lewis's wife, Gweno, the subject of Goodbye, a tender poem in which a soldier departing for war spends his last night with his beloved.

Gweno Lewis had been at the school in Mountain Ash since before the war, first as a teacher of German, then latterly as Senior Mistress. She was a strong character, clear sighted and persistent, firm but kind, highly respected by the girls in her charge. Devoted to Alun, she had also worked to keep alive her husband's reputation and interest in his writing. Getting to know Gweno as a colleague also quickened my interest in the work of her husband who had been born in the valley where I had also spent my childhood and who had died in the year I had been born.

Alun and Gweno had been married for just under three years, most of it spent apart, when he died from a gunshot wound to the head in Burma in March, 1944. An army court of enquiry at the time concluded the shooting had been an accident but recent speculation, largely based on evidence from his writings, has suggested self-harm a more likely explanation.

Lewis, only twenty-eight when he died, started his writing early. Encouraged by his English teacher at Cowbridge Grammar School some of his precocious short stories were included in the school magazine, The Bovian.

After school, Lewis attended University College, Aberystwyth where he continued to write poetry and short stories, many appearing in the influential college magazine, The Dragon. He continued to write through a miserable postgraduate year at Manchester University, with stories and poems appearing in the university magazine, The Serpent.

For a couple of years, Lewis struggled to find his direction. Following first in his parents' footsteps, he returned to Aberystwyth to train as a teacher, subsequently finding a post at Lewis' Boys School Pengam a few months after the start of the war. He delayed enlistment until his inclinations towards pacifism and socialism were finally overcome by the worsening situation in Europe and in May 1940 he joined the Royal Engineers.

Throughout this time of uncertainty Lewis went on writing - short stories, poems and even articles about the political situation in Europe. His determination to write at such an unsettled time was remarkable and his ambition extraordinary. In 1939 he attempted larger forms, working on two novels and plays. Morlais, the only novel he completed will be published for the first time in this centenary year.

For over two years, Lewis endured military training at different camps in England. Whilst at the training centre at Longmoor, Hampshire he visited Steep, the home of Edward Thomas and, under the influence of the English poet killed in the First World War, he wrote the remarkable empathetic eulogy, To Edward Thomas and All Day It Has Rained, which ends with the uncannily prophetic lines:

*'where Edward Thomas brooded long
On death and beauty – till a bullet stopped his
song.'*

Thomas was actually killed in battle by the blast of a shell, whereas it was Lewis who was stopped by a bullet.



War sharpened his writing and accelerated his techniques. It helped him develop his great themes: the strength and fragility of love, injustice, death and the difficulty of reconciling the roles of poet and soldier. Lewis's writings appeared in the prestigious magazines and anthologies which proliferated during the war and he was talked about in critical articles. His first book of poems appeared before he left for India with the Borderers in October, 1942.



His fifteen months in India gave him an intense, condensed experience such as he had never had before. As an intelligence officer travelling the hinterland of Bombay, he experienced the landscape, the heat and the people at first hand. He spent time in hospital with malaria and, on another occasion, with a broken jaw. Above all, and most dramatically, he fell in love with Freda Aykroyd.

In February of 1943, his first book of short stories, 'The Last Inspection' was published. Amazingly, throughout these life-changing experiences, he carried on writing - poems, stories and, to Gweno and Freda, wonderful, moving letters. He found time to put together his second collection of poetry, asking Robert Graves for advice. Ha! Ha! Among the Trumpets appeared, more or less in the form he wanted, the year after his death.

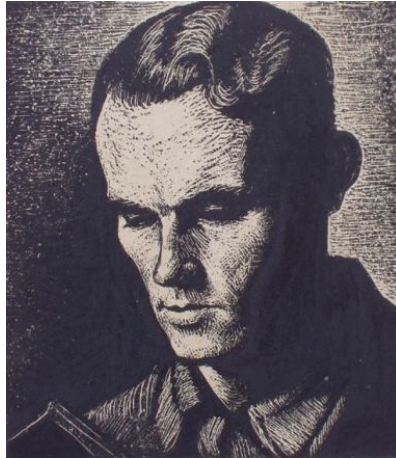
Lewis' short life produced some wonderful short stories and poems. His achievement in the short story form, in particular, has never been fully recognised though he is one of the

country's finest writers in a genre at which Wales excels. His sensitive, warm letters have been compared to those of Keats. Under the influence of the Romantic poets, he struggled early on to adapt his natural lyrical gift to a style appropriate to his industrial social background. The poetry of Edward Thomas helped him develop a plainer, more measured narrative approach. His soldier journals were also significant in changing his writing to a more factual style based on close observation and realistic detail, curbing his rhetorical instinct. This rapid development was hastened by the experience of India which resulted in tighter forms and more extended use of central images in the poetry and a greater fluency and control of detail in the great Indian short stories such as *The Raid* and *The Orange Grove*.

'Beale sat on, the biscuit tin of water warming slowly on the cooker, the flying ants casting their wings upon the glass of the lamp and the sheets of the bed. An orange grove in Palestine... He was experiencing one of those enlargements of the imagination that come once or perhaps twice to a man, and recreate him subtly and profoundly. And he was thinking simply this - that some things are possible and other things are impossible to us. Beyond the mass of vivid and sensuous impressions which he had allowed the war to impose upon him were the quiet categories of the possible and the quieter frozen infinities of the impossible. And he must get back to those certainties...'
(*The Orange Grove*)

In this typical passage, Lewis roots his soldier character's metaphysical torment in precisely observed and felt, tangible details; an approach that gives his writing its strength and honesty. The passage also refers to his great theme, the central struggle he faced as a writer: how can the imagination survive in a time of destruction, alienated by war and the harshness of India? It was his imagination's struggle for 'those certainties' that may have cost this fine writer and man his life.

'On Embarkation': The Alun Lewis Centenary Symposium



*In all the ways of going who can tell
The real from the unjustified farewell?*

Alun Lewis, 'On Embarkation'

This year marks the centenary of the birth of Cwmaman-born writer Alun Lewis. In celebration of the life and work of this important Welsh writer, CREW (Centre for the Study of the English Literature and Language of Wales), Swansea University, is organizing a one-day symposium at **Cwmaman Institute** on **Saturday 27th June 2015**.

The symposium will bring together academics, students, writers, teachers, and members of the local community to discuss the multiple strands of Lewis's own identity: scholar, teacher, poet, soldier, Welshman. In doing so, it will attempt to stimulate new engagements with the writer's life and work and, like Lewis himself, embark on new journeys of intellectual exploration.

Including:

- **Dr John Pikoulis** launching his new book on Alun Lewis
- **Professor Tony Brown** on Lewis's short stories
- **Cary Archard** on teaching Alun Lewis
- A tribute to Lewis by the **Aberdare Poetry Society**
- Speakers on all aspects of Lewis's life and work: poetry, prose, war, travel, the Caseg Broadsheets

The event is free of charge and open to all (and includes a buffet lunch plus tea/coffee), but please book a place by contacting Dr Kieron Smith: kieron.d.smith@swansea.ac.uk



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Set Texts and Films, Apples and Oranges

by Chief Examiner Margaret Graham



Readers of a certain age may well remember that frisson of excitement when the television on its trolley was trundled into the classroom, and that may be where the viewing of film versions of plays and novels started to gain a reputation as being something of a last resort for the English class, rather than an important, integral, and valid part of the study of a text. Of course, Literature examiners often see evidence of a less positive offshoot of the viewing of versions of the set texts, and have had to become adept at disentangling film from textual references. Hence, the sadly not apocryphal story of the candidate who in her excitement at writing about *A Christmas Carol*, referred to Kermit, rather than Bob Cratchit, the references to Eric and Daisy eating chips in *An Inspector Calls*, Curley ordering his wife back to the house in *Of Mice and Men*, and the confusion of the examiner who presumably had not seen the National Theatre's excellent production of *An Inspector Calls*, and queried the candidate's reference to Sheila Birling starting to strip off her clothes at the end of the play.

However, I would argue that the active viewing of a text, whether prose or drama, can positively enhance its study, with the key word

being “active”, in that directorial decisions are highlighted and discussed as part of the follow up. With plays, in particular, seeing a quality production, whether live, in the theatre, or on film; can really illuminate its plot, structure, characters and themes. After all, playwrights, including those on the specification, from Shakespeare onwards, were writing in order to have an impact on an audience; as opposed to a readership and the relatively recent introduction of the live screening of productions by the National Theatre and Royal Shakespeare Company, have made their plays accessible to a much wider audience. Not only this, but such companies also have excellent teaching resources readily available on their websites. These are really useful for preparation or for follow-up lessons.

I was reminded of this recently when I went to the live screening of Arthur Miller's *A View from The Bridge*, directed by Ivo Van Hoë, which had recently transferred from The Young Vic to the West End, with mainly rave reviews for its re-imagining of the play. Whilst Mark Strong's portrayal of Eddie Carbone was one of, if not the, best I have seen, some aspects of the production jarred, such as Eddie's last words being lost, the



whole dénouement not being entirely true to the text (where was the knife?), the character of Rodolfo, the Italian immigrant, speaking with more of an American than an Italian accent, despite having only just arrived in New York, and some lines, such as “Do you like sugar?” losing some of their significance in the virtually proless set, which also meant that Eddie’s rocking chair, and the tearing of the newspaper as an indicator of his extreme tension were also lost. These, and more, are the sort of points that could have been usefully addressed during follow up lessons, or even during the bus journey home, which would have developed students’ understanding of the playwright’s possible intentions, as well as of the presentation of characters and themes.

Another useful follow up activity would be to gather together a collection of reviews of the production as a stimulus for discussion, and



for students to write their own reviews, and to compare different interpretations of characters, or of key scenes.

The benefits of having experienced at least one production of a set text are therefore, I would argue, indisputable, but such is the power of the visual that this can take predominance over the written text, which is, after all, what students of GCSE English Literature are examined on. Thus, specific focus on similarities and differences, and the possible reasons for these, as well as the effects thereby achieved, is pretty much essential. This could be achieved through simple exercises, such as “Film or text?” quick fire quizzes, as well as more developed reviews and discussions.

All this applies equally to prose texts, too, where difficult decisions often have to be made in order to compress a novel into a few hours’ theatre or film, so follow up sessions could focus on such decisions. Shared Experience Theatre Company, for example, has produced really creative interpretations of Victorian novels such as *Jane Eyre* and *The Mill on the Floss*, which can bring the text to life in a new and exciting way.

Maybe the final word should go to Stephen King (not currently on the set text list): “Books and movies are like apples and oranges. They both are fruit, but taste completely different.”

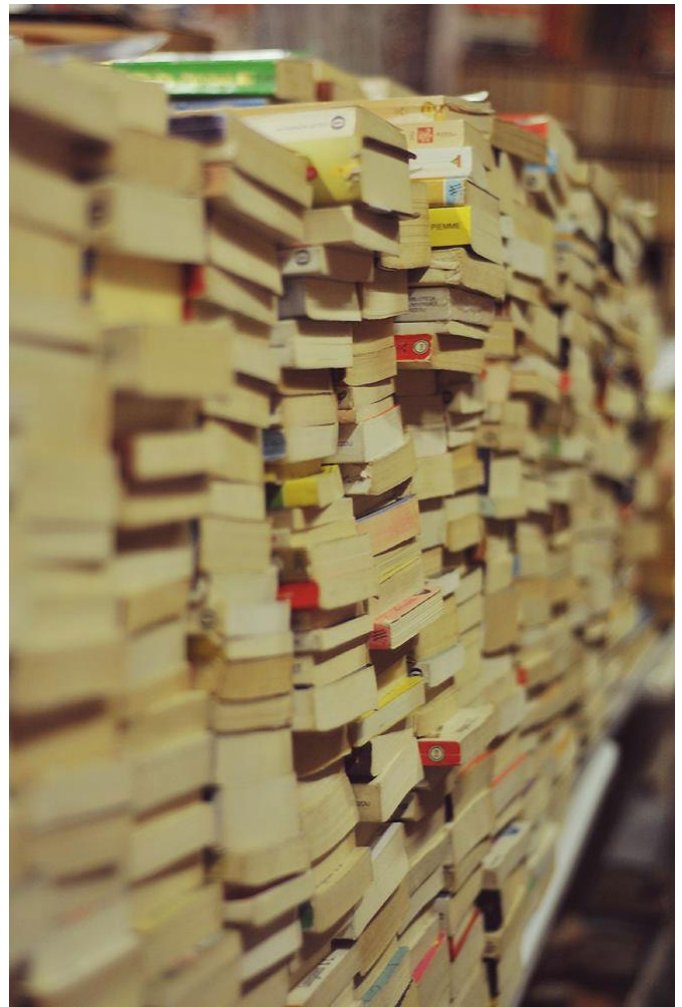
Preparing to teach the new AS level English Literature specification

by Julie Smith

Preparing to teach a new exam specification is a creative activity. It gives you the opportunity to reflect on what has previously worked well, and on what hasn't. It also gives you the opportunity to revamp and reignite your interest in the literature you teach. In addition, the foremost question we ask ourselves is: 'how can we ensure our students have the necessary knowledge and skills to read texts critically and analytically?'

There is a fantastic selection of text choices on the new AS and A level specifications. One of the greatest pleasures of teaching English Literature is the prospect of introducing students to texts we feel passionately about; I was so pleased to see Ishiguro's *'The Remains of the Day'* on the new AS level specification, so thought this would be an enjoyable place to start when beginning the

“Explaining a text through its context is often the most effective way of introducing it to students.”



(somewhat daunting) task of preparing to teach the new syllabus.

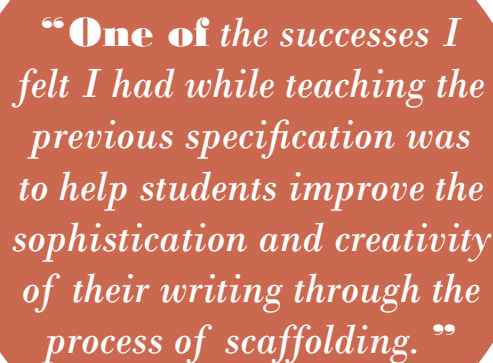
Explaining a text through its context is often the most effective way of introducing it to students. The context of *'The Remains of the Day'* will be engaging for students, but I am expecting they will not all be familiar with the historical knowledge and social and political context necessary to fully comprehend the events the novel describes. The first lesson I have planned involves students setting up 'market stalls'. In groups, students will man 'stalls' where they will impart their knowledge of an aspect of the novel's context to students who are visiting their stalls. They will then disseminate their findings to the rest of their group.

In my planning, I am including lessons I have learnt from Willingham's *'Why Don't Students like School?'*, and Brown, Roediger and Mcdaniel's *'Make it Stick'*. Although



cognitive science has its detractors, I remain convinced that there are fundamental messages in both these texts that can impact positively on the learning that takes place in my classroom. This feels particularly important as this part of the course is assessed by closed-book examination. Willingham defines thinking as 'combining information in new ways'. He explains that this involves combining information in working memory with procedural knowledge. Specifically applied to English Literature, my students need to embed their knowledge of the text into their long-term memory, and also have a procedural knowledge of how to approach an examination question.

So that they achieve this, I have written a series of low stakes quizzes and competitions throughout my lessons, with the aim of aiding the process of memorisation. Additionally, spaced retrieval practice should help here. In terms of procedural knowledge, I think it is vital to share models with students so that they can deconstruct 'what a good one looks like'. The 'Preparing to Teach' CPD I attended in January was very helpful with this, providing models of writing exemplifying the economy and precision in writing that many AS level students can initially lack. One of the successes I felt I had while teaching the previous specification was to help students improve the sophistication and creativity of their writing through the process of scaffolding. Therefore, I have included a range of sentence stems students can choose from to use in their own writing, focussed on analysing the ways meanings are shaped in 'The Remains of the Day'. Inevitably, some students will need to use these more than others, but I firmly believe that equipping students with the tools to practise this sort of cognitive work raises



“One of the successes I felt I had while teaching the previous specification was to help students improve the sophistication and creativity of their writing through the process of scaffolding.”

both levels of engagement and attainment. Teaching how to plan an exam answer and plenty and plenty of deliberate practice will help students to master these skills.

The novel itself, the story of Stevens' literal and metaphorical journey is a masterclass in the power of restraint, both in terms of Ishiguro's writing and Stevens' own life, as he denies himself happiness through a misguided sense of duty. Ishiguro's unreliable narrator, forcing us to engage with Stevens only by degrees, the narrative structure leading to Stevens' retrospection, and the revelation of Lord Darlington's fascist sympathies make this a rich source of study for AS level students. An initial reading of literary criticism shows students can explore different interpretations of the text, enlightening their understanding of it through different readings. The sense of regret and longing that Ishiguro imbues Stevens with is deeply affecting: I look forward to debating the ambiguities of his character with our students when the new course begins.



So, You want to study English?

by **Olivia Palmer**
(an A Level English Literature Student)

The jump from English Literature at GCSE to the subject at A Level is undoubtedly huge. Students will probably start off with lower grades than they are used to as they are assigned more challenging texts, and are expected to read a number of stimulating novels. At A Level, you are expected to work more independently. Your teacher no longer spoon-feeds you information about the book. This is possibly my favourite challenge put forward by the course. English Literature is not a test of memory and if you can support

your opinion with evidence from the text, there is no 'wrong' answer. The texts studied are open to interpretation, challenging readers to really think about what they are reading: what they think it means, what other people could interpret as the purpose of the novel, and what the author wants to convey to the reader. Students may therefore need some background information on the writer and the period in which it was written to help their understanding of the text.





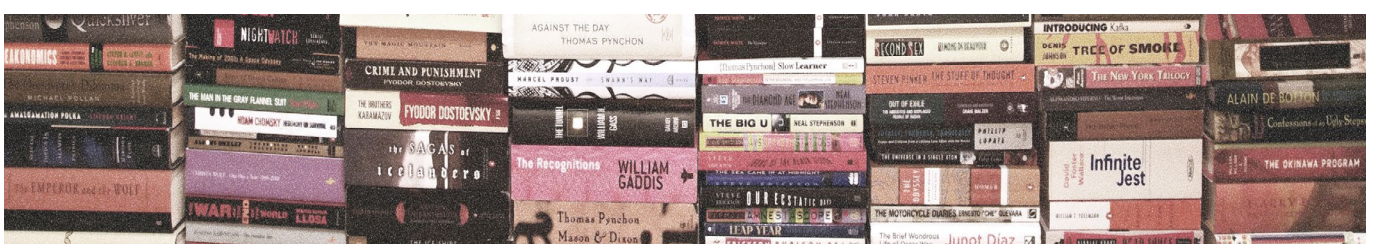
I chose English Literature because I love (and always have loved) reading. I distinctly remember being questioned by one of my teachers at primary school as she didn't believe I had finished a book so quickly. Because, for me, that was normal, I was thoroughly confused as to why this would be odd. I have grown up surrounded by books as my mother is also an avid reader, so I have always had something to read. I had always read last thing at night ever since I was able to read, right before I'd go to sleep. As I grew up I started to use my phone for half an hour instead of getting through a couple of chapters of a book. English Literature forced me into getting back into the habit of doing this once more. I have found my vocabulary and spelling has started to improve again while reading for a minimum of half an hour everyday makes me feel more relaxed.

Another reason I chose English Literature was the freedom within the subject. The essays you write usually have to be about your opinion and require you to look deeper into the texts, building your interpretation and finding evidence to support it. I enjoy it because it's so different from any other subject; it doesn't require constant memorisation of case studies, it's a subject that requires you to fully engage with the text and the writer.

Within a few weeks of studying Literature at AS Level, I knew I wanted to continue it into the next year as a full A Level. After a few months, I was already considering studying it further at university and even, perhaps,

following a career in it. I have now firmly decided that I want to continue the subject further. My ambition is to become a teacher, hopefully inspiring others to have the same passion for this subject that I've developed. Studying literature at AS has opened my eyes to many different types of texts. I have read books I wouldn't have ordinarily considered reading if I had seen it on the shelf. *The Bloody Chamber and other stories* by Angela Carter caused some uncertainty in my mind at first but I was hooked soon enough, and *The Color Purple* by Alice Walker shed some light on a different type of literature: an epistolary novel, which can be a collection of any document, such as diary entries, letters, or (more recently) emails. These two books alone have broadened my interests, exposing me to the reality of the patriarchal society that has existed, and still does today in some countries. The experiences of Celie in *The Color Purple* affected me deeply and, because of this novel, I have done more research into the area, and Feminism is now a passion of mine.

If you think you might be interested in pursuing an A-Level in English Literature, I would highly suggest talking to the appropriate teacher, asking them for an overview of the two year course. They may also be able to provide you with a reading list to help you explore the type of texts you would be expected to read if you did decide to continue with the subject. Not only will this help prepare you for the possibility of the two year course, it will show your initiative to your teacher - their help will be invaluable when studying for your A Levels.



Important Dates

Links to important dates and information:

[Additional English Important Dates](#)

[Entry Level English Important Dates](#)

[Functional Skills English Important Dates](#)

[Level 1 / Level 2 Certificate Important Dates](#)

[GCSE English ENGLAND Important Dates](#)

[GCSE English WALES Important Dates](#)

[GCE English Language](#)

[GCE English Literature](#)

[GCE English Language and Literature](#)



What's On

Theatre

Annie

Annie, the world's favourite family musical, comes to The Bristol Hippodrome for 8 performances only, starring Craig Revel Horwood*, the BBC's *Strictly Come Dancing* judge, as the tyrannical Miss Hannigan!

Set in 1930s New York during The Great Depression, brave young Annie is forced to live a life of misery and torment at Miss Hannigan's orphanage. Determined to find her real parents, her luck changes when she is chosen to spend Christmas at the residence of famous billionaire, Oliver Warbucks. Spiteful Miss Hannigan has other ideas and hatches a plan to spoil Annie's search...

With its award-winning book and score, this stunning new production includes the unforgettable songs *Hard Knock Life*, *Easy Street*, *I Don't Need Anything But You* and *Tomorrow*.

For more information visit the [website](#)

Touring from 31 August to 3 January 2016

The Curious Incident of the Dog in the Night-Time

Winner of seven 2013 Olivier Awards, this highly-acclaimed National Theatre production, embarks on its first ever nationwide tour from December 2014.

Christopher, fifteen years old, has an extraordinary brain – exceptional at maths while ill-equipped to interpret everyday life. When he falls under suspicion of killing Mrs Shears' dog, it takes him on a journey that upturns his world...

Based on the award-winning novel by Mark Haddon, adapted by Simon Stephens and directed by Marianne Elliott, *The Curious Incident of the Dog in the Night-Time* is a thrilling new stage play from the National Theatre.

Touring from 14 July to 7 November 2015

For more information visit the [website](#)



Theatre

Dirty Rotten Scoundrels

Based on the classic comedy film starring Sir Michael Caine and Steve Martin, *Dirty Rotten Scoundrels* will transport you to the French Riviera as two seasoned swindlers attempt to hoodwink a millionaire heiress. As the pair compete, they discover there is only room for one of them.

Multi award-winning director and choreographer Jerry Mitchell directs from his smash hit success *Kinky Boots* (Winner of the coveted 2013 Best Musical, Tony Awards), *Hairspray* (Winner 8 Tony Awards) and *Legally Blonde* (Winner Best Musical, Olivier Awards) leading one the finest creative teams assembled. Written by Golden Globe and Emmy Award winner Jeffrey Lane, the writer behind TV's *Mad About You*, and music and lyrics by David Yazbek, winner of the Drama Desk Award for the Broadway and West End hit musical *The Full Monty*.

Touring from 5 May 2015 to 12 March 2016

For more information please visit the [What's On Stage website](#)

National Theatre Live

National Theatre Live is the National Theatre's ground-breaking project to broadcast the best of British theatre live from the London stage to cinemas across the UK and around the world. To find a venue near you visit the [National Theatre Live website](#)

From 14 May 2015 – Man and Superman

From 16 July 2015 – Everyman

Useful Links

[The Stage](#)

News, opinions, listings, reviews, jobs and auditions for the performing arts industry.

[Theatres Online](#)

Find theatres near you.

[London Theatre Guide](#)

Find London shows playing now or in the near future.



Books

Orhan's Inheritance

– *Aline Ohanesian*

In her extraordinary debut, Aline Ohanesian has created two remarkable characters—a young man ignorant of his family's and his country's past, and an old woman haunted by the toll the past has taken on her life. Moving back and forth in time, between the last years of the Ottoman Empire and the 1990s, *Orhan's Inheritance* is a story of passionate love, unspeakable horrors, incredible resilience, and the hidden stories that can haunt a family for generations.

ISBN: 1616203749

Publisher: Algonquin Books

Publication date: April 7 2015 (first published April 6th 2015)

The Real Doctor Will See You Shortly: A Physician's First Year

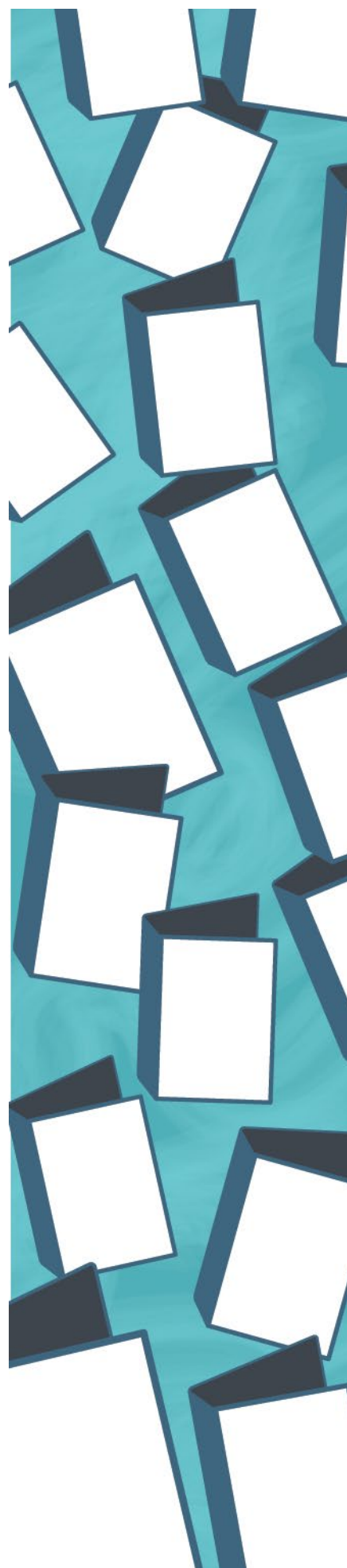
– *by Matt McCarthy*

In medical school, Matt McCarthy dreamed of being a different kind of doctor—the sort of mythical, unflappable physician who could reach unreachable patients. But when he almost lost someone his first night on call, he found himself scrambling. Visions of mastery quickly gave way to hopes of simply surviving hospital life, where confidence was hard to come by and no amount of med school training could dispel the terror of facing actual patients. This funny, candid memoir of McCarthy's intern year at a New York hospital provides a scorchingly frank look at how doctors are made, taking readers into patients' rooms and doctors' conferences to witness a physician's journey from ineptitude to competence. "The Real Doctor Will See You Shortly" offers a window on to hospital life that dispenses with sanctimony and self-seriousness while emphasizing the black-comic paradox of becoming a doctor: How do you learn to save lives in a job where there is no practice?

ISBN: 0804138656

Publisher: Crown

Publication date: April 7 2015



Books

That Girl from Nowhere

– by *Dorothy Koomson*

Clemecy Smittson was adopted as a baby and the only connection she has to her birth mother is a cardboard box hand-decorated with butterflies. Now an adult, Clem decides to make a drastic life change and move to Brighton, where she was born. Clem has no idea that while there she'll meet someone who knows all about her butterfly box and what happened to her birth parents.

As the tangled truths about her adoption and childhood start to unravel, a series of shocking events cause Clem to reassess whether the price of having contact with her birth family could be too high to pay...

An emotional story about love, identity and the meaning of family, *That Girl From Nowhere* is the new novel from the bestselling author of *The Ice Cream Girls*, *The Woman He Loved Before* and *My Best Friend's Girl*.

ISBN: 1780893353

Publisher: Century

Publication date: April 9 2015

Rain: A Natural and Cultural History

– by *Cynthia Barnett*

Rain is elemental, mysterious, precious, destructive.

It is the subject of countless poems and paintings; the top of the weather report; the source of the world's water. Yet this is the first book to tell the story of rain.

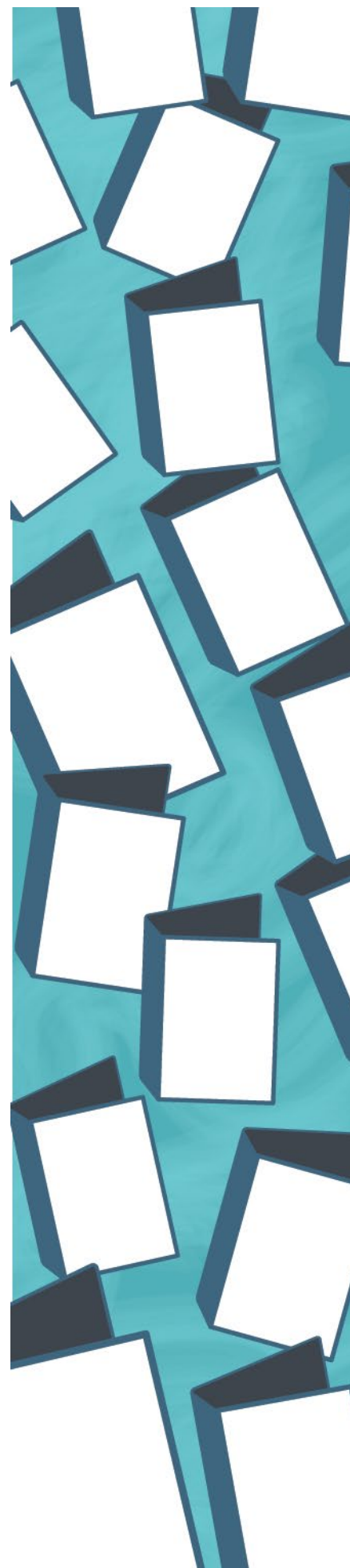
Cynthia Barnett's *Rain* begins four billion years ago with the torrents that filled the oceans, and builds to the storms of climate change. It weaves together science—the true shape of a raindrop; the mysteries of frog and fish rains—with the human story of our ambition to control rain, from ancient rain dances to the 2,203 miles of levees that attempt to straitjacket the Mississippi River.

Humanity has finally managed to change the rain. Only not in ways we intended. As climate change upends rainfall patterns and unleashes increasingly severe storms and drought, Barnett shows rain to be a unifying force in a fractured world. Too much and not nearly enough, rain is a conversation we share, and this is a book for everyone who has ever experienced it.

ISBN: 0804137099

Publisher: Crown

Publication date: April 21 2015



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