



# i.e.

inside english



ISSUE 6

# EDITOR'S COMMENT

---

Welcome to the sixth edition of WJEC's *i.e.* magazine. We are pleasantly surprised each term that we manage to find content that we think will interest English teachers, but then as we all know very little in the teaching of English stays the same for too long!

With a new National Curriculum in England, separate GCSE qualifications for Wales and England, A-Level and GCSE reforms well underway it's certainly a challenge to keep abreast of all that is happening. So we wanted to focus this issue on what really matters – keeping English interesting and relevant to the young people in the classroom.

This issue of *i.e.* looks at the possibilities of using film as a vehicle in the English classroom, something as a former Film Studies teacher I am enthused by. Using classic silent films such as *Nosferatu* as a way into discussing the creation of atmosphere and tension was always popular with Key Stage 3 and Key Stage 4 students. Similarly, watching an on-screen argument with the sound turned off encourages students to think about relationships and how to characterise through dialogue. There are numerous possibilities.

We also have two perspectives on Literature in English from Wales: one details the work of CREW, the Centre for Research into the English Literature and Language of Wales; the other foreshadowing the centennial celebrations of Dylan Thomas's birth to take place throughout 2014 – hopefully more on this in 2014 editions of *i.e.*



As ever, we are very grateful to all of those who have contributed to *i.e.* We are always looking for teachers who wish to contribute to *i.e.* any ideas, plans, resources or opinions. It doesn't need to be a 'polished' article but something you believe in as an educator and feel may be interesting to other teachers. Please do contact us if you feel you would like to contribute.

It would be remiss not to mention the passing of one of the literary giants of the twentieth and twenty-first centuries, Seamus Heaney. That his work is studied by students throughout their 11-18 education is testament to the wide-reaching appeal and universality of Heaney's writing. His lyricism and intellect will be hugely missed.

Wishing you and your students a productive term,

Kirsten Wilcock

Editor

[kirsten.wilcock@wjec.co.uk](mailto:kirsten.wilcock@wjec.co.uk)





# CONTENTS

---

FWW SURVEY..... 3

NATIONAL FLASH FICTION

YOUTH COMPETITION 2014..... 4

MAKING WHOOPEE..... 5

BOOSTING LITERACY THROUGH FILM..... 7

PERSUASION IN FILM..... 9

DEVELOPING DYLAN..... 12

POET PROFILE: DANNIE ABSE..... 14

LITERATURE IN ENGLISH FROM WALES.. 15

KEY DATES: AUTUMN 2013 ..... 16

WHAT'S ON..... 19

CONTACTS..... 22



# The First World War in the Classroom

June – October 2013

**Over 400 teachers have already  
completed the survey – add your voice!**

Seize this  
opportunity  
to influence  
curriculum  
and practice in  
schools across  
England!

The First World War appears across the secondary curriculum in History and English Literature. In the light of the forthcoming centenary commemorations, the First World War will receive increased attention in the media, museums, and classrooms. However, very few secondary teachers have ever been asked their views on teaching this subject. This survey aims to tackle this failing by giving you a chance to express your views. We are interested to know what you think, whether you teach the First World War or not.

We know that teachers have huge demands on their time but we hope that you will be able to spend 20 minutes completing the survey.

To complete the survey and find out more about the project go to:

<http://www.intheclassroom.exeter.ac.uk>

The survey opened on 21 June 2013 and will remain open until **31 October 2013**

Research is conducted under the guidelines of the Arts and Humanities Research Council (AHRC). All survey responses will be highly confidential and the anonymity of all respondents is assured.

The First World War in the Classroom project is run by Dr Catriona Pennell (University of Exeter) and Dr Ann-Marie Einhaus (Northumbria University) and funded by the AHRC.



# National Flash Fiction Youth Competition 2014

Organized by the Department of English, University of Chester,  
and *Flash: The International Short-Short Story Magazine*

## Judges:

### David Gaffney

Author of *Sawn-Off Tales*, *Aromabingo*, *The Half-Life of Songs*, and *More Sawn-Off Tales*

### Drs Peter Blair and Ashley Chantler

Editors of *Flash: The International Short-Short Story Magazine*

Tutors, BA (Combined Hons) Creative Writing,  
University of Chester

Submissions of short-short stories are welcome for the **National Flash Fiction Youth Competition 2014**. Stories must be no more than 360 words (including the title) and be by current UK A-level students aged 16–19.

- 1st Prize: £100
- 2nd Prize: £75
- 3rd Prize: £50

The prizes will be paid in Amazon vouchers. The winning story will be published in the April 2014 issue of *Flash: The International Short-Short Story Magazine* and all three stories will be published on the competition's website.



**Deadline for entries: 21 February 2014**

**For further information, go to:**

**<http://flashfictionyouthcompetition.blogspot.co.uk>**

# MAKING WHOOPEE

“Boys don’t like anything really, just stupid jokes about farting.” This was about eighteen years ago; a couple of years after I had first marked for WJEC. My eldest daughter was nine and I was asking for her expert opinion because I had seen an advert inviting stories for a magazine for boys. This is where ‘Whoopie’ started.

*Jonathan Harrington is Chair of Examiners for GCSE English Literature. Here he recounts his foray into the world of online publishing and illustrates how creative writing can go beyond the classroom.*

It seems she was right (happens fairly often I find). I wrote a short story about Joe, a boy who is encouraged to put his new whoopie cushion on the teacher’s chair. The 3,000 word story starts with the classroom exploding around him when she sits on the cushion. I submitted various ideas to the magazine but I was delighted that ‘Whoopie’ was the one they wanted to publish.

The only cup I ever won at school was the Junior School Chess Cup. The engraver sadly passed away before finishing my name and I never actually received it. Life has patterns. The magazine for boys went out of print before they had a chance to publish ‘Whoopie’.



Life has gaps too. A couple of years ago my children bought me a Kindle as a Christmas gift. I wasn’t sure about that at all. I’m a book person. That changed within a few minutes once I realised I could get the whole works of Conrad for a single pound! My other initial purchase was ‘The Western Witches’ by Bob Gill. Bob is known as ‘the legend’ at the local secondary school. He had told me that he had dabbled in online publishing. I loved the book and am still recommending it to new people (including you).

I decided it was time to have a go at this. A year or so passed and I finally found some time. I wanted to write epic novels and classic monstrous masterpieces, but I thought starting with a brief story for children might be a good way to test the whole thing out. I still had a manuscript of ‘Whoopie’ and edited the paper copy onto my laptop. I modernised it a little, but after fussing over the odd word here and there I was fairly happy that it was complete. What next? I went to the Kindle Publishers website. Bob had told me it was straightforward but this was ridiculous – within ten minutes ‘Whoopie’ was on the site being ‘checked’ and within a few hours my friends could purchase it. I charged just a pound. Not a great deal, but as much as I had paid for the collected Dickens, Shakespeare, etc.

That was about six months ago. I haven’t gone viral or enjoyed riches or fame but it has proved a great decision nevertheless. Some highlights: selling a few copies and not knowing who some of the readers might be; receiving some glowing feedback from a certain grandson of a



good friend and perhaps my first unbiased fan; an unprovoked message from a senior examiner in English who said the story had made her laugh out loud; being encouraged to write and publish 'Whoopee 2'. Perhaps best of all I had a message from a friend who told me that she had caught her son sneaking a whoopee cushion into his piano lesson. He was apprehended 'just in time'. My eldest daughter Clarissa even likes the results of her initial idea and designs my book covers.

The message for adults and children, teachers and students alike is that it is much easier to enjoy yourself by sharing your writing these days. If you have ideas, and maybe even notes or an outline, think about developing and sharing them with a wider audience. Of course, online publishing via Kindle is only one way of doing this. Other Internet sites such as Tumblr are also becoming increasingly popular as a vehicle for sharing creative writing, such as poetry. Being creative with language is fun and fulfilling, and in our very modern society we now have the tools to share that creativity. And who knows? You may end up being the next big thing in the literary world, or at least one of the listed authors on a small handheld device.

### **Jonathan Harrington (esteemed author of Whoopee and Whoopee 2)**



# BOOSTING LITERACY THROUGH FILM

By Beatrix Clark, Communications Officer for the Education Charity  
**FILMCLUB**

In extolling the virtues of film as a useful tool to inspire young people and boost literacy the actor Michael Sheen is not alone. In a survey by the education charity FILMCLUB 80% of club leaders said regularly watching, discussing and reviewing films increased members' critical skills and over half said it improved their literacy. Whether it is Hitchcock or Romeo and Juliet, a thought-provoking documentary, a classic film or a recent blockbuster, the universal appeal of film makes it a useful tool to engage and inspire young people regardless of ability.

“

*Film watching and review writing is a great foundation on which to build literacy and a wider engagement in learning. Through debating and writing about film, Welsh children will enhance their ability to discuss and communicate, build confidence and develop their critical analysis skills.* ”

**Michael Sheen, actor and FILMCLUB  
Ambassador for Wales**

## Writing Reviews

Reviewing films watched in class or their school film club for the FILMCLUB website is a good way to develop students' writing skills, increase confidence in their writing ability and engage reluctant writers. Boys, in particular, often engage more effectively with visual learning and seem more receptive to writing about what they have seen than about what they have heard or read. "Some of my boys who are reluctant writers are eager to complete film reviews and do so to such a high quality that I was pleasantly surprised, as they do not show that level of capability in class," says deputy headteacher Sam Linton. The comprehensive review writing tips available to download free from the charity's website are a useful guide and weekly prizes awarded by FILMCLUB for the best reviews provide an added incentive.



Reviewing films is also a great way to improve critical skills, challenging students on the difference between objective and subjective reasons for liking and disliking a film. Reviews can be used to encourage peer assessment, with students checking each other's work before it is published on the FILMCLUB website.



## Film Adaptations

Film adaptations of books and plays are a powerful tool to support the study of English Literature and inspire young people who find certain texts challenging. Watching a film adaptation, as well as being enjoyable, can shed new light on a character, highlight themes we haven't previously considered or introduce us to an author we didn't think we'd like.

To help you choose from the many film adaptations available FILMCLUB has put together a number of downloadable resources highlighting some of the best, each accompanied by a synopsis, leaders' notes, discussion points and recommended activities, with films available free to members. The GCSE English Enrichment Resource, for example, encourages students to think critically about seven films – from

*To Kill A Mockingbird* and *Of Mice and Men* to *Anita and Me* and *Touching the Void* – which are adaptations of popular GCSE texts. The guide to 'Shakespeare on Film' features adaptations of ten Shakespeare plays including modern adaptations such as *10 things I hate about you* (based on *Taming of the Shrew*), *Lion King* (from *Hamlet*) and teen comedy *She's The Man* (based on *Twelfth Night*), which can offer a new perspective on classic works. Developed in response to teachers' preferences, the resource can also be used to support the study of works such as Polanski's *Macbeth*, Japanese film *Ran* based on *King Lear*, and Baz Luhrmann's *Romeo and Juliet*. Talking points and activities are designed to promote an array of post screening discussions ranging from the suitability of actors to portray the novel's characters, to comparisons between the book and film, to the interpretation of an author's work by a director.



These are just some of the possibilities. Many teachers are finding their own ways to use film in class and from September 2013 a new unified programme of film education in which the British Film Institute is investing £26 million of lottery funds over four years – starting with the first National Youth Film Festival – will significantly increase the provision of film-based resources and training for teachers all over the UK. In an English classroom film is a vehicle through which students can develop their critical and writing skills, engage with literature in a different way, access new worlds, have fantastic experiences, and be inspired to seek out and read texts they may have otherwise ignored.

**For information about FILMCLUB or to sign up for a free start-up session visit [filmclub.org/blog/cymru](http://filmclub.org/blog/cymru) or call 020 7288 4520.**

**The First National Youth Film Festival will take place from October 21st-November 8th 2013, with free screenings, resources, film-making workshops, competitions and awards, and a tool-kit to run your own in-school or community film festival. For information and to register visit [www.nationalyouthfilmfestival.org](http://www.nationalyouthfilmfestival.org)**

# PERSUASION IN FILM

---

**Some of the ideas below suggest how the content and advertising of films can be explored to reinforce the analysis and writing of non-fiction texts.**

Many websites have images of film posters which will be suitable for different age ranges:

- <http://www.allposters.co.uk>
- <http://movieposterfree.blogspot.co.uk/2013/06/free-download-movie-poster-2013.html>

or a Google images search for film posters produces plentiful results:

- <https://www.google.co.uk/search?q=film+posters&tbm=isch&tbo=u&source=univ&sa=X&ei=fs1TUta0Hcrn7AaAkoHYAg&sqi=2&ved=0CFMQsAQ&biw=1280&bih=907&dpr=1>

Choose two film posters and make notes on each using the following questions as prompts. Consider the similarities and difference between the posters.

1. What generic elements can you identify? (Props, costume, actors, setting, iconography, colour)
2. How are stars or 'star' directors being used? What other films do you associate these individuals with and why might this be important within the marketing campaign?
3. How are these posters composed? What camera angles are being used? How does this affect the potential viewer?
4. Who do you consider to be the target audience? What information is contained that helps you decide who the target audience is?
5. What text is used? What is the tag-line? Are there any quotations from reviewers? How do these elements affect the potential viewer?
6. What do you consider to be the Unique Selling Point (USP) of each poster?





**Documentary films such as *Bowling for Columbine* and *Supersize Me* are interesting texts to introduce controversial topics that would lead to engaging with different viewpoints.**

*Bowling for Columbine* is a documentary film that follows the events of April 20th 1999, when two students at Columbine High School in Colorado went on a killing spree, shooting to death twelve of their classmates and a teacher and injuring many others before killing themselves. Before watching the film by director Michael Moore, look at the quotations below from different sources and answer the questions that follow:

*'Are we a nation of gun nuts or are we just nuts?'*

**Michael Moore**

*'Michael Moore's controversial documentary about gun control in America is at once horrifying and hilarious. He asks big, probing questions about the world's sole superpower, questions that are seldom raised on so public a stage.'*

**Daily Telegraph**

*'Investigative filmmaker Michael Moore's heartfelt documentary – as entertaining as it is politically damning – looks deep into America's love affair with guns. A brave and important piece of filmmaking that dares to ask questions that many people would prefer remain unsaid. This isn't just about guns: it's about the psychology of a nation whose every move has global implications.'*

**Empire Magazine**

*'Bowling for Columbine ... is extremely serious without being solemn, passionate in a deliberately laid-back fashion ... Moore is a radical journalist in the American muckraking tradition whose weapons are satire, send-up and confrontation.'*

**The Observer**

*'This is a big, brawling mix of ideas and interviews, with wacky clips, spoofs and pastiches, some devastatingly funny and pertinent, some of them pretty lame'*

**The Guardian**

1. What do you learn about this film?
2. Compare the different views of the film.
3. Identify words from different sources that suggest different things about Michael Moore's documentary.
4. How is the director Michael Moore presented differently in these quotations?
5. When watching the film, write a list of the advantages and disadvantages of gun ownership?
6. What techniques does Michael Moore use to present information in a persuasive way?

Documentary filmmaker Morgan Spurlock tries to find out the physical and mental effects of consuming nothing but fast food for 30 days in *Supersize Me*. After watching the film:

1. List the different ways that information is presented.
2. Who do you think is Morgan Spurlock's target audience? What would suggest this?
3. What effects does the fast food diet have on Morgan Spurlock?
4. Compare the ways that Moore and Spurlock present information in their films. Which do you think is most effective and why?



### Suggestions for Writing Tasks

- Write a review of one of the films.
- Write a discursive essay exploring the advantages and disadvantages of one of the topics presented.
- Write a letter to a local newspaper in support of either McDonald's or the National Rifle Association.
- Write a leaflet to persuade young people to boycott either McDonald's or the National Rifle Association.



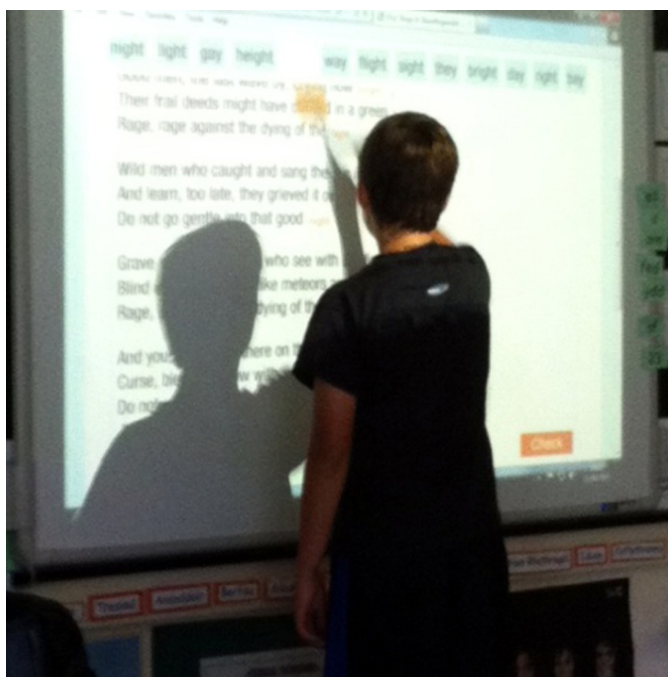


# DEVELOPING DYLAN

---



2013-2014 is a big year in the world of literature as we celebrate the centenary of Dylan Thomas, one of Wales' greatest and most widely known poets. Dylan Thomas became a very popular poet during his lifetime and remained so after his death in 1953. His work reached and inspired people from his birthplace in Swansea to the place of his death, New York, and everywhere in-between, and what better time to reignite this passion for his work than now?



To celebrate 100 years since Dylan Thomas' birth in 1914, Literature Wales is running a series of projects, known collectively as *Developing Dylan*, that revolve around inspiring young people with Dylan's work. The projects are all aimed at 7-25 year olds and include an international creative writing competition, a vinyl, jazz, beat poetry, hip hop, and spoken word touring show, cross-art form workshops combining various art forms with literature to create unique pieces of work based around Dylan Thomas' work, and one-hour creative writing workshops delivered by a team of published writers in Welsh and in English throughout Wales.

*“Poetic madness, intoxication, call it what you will, is something that I wish every young person could have a chance to experience. It is a real form of magic, of bewitchment. Being mastered by it was one of the great experiences of my life – it changed my life. It’s a rite of passage. Once you’ve gone through it, you’re never the same again.”*

**Philip Pullman**

The one hour creative writing workshops are aimed at pupils from 11 – 16 years old and have been designed to reflect the requirements of the current curriculum in Wales, including the National Literacy and Numeracy Framework. Each workshop will be specifically tailored for the relevant Key Stage. Workshops for Key Stage 4/over 14 are also linked specifically to the requirements of the GCSE Welsh and English Literature creative writing course. Each workshop has a corresponding interactive programme and teaching pack created by *Canolfan Peniarth* which will all be available for schools after the writers have delivered their workshop. The teachers can re-use these workshop plans in their own lessons, and make the most of all the different Key Stage workshop plans available.

There is a fixed cost of £130 per workshop and each workshop caters for around 30 pupils, but you can claim 30% of this payment back after the workshop. So go to book your workshop – first come, first served!

For more information about *Developing Dylan* and what it offers, visit the **website**.

The 32 authors who will deliver these workshops in schools from 1<sup>st</sup> October 2013 include: **Eurig Sailsbury**, Children’s Laureate of Wales 2011-2013; **Rufus Mufasa**, rapper, MC, singer/songwriter; **Robert Nisbet**, English teacher and published author of *Sounds of the Town* and *Downtrain*. In addition to the authors delivering the workshops, **Philip Pullman**; **Gillian Clarke**; **Carol Ann Duffy**; and Dylan Thomas’s granddaughter **Hannah Ellis** are among several high profile cultural figures to champion *Developing Dylan*.

Their aim is to introduce young people throughout Wales and beyond, to the works of Dylan Thomas in a new and exciting way that will inspire and encourage them to write their own creative pieces, the same way they have been inspired themselves.





# POET PROFILE: DANNIE ABSE

---

Along with Dylan Thomas' centenary, Wales is celebrating a milestone for another great Welsh poet this year. Dannie Abse, a name which is familiar to English teachers across the UK, turned 90 in September. An accomplished poet, author, doctor, and playwright with a career spanning over 60 years, his widely acclaimed works have also been featured in WJEC English GCSE and A-Level examinations for many years.

Even for a 60 year career Abse's list of achievements is extensive. He has written and edited over 16 books of poetry and has won several awards; his *New and Collected Poems* won the 2003 Special Commendation of the Poetry Book Society, *Running Late* won the 2007 Roland Mathais Prize, and *The Presence* won the 2008 Wales' Book of the Year among others. In addition to his works of poetry he has written several fictional novels, and in 2012 he was awarded a CBE for services to poetry and literature. Alongside this illustrious career as a poet and author he has had a successful 30 year career as a doctor.

Abse has been described as "Wales' best-known living poet" and "one of the most important Welsh writers of the past century" although he has admitted in the past that he was not always a fan of poetry saying he felt it was too much about daffodils and skylarks and that he was more interested in football and chasing girls than poetry. It was his older brother Leo, who went on to become a Labour MP, who stirred Dannie's interest by introducing him to poetry with political themes.

Abse has never lost his connection with Wales despite living and working in London as a doctor in a chest clinic for over 30 years. He owns a house in Ogmores by Sea, regularly listens to Radio Wales, and is an avid supporter of Cardiff City. Another link with Wales and literature in English from Wales is his, slightly awkward, encounter with Dylan Thomas in which Thomas, after several moments of silence, confused Abse for his cousin. This meeting did not diminish Abse's love of poetry or his admiration of Thomas which can be seen in his early works, the rhythm and language of which echo the work of Thomas.

Although a celebrated Welsh writer Abse's Jewish identity is also an aspect of himself and his work which is not to be diminished. Dr Peter Lawson, editor of *Jewish Poetry in Britain since 1945*, has said that Abse and Jon Silkin are the two most significant Jewish poets of the post-war period. His work has been featured in several Holocaust Poetry anthologies and with his recognisable style it is not hard to see why:

*Resenting it, we forgot the barbed wire  
was but a prop and could not scratch an eye;  
those striped victims merely actors like us.*

- Extract from 'A Night Out'

His works *Ash on a Young Man's Sleeve* and *Welsh Retrospective* are currently featured in the current GCSE and A-Level English specifications.

# LITERATURE IN ENGLISH FROM WALES

---

Literature in English from Wales seems to be on the rise in the classroom, both within the WJEC syllabus and outside it. Some of the graduates and postgraduates who have studied at CREW, the Centre for Research into the English Literature and Language of Wales at Swansea University, have been instrumental in introducing it in secondary schools in Wales. Working with these students has been an incredibly exciting process as a new generation brings new perspectives and enthusiasm to a relatively young subject area.



*Centre for Research into  
the English Literature and  
Language of Wales  
Canolfan Ymchwil i Lên ac  
Iaith Saesneg Cymru*

To understand how our Universities might be able to support and extend this growing interest in literature from Wales, CREW, along with the Association for Welsh Writing in English, is trying to learn more about what is already being done in schools and to open new routes of communication with teachers.

We want to find out what we might do to support new and well-established teachers who might be interested in introducing an appealing range of literature to their classes – whether it is the gritty, edgy writing of Rachel Trezise, Catrin Dafydd’s humorous take on bilingual Wales, or the poignant poetry of Owen Sheers, or even some of the classics (it will be wall-to-wall Dylan Thomas, come the centenary in 2014!).

To this end, we are hoping to talk to teachers and collect some information and this notice is our first attempt to contact teachers in Wales.

## 1) Open days/taster sessions/forums

CREW is arranging a series of open days and expert meetings, in order to find out what teachers might find useful and how any courses/materials might be delivered. For instance, would taster MA sessions be of interest? Or Postgraduate Certificates and Diplomas which involve only the taught half of a Master’s degree, but not a dissertation? If so, when should these classes be held? Would intensive weekend sessions be better than weekly classes? Or is your response ‘none of the above’? Do we need to think out of the box? Please contact Dr Kirsti Bohata [k.bohata@swansea.ac.uk](mailto:k.bohata@swansea.ac.uk) if you would like to be involved in these preliminary discussions or notified of possible events (in the Swansea area or elsewhere in Wales).

## 2) What is being done already?

We would be delighted to hear from teachers already teaching Welsh writers, especially those not on the WJEC syllabus.

### **Library of Wales: classics series – please complete our survey!**

Since 2006, schools have received copies of the **Library of Wales** at the behest of the Welsh Government. We would be very interested to know if it has made any impression at all on teachers or students. A very short (2 minutes maximum!) online survey to try and ascertain the level of awareness and usage of the series has been created. The survey can be found **here**. We aim to collect some responses in October but the survey will remain open until December 15th.



# KEY DATES: AUTUMN 2013

## CPD DATES

Face-to-face continuing professional development is limited to internal assessment standardising in relevant subjects in the coming academic year. Examination review will be provided online; **a presentation giving details of this provision** is now available on the WJEC website.

Please **visit our website to book your place.**

**<http://www.wjec.co.uk/index.php?nav=3&list=course>**

## ENTRY LEVEL CERTIFICATE ENGLISH

15 October	Swansea
16 October	Cardiff
21 October	Llandudno
21 November	Birmingham
22 November	Manchester <i>(Limited availability)</i>

## ENTRY PATHWAYS ADDITIONAL ENGLISH

15 October	Swansea
16 October	Cardiff
21 October	Llandudno
21 November	Birmingham
22 November	Manchester

## GCE ENGLISH LANGUAGE & LITERATURE

20 November	Cardiff <i>(Fully booked)</i>
21 November	London <i>(Fully booked)</i>
13 December	Aberyswyth
7 February	Manchester
10 February	Birmingham

## GCE ENGLISH LANGUAGE

20 November	Cardiff <i>(Limited availability)</i>
21 November	London <i>(Fully booked)</i>
27 November	Birmingham <i>(Limited availability)</i>
5 December	Exeter
7 February	Manchester <i>(Fully booked)</i>

## GCE ENGLISH LITERATURE

22 November	Cardiff <i>(Fully booked)</i>
27 November	Birmingham <i>(Fully booked)</i>
28 November	London <i>(Fully booked)</i>
4 December	Bristol <i>(Fully booked)</i>
8 January	Manchester <i>(Fully booked)</i>
9 January	York
6 February	Llandudno <i>(Fully booked)</i>

GCSE ENGLISH, ENGLISH  
LANGUAGE, ENGLISH  
LITERATURE

14 October	Norwich <i>(Fully booked)</i>
15 October	Newcastle <i>(Fully booked)</i>
16 October	Leeds <i>(Fully booked)</i>
18 October	Llandudno <i>(Fully booked)</i>
22 October	London <i>(Fully booked)</i>
24 October	Birmingham <i>(Fully booked)</i>
4 November	Sheffield <i>(Fully booked)</i>
5 November	Preston <i>(Fully booked)</i>
12 November	Llandrindod Wells <i>(Fully booked)</i>
13 November	Liverpool <i>(Fully booked)</i>
14 November	Manchester <i>(Fully booked)</i>
18 November	London <i>(Fully booked)</i>



## NOVEMBER SERIES FUNCTIONAL SKILLS

4 October	Entry deadline (amendments until 30 November)
4 – 29 November	EL Controlled Assessment
7 November	Levels 1 & 2 examinations
29 November	Online submission of marks deadline

## NOVEMBER SERIES GCSE ENGLISH &amp; ENGLISH LANGUAGE

4 October	Entry deadline
5 November	Controlled Assessment submission date
5 November AM	Written examinations: Units 4171 & 4172
9 January	Results

## JANUARY SERIES ENTRY DEADLINES

1 October	Additional English (amendments until 30 April)
21 October	GCE & GCSE English (amendments until 1 December)

## JANUARY SERIES EXAMINATIONS

GCSE	9 January AM.	English Literature Unit 1
	13 January AM.	English Language Unit 1
	21 January PM	English Language Unit 2
GCE	10 January AM.	English Language & Literature LL1 / English Literature LT1
	14 January AM.	English Language & Literature LL4 / English Literature LT4
	16 January AM	English Language LG1
	20 January AM.	English Language LG4

# WHAT'S ON

---

## THEATRE



### **Royal Shakespeare Company**

<http://www.rsc.org.uk/whats-on/stratford/>

#### *Richard II*

10th October – 16th October

#### *Anthony and Cleopatra*

7th November – 30th November

### **Wales Millenium Centre**

<http://www.wmc.org.uk/>

#### *Mac//Beth*

1st November – 6th November

#### *Shakespeare Schools Festival*

19th November – 21st November

### **The Reduced Shakespeare Company**

<http://www.reducedshakespeare.com/>

#### *The Complete Works of William Shakespeare (abridged) [revised]*

19th September – 8th December



## USEFUL LINKS

[www.thestage.co.uk](http://www.thestage.co.uk)

[www.venuecymru.co.uk](http://www.venuecymru.co.uk)

[www.shermancymru.co.uk](http://www.shermancymru.co.uk)

[www.chapter.org](http://www.chapter.org)

[www.newtheatreCardiff.co.uk](http://www.newtheatreCardiff.co.uk)

[www.bristolhippodrome.org.uk](http://www.bristolhippodrome.org.uk)

[www.bristololdvic.org.uk](http://www.bristololdvic.org.uk)



**National Youth Film Festival (see FILMCLUB article)**

21st October – 8th November

The First National Youth Film Festival will take place from October 21st-November 8th 2013, with free screenings, resources, film-making workshops, competitions and awards, and a tool-kit to run your own in-school or community film festival. For information and to register visit the National Youth Film Festival website

**57th BFI London Film Festival**

9th October – 20th October

Find out more at the BFI 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 26 September	<i>Othello</i>
22 October	<i>Hamlet</i>
31 October	<i>Frankenstein</i>
7 November	<i>The Habit of Art</i>
From 30 January	<i>Coriolanus</i>



## BOOKS



## Solo: A James Bond Novel

– *William Boyd*

Solo is the new James Bond novel from William Boyd, the fourth author to take on the challenge of the famous spy since Ian Fleming's death. Bond is going solo without authorisation and motivated by revenge.

Edition: Hardcover

Publisher: Jonathan Cape

ISBN: 0224097474

Published: 26.09.2013

No. of pages: 336

## Not That Kind of Girl: A Young Woman Tells You What She's Learned

– *Lena Dunham*

After the success of *Girls* written and directed by Lena Dunham she has turned her hand at writing and has produced a self-help book which is filled with sweetness, humour and life lessons.

Edition: Paperback

Publisher: Fourth Estate

ISBN: 0007515529

Published: 25.09.2013

No. of pages: 300

## Bridget Jones: Mad About the Boy

– *Helen Fielding*

Bridget Jones, one of literature's most beloved characters, returns in Helen Fielding's latest novel. Bridget Jones: Mad About the Boy introduces us to a new chapter of Bridget's life: Middle Age!

Edition: Hardcover

Publisher: Jonathan Cape

ISBN: 0224098098

Published: 10.10.2013

No. of pages: 400

No. of pages: 336



## Sense and Sensibility

– *Joanna Trollope*

Joanna Trollope has set the classic story of Sense and Sensibility in the modern age. It takes a look at how social media, the loss of a home, and love affects relationships and family.

Edition: Hardcover

Publisher: Harper Collins

ISBN: 0007461763

Published: 24.10.2013

No. of pages: 368

## S.

– *J.J. Abrams & Doug Dorst*

S. is a collaboration between acclaimed director J.J. Abrams (*Lost*, *Star Trek*, *Mission Impossible III*) and author Doug Dorst. The story follows two readers of the same book both intrigued by its content, its author and the notes they leave each other in its margins.

Edition: Hardcover

Publisher: Canongate Books Ltd.

ISBN: 0857864777

Published: 29.10.2013

No. of pages: 472

# CONTACTS

---

## **Kirsten Wilcock**

Subject Officer GCSE English/English Language

Telephone: 029 2026 5023

Email: [kirsten.wilcock@wjec.co.uk](mailto:kirsten.wilcock@wjec.co.uk)



## **Nancy Hutt**

Subject Officer GCSE English Literature

Telephone: 029 2026 5374

Email: [gcseenglish@wjec.co.uk](mailto:gcseenglish@wjec.co.uk)

## **Julia Harrison**

Subject Officer GCSE English Speaking and Listening

Entry Level English

Functional Skills English

Level 1/2 Certificates in English Language and English Literature

Telephone 029 2026 5074

Email: [julia.harrison@wjec.co.uk](mailto:julia.harrison@wjec.co.uk)



## **Sally Melhuish**

Subject Officer GCE English

Telephone 029 2026 5303

Email: [sally.melhuish@wjec.co.uk](mailto:sally.melhuish@wjec.co.uk)



**Michael Williams**

Subject Support Officer GCE English

Telephone: 029 2026 5129

Email: [mike.williams@wjec.co.uk](mailto:mike.williams@wjec.co.uk)**Matt Oatley**

Subject Support Officer GCSE English

Telephone: 029 2026 5054

Email: [matthew.oatley@wjec.co.uk](mailto:matthew.oatley@wjec.co.uk)**Charlotte Dix**Subject Support Officer GCSE English (Speaking and Listening) &  
Level 1 & 2 Certificate in English Language & English Literature

Telephone: 029 2026 5051

Email: [charlotte.dix@wjec.co.uk](mailto:charlotte.dix@wjec.co.uk)**Sally Cunliffe**

Subject Support Officer Functional Skills English &amp; Entry Level English

Telephone: 029 2026 5070

Email: [sally.cunliffe@wjec.co.uk](mailto:sally.cunliffe@wjec.co.uk)**IMAGE CREDITS**

COVER [HTTP://WWW.FLICKR.COM/PHOTOS/GINGERMADDY/4267356010/](http://www.flickr.com/photos/gingermaddy/4267356010/)  
 PG1 [HTTP://WWW.FLICKR.COM/PHOTOS/GINNEROBOT/3098219447/](http://www.flickr.com/photos/ginnerobot/3098219447/)  
 PG2 [HTTP://WWW.FLICKR.COM/PHOTOS/STEVENSODGRASS/8205113912/](http://www.flickr.com/photos/stevensnodgrass/8205113912/)  
 PG5 [HTTP://WWW.FLICKR.COM/PHOTOS/ANTMCNEILL/7831264928/](http://www.flickr.com/photos/antmcneill/7831264928/)  
 PG6 [HTTP://WWW.FLICKR.COM/PHOTOS/SPINSTER/126458049/](http://www.flickr.com/photos/spinster/126458049/)  
 PG11 [HTTP://WWW.FLICKR.COM/PHOTOS/POINTNSHOOT/432984523/](http://www.flickr.com/photos/pointnshoot/432984523/)  
 PG11 [HTTP://WWW.FLICKR.COM/PHOTOS/TOASTY/1125019024/](http://www.flickr.com/photos/toasty/1125019024/)  
 PG19 [HTTP://WWW.FLICKR.COM/PHOTOS/ALANCLEAVER/3405608142/](http://www.flickr.com/photos/alancleaver/3405608142/)  
 PG20 [HTTP://WWW.FLICKR.COM/PHOTOS/CHARLIEEES/3560393074/](http://www.flickr.com/photos/charlieees/3560393074/)  
 PG21 [HTTP://WWW.FLICKR.COM/PHOTOS/COGDog/8139757998/](http://www.flickr.com/photos/cogdog/8139757998/)



WJEC  
245 Western Avenue, Cardiff, CF5 2YX  
02920 265000  
[info@wjec.co.uk](mailto:info@wjec.co.uk)  
[www.wjec.co.uk](http://www.wjec.co.uk)