

The logo for wjec cbac, featuring a stylized white icon of an open book above the text "wjec" and "cbac" stacked vertically in a white sans-serif font.

wjec
cbac

The background of the cover is a warm, reddish-brown color. Two large, intricate paper snowflake decorations are hanging from the top. The one in the foreground is in sharp focus, while the one in the background is blurred. The snowflakes are made of white paper and have a complex, multi-layered design with various geometric shapes like triangles, squares, and circles.

i.e.

inside english

Issue 12

Editor's comment

Dear Colleague,

Christmas is almost upon us as the long autumn term draws to an end. Often, the most popular adjective to describe an English teacher's work is 'busy' and with good reason: marking and planning, new specifications at GCSE and GCE, analysing the latest data from last summer's results...it's no wonder there'll be a collective sigh as the bell rings on the last day of term!

But in the middle of all that activity, I'm sure that there have been moments which make all the work worthwhile. Perhaps the progress of an individual, a poem that has stirred the imagination, the excitement of reading and preparing a text you haven't taught before. All those moments are captured in this latest, belated issue of *i.e.*

There's an article on 'marking live', an idea that helps you to save time as a teacher and to continually track learners' progress; Branwen Abbott writes about her experience of giving a class a free rein as they prepare for their non-exam assessment at A Level; Tom Boughen from 'Poetry by Heart' explains how poetry can change the classroom.

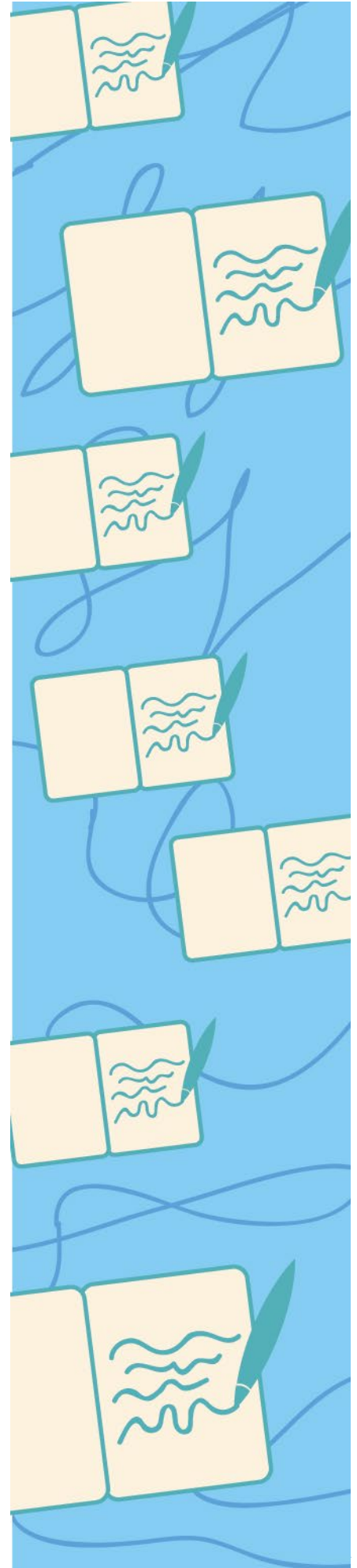
We also celebrate the 50th year since Orton's comic masterpiece, 'Loot', first appeared on stage. Dr. Emma Parker from the University of Leicester reminds us that the ideas Orton considers still resonate in our contemporary society. Some of the most effective learning is not done in the classroom of course. 'Coleridge in Wales' might be the ideal opportunity to learn about and read the work of one of the most influential poets in the canon. With activities across Wales, Dylan Moore encourages us to find out more.

We are always looking for more articles and if you have anything which you'd like to share, from a book review to a lesson which really hit the spot, please get in touch.

I hope that you have a restful and enjoyable Christmas. I'm pretty sure you deserve it!

Rhodri Jones

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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).

QUALIFICATION REFORM MAY CAUSE A STIR...

...but direct access

to our subject specialists

is reassuringly calming.

Eduqas is WJEC's new brand for reformed qualifications in England. Eduqas has been introduced to enable teachers to clearly differentiate between reformed specifications regulated by Ofqual and those regulated by the Welsh Government.

eduqas.co.uk

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‘They’d do anything for money’: Joe Orton’s *Loot*

Dr Emma Parker, School of English, University of Leicester



When Joe Orton’s *Loot* opened in 1965, members of the audience walked out in disgust and critics condemned the play as ‘rancid’ and ‘repellent’. Originally called *Funeral Games*, this anarchic black comedy outraged and offended polite society with its breezy brutality and farcical mishandling of a (sometimes naked) female corpse, whose glass eye and false teeth are passed between characters ‘like nuts at Christmas’. Orton dubbed *Loot* a ‘comedy of horrors’ after Shakespeare’s *Comedy of Errors* and the popular stage musical *Little Shop of Horrors*, and his influential combination of the comic and the macabre inspired the term ‘Ortonesque’. The powerful impact of this dramatic technique was captured by a *Times* newspaper headline shortly after the play’s premiere: ‘Bournemouth Old Ladies Shocked’.

Writing in the midst of the ‘Swinging Sixties’, working-class Orton was part of an iconoclastic new counter-culture that rebelled against the Establishment. Like his other major plays, *Entertaining Mr Sloane* (1964) and *What the Butler Saw* (1969), *Loot* lampoons bourgeois ideals and deliberately flouts ‘good taste’, as when a dead body is casually tipped from its coffin to create a hiding place for the stolen money referenced in the title. Amused by the outrage he provoked, Orton even wrote moralising letters of complaint about his own plays under various pseudonyms, including Mrs Edna Welthorpe.

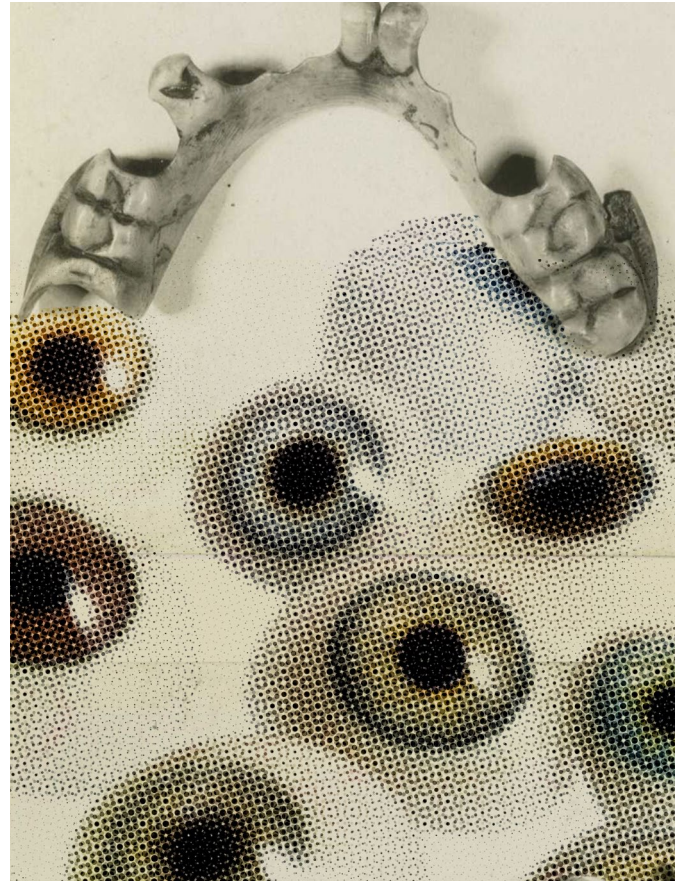
This riotous, subversive sense of fun is fully evident in *Loot*, which spoofs the ‘whodunit’ murder mystery epitomised by J. B. Priestley’s ‘drawing room drama’ *An Inspector*



Calls (1945). Orton's play focuses on two unlikely bank robbers (Hal and Dennis), a seemingly devout young nurse who marries then murders men for their money (Fay), the policeman tasked with apprehending these criminals but who instead extorts a share of their misbegotten gains (Truscott), and Hal's father (McLeavy), who is ultimately arrested despite being entirely innocent. The greedy, self-serving characters observe superficial social niceties and employ elevated language to mask their ruthless immorality, creating an amusing discrepancy between words and deeds. Truscott politely addresses Fay as 'Miss' whilst attempting to kick a confession out of Hal; Fay, a serial killer, advises Hal not to point because it is rude. Through its sharp satire on police corruption and moral hypocrisy, *Loot* affirms Orton's observation that 'laughter is a serious business and comedy a weapon more dangerous than tragedy'.

As a gay man writing before the decriminalisation of homosexuality in 1967, it is notable that the anger underlying Orton's humour is directed at institutions that outlawed or demonised same-sex desire: the law and the church. Furthermore, in the flirtatious relationship between Hal and Dennis, Orton daringly put sexual dissidence directly on stage. Fay upbraids Hal: 'even the sex you were born into isn't safe from your marauding'. Orton's representation of sexual non-conformity stands in stark contrast to the oblique manner in which homosexual desire was approached by predecessors such as Noël Coward and Terence Rattigan. However, rather than affirming gay rights, Orton sought to transcend boundaries and elude identity categories through sexual ambiguity.

Farce articulates the sense of otherness that stemmed from Orton's sexuality and social



class. With its stock characters, improbable plot and frenzied pace, farce has often been dismissed as crude and uncivilised. However, Orton embraced the genre precisely because its low status expressed his own sense of marginality and wish to rebel.

Despite bad reviews, *Loot* went on to win the *Evening Standard* Play of the Year Award and has become Orton's most performed play. Its themes continue to resonate in the contemporary world: class distinctions remain pronounced, many religions still preach homophobia, and stories about police corruption or the abuse of state authority are not uncommon in the news. In this context, fifty years after it was first performed, reading, watching or studying *Loot* still yields rich rewards.

<http://www2.le.ac.uk/departments/english/people/emmaparker>

Twitter: [@JoeOrtonWriter](https://twitter.com/JoeOrtonWriter)

Never Mind the Ballads

Dylan Moore laments the passing of Lyrical Ballads from the A2 specification but looks forward to a Welsh rediscovery of Coleridge planned for next year



Lyrical Ballads was the book that turned poetry upside down, arriving as it did on the very cusp of the eighteenth and nineteenth centuries like the Romantic poetry equivalent of a punk manifesto. Its authors, William Wordsworth and Samuel Taylor Coleridge, were on a Dantean mission to render revolutionary ideas in an English vernacular; the collection is full of poems that employ 'rustic' peasants as both characters and narrators. The book is an early and ever necessary example of that important maxim: poetry is for everyone.

It is ironic that the Romantics' collaborative masterpiece is leaving the specification just as a major new festival seeks to place Coleridge in particular right at the heart of an understanding of modern Wales. Next year, an 80-day festival-tour, *Coleridge in Wales*, will wind its way through towns, cities and villages nationwide to retrace the steps of the poet's two extended walking tours here, and explore the resonances his ideas have left us.

Amgueddfa Cymru, the National Museum in Cardiff, will host a major retrospective of the engravings of David Jones, which illustrate the story of 'The Rime of the Ancient Mariner', *Lyrical Ballads*' epic opener. Jones identifies in 'Mariner' a Brythonic *hud a lledrith* 'mystery and magic voyage' but also – useful for AO2 – a Homeric structure of paired images and events. The Mariner's tale is framed not only by his interaction with the Wedding Guest, but also by the image of the church on the hill above the harbour, which adds an extra layer to the complex and ambiguous Christian allegory seemingly centred on the Mariner's shooting of the Albatross. Jones' engravings are influenced by the work of the scholar Tom Dilworth, who



argued that the poem's turning point is not the shooting of the Albatross, but rather the point at which the Mariner finds himself in stasis, his crewmates dead, but suddenly given the ability to be a blessing to the sea creatures that surround him. The poem therefore revolves not around his sin but his redemption.

Schools are being encouraged to get involved with the project in many ways. The grand finale will take place next summer at the National Eisteddfod in Abergavenny, housed in a specially constructed lyric theatre; a campaign is afoot to provide a similar lyric space to support music and the dramatic arts in every school in Wales. There will also be the possibility for school trips to go and see the Ancient Mariner himself: dramatic stagings are planned in many of Wales' ports and harbours, complete with period ship, full crew of zombies, the mariner himself and, of course, the albatross.

The passing of *Lyrical Ballads* from the A2 specification does not mean the end of a Coleridgean influence on our study of English Literature; far from it. One name that will never be removed from canon or syllabus probably has Coleridge to thank for his lofty position. Before the Romantics, Shakespeare was admired simply as the greatest of dramatic poets; it was Coleridge's view of 'The Bard', which bordered on a kind of religious adoration, that birthed the now commonly held view that Shakespeare was a writer of unique genius. For Coleridge, Shakespeare's plays were not merely great works of art, but 'phenomena of nature, like the sun and the sea, the stars and the flowers.'

Coleridge in Wales is inviting schools to contribute fragments of Shakespeare, readings and performances that 'engage with the post-it note idea that Shakespeare is not famous because of his plays but because of his *creative* exposition of the human condition in English language.'

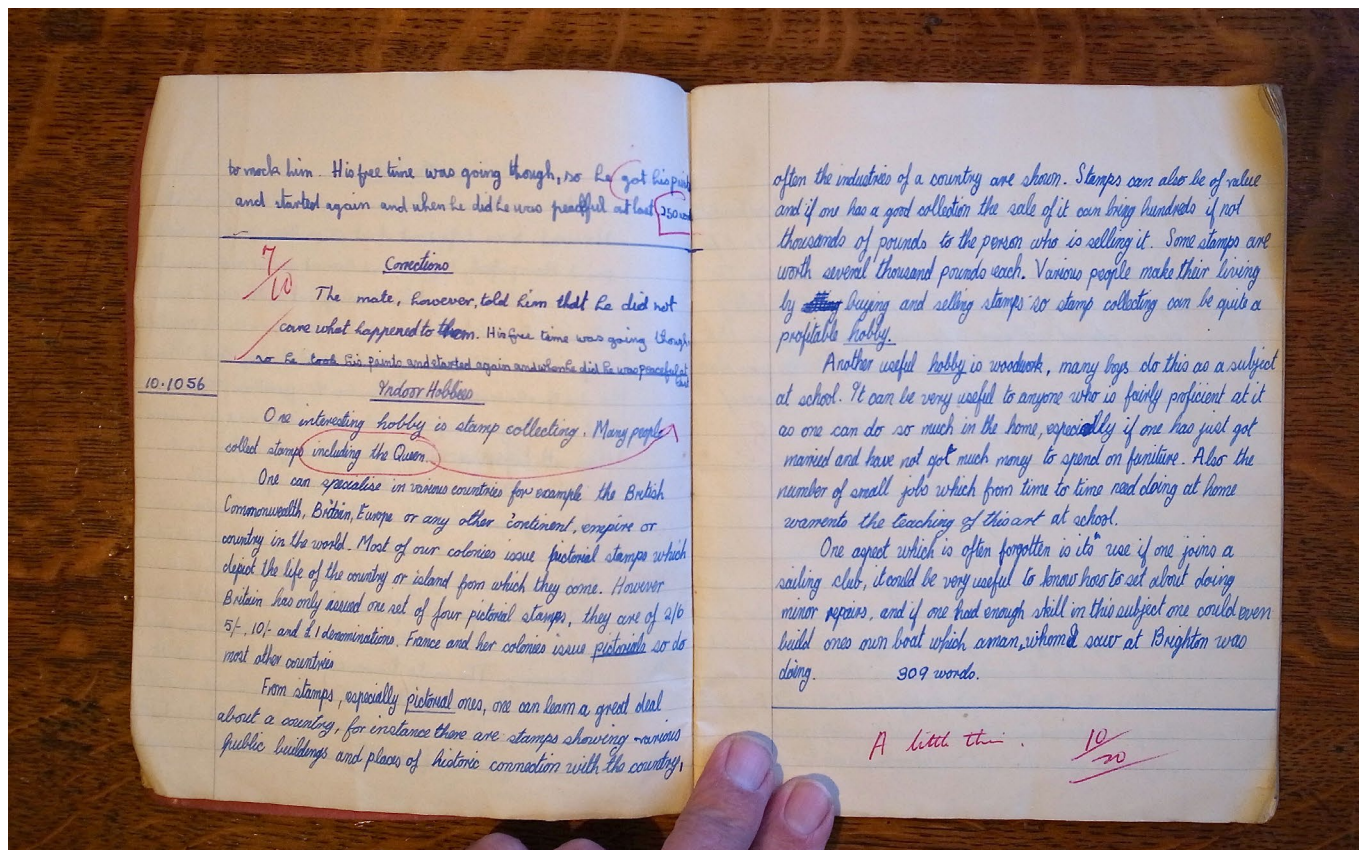
It will make a fitting send-off for the *Ballads*.

Dylan Moore is a teacher, writer and editor;
Coleridge in Wales runs from May-August 2016;
www.coleridgeinwales.org



Save Time. Mark Live.

E. Hayward. An English teacher at The Netherhall School



As it nears the end of term, do you look over to your desk and see a mountain of marking beginning to build? As it teeters on the edge of your desk, out of desperation you focus your attention toward some time off and hope that the marking fairy will pay you a little visit. Ha, if only.

We are all busy and, since becoming a teacher, 'busy' is a frequent adjective I use to describe myself (oh, and knackered of course). But how can the busy teacher gain a little time back? 'Go part time!' I hear you shout, but no, there really is another way...

Over the past year I have armed myself with a coloured pen and patrolled my classroom, harassing unsuspecting children with a spot of live marking.

What is it? Well it's talking to students about their work, reading their writing and jotting

down words, questions or lines (I'll explain later) in their books. It's great to chat to students and ask them questions during lessons, but there is danger that, as soon as you turn your back, little Jimmy is momentarily distracted by...the rain, and your wonderful words of wisdom are forgotten. Live marking enables you to visually log, in a student's book, specific targets or guidance. 'Could you extend this idea?', 'Provide an example.', and 'What does this phrase suggest?' are a few of my favourites.

Another trick I use with students who are reluctant to add detail is to set them a little challenge 'Can you write up to this line?' I say and I draw an arrow in the margin. This encourages more detail and gives students a sense of accomplishment when they reach that little arrow.

We all know that getting to know our students



as quickly as possible is one of the most powerful strategies in intervention and what better way to start this process than creating a dialogue within their books. Not only does this help you to understand how that child works, but it can helpfully inform further planning.

The benefits of live marking are boundless and endless, finally freeing teachers from long hours trawling through exercise books. It offers instant feedback, praise and encouragement; it backs up your verbal comments; and gives you an insight into students' understanding of tasks, enabling you to intervene if required. There is nothing worse than reading comments like: 'the character is scared because he says 'I'm scared' *teacher smacks own forehead in a Homer Simpson 'D'oh!' fashion*

Furthermore, in a marking-heavy subject such as English, it can certainly ease the load. Live marking can give you a head start. I even know of colleagues that have targeted Pupil Premium or SEN students by ensuring these

students get 'live marked' in every lesson in an active attempt to close the gap. In fact, it is a useful method to use with all types of students: for more able students it's a way of offering individualised extra challenge and for weaker or more vulnerable students, it provides instant feedback, encouragement or motivation, but also a chance to check their understanding.

Finally, live marking is a convenient way to evidence your presence within the classroom and your engagement with students. And hey, if anyone were to wander into your classroom, it's a great way to show off!

So, busy teachers out there, want to gain some time back? Don't let that leaning pile of papers ruin your time off, try a spot of live marking today.

One of my year 9s recently said to me: 'Miss I really like it when you write in my book. It makes me feel special.'

And we all like to feel special, don't we.



The Free-for-All Approach to a Non-exam Assessment at A Level

Branwen Abbott is Head of English at Ysgol Gyfun Gymraeg Glantaf in Cardiff.

Or should it be Free-Fall? It felt like that at times.

When the 'new' A-levels were announced in 2007ish – I'm losing track – the Plasmawr and Glantaf English departments got together and applied for a Bursary (remember them?) to enable us to plan ahead for a couple of days. We asked the subject officer, Cerys Preece, to come along and talk us through the specification and she must have inspired us: I just got randomly enthusiastic. It's a flaw, I know. Cerys said: 'We hope that departments will embrace the possibilities for allowing a completely free choice for LT3' and I took her literally (another flaw).



Well, the first year was manic: there was a large group (30+) who had set to reading 19th century novels over the summer, largely guided by the 'what haven't I read yet?' lists. Most of them plumped for madness as a theme, reading Poe, Macbeth, Browning; some decided they'd study their all-time-favourite novel, usually 'Tess', while others were clueless well into December. The first term was taken up with studying narrative styles using Thomas C Foster's 'Understanding Narrative' and extracts from various novels, focussing on first chapters. I'm still using that one – it worked. Asking students to kick off by reviewing their novels was a failure however, as they were too diffuse. Over the years this essay has become an 'analysis of themes in...' which serves as a proto-draft. The reading was actually less of a burden than I had imagined, despite the fact that I hadn't read some of their choices for donkey's years, but my own Book Club choices got a back seat for a couple of months while I ploughed through 16 different works.

Poetry was the sticking-point. Naively I'd thought one could choose a novel first then fit a poet to the theme but they are shy creatures, difficult to pin down – it proved easier the other way round. Until I worked that one out I was begging at CPD events 'Anyone know a good poet for childhood/rebellion/insanity?' and getting 'Wordsworth/Paradise Lost/dunno' every time. And as for that 'You may not study it if it's on the specification somewhere even though you personally may not be studying that element' – Aargh! Blake would have been beautiful...(mutter). I had recourse to the phrase 'stretch and challenge' many times to head off manga-based or chick-



lit requests. ('Jane Eyre' could stay though.) The only one I couldn't stand was 'Parade's End' – if only! – and just after I'd finished it the student left the course! Otherwise the only real problem was chasing slippery candidates – same old.



What kept me going was the enthusiasm of the students: it was and still is delightful to see how many of them jumped at the chance to study their own choice of texts, and the vast majority of that year group handed in their drafts really promptly, perhaps because they could see we were all in the same boat! They even accepted the blue pencil (and the red, and green) with equanimity, including the lad who'd written an essay almost but not quite entirely unlike an LT3 draft – possibly his first novel or theological treatise.

The second term was a matter of drafting and background reading: I took advantage of 'mock season' to hide in Cardiff Humanities Library, looking for and making notes on helpful critical works. I also scoured charity shops for critical texts, especially the old Casebook series (I struck the motherlode in Oxfam books in Aberystwyth a month or so ago and have no intention of getting rid of them, new spec or no). The 'How to Study a...' by Peck and Doyle is beautifully accessible and frequently used here, and 'The Critical Understanding's chapter on approaching an unseen poem is unrivalled in my view; with the resurrection of an unseen paper it will now probably revert to its original purpose.

For the next A-level I would like to offer the same free choice because it has actually worked: students have said how much they relished the chance to work on texts they had a 'stake' in, and colleagues who moderated really loved reading the original and different work, and are convinced that the necessary level of personal study raised the game for many students. I think that the course taught them a lot about essay style, logical argument and university-style research, and many of the more able went far beyond what I could have managed.

Besides, I'm a book-worm.

Speaking Aloud

Tom Boughen from Poetry By Heart explains his organisation's work and ways it might help you in the classroom.

“I’ve seen a whole side of poetry I had never seen before.”

Oliver Sullivan, 2015 Poetry By Heart national finalist

“Taking part has opened my eyes to the structure of poetry, and the way poets convey their feelings and emotions...it’s an amazing thing.”

Sebi Ogunremi, 2015 Poetry By Heart finalist

“You can never forget your poem... when you memorise a poem it’s always with you and you feel proud of yourself.”

Maryan Ishaq, 2015 Poetry By Heart finalist

“It’s opened a world of performing poetry to me...it’s made me want to write poetry, or find another avenue for performing it.”

Caitlin Carr, 2015 Poetry By Heart finalist

Poetry By Heart launched in 2013 and has been growing ever since. It is the poetry recitation competition for English secondary schools, open for Years 10 to 13, and in the past year alone, over 1150 schools and colleges registered, and an estimated 15,200 students had a new experience of poetry recitation or memorisation. Over 200 poems are available in the online anthology, stretching from Beowulf in the year 1000, through the Romantics, to Jacob Sam-La Rose and Andrew Motion in 2014, including additional learning resources like Oxford English Dictionary definitions, recordings from The Poetry Archive and extracts from the Oxford Dictionary of National Biography.



The intention is always for students to engage with poetry and gain a new level of understanding and appreciation. Speaking with passion and clarity is more important than precision. There is an emphasis on reciting by heart, not by rote.

Academically, there is a clear benefit. WJEC's and Eduqas's new exam specs for GCSE and A-Level English Literature include an unseen poetry element. Poetry By Heart's Inspiring Students is a guide booklet developed by teachers to support students with this kind of work.

Following the competition for the 2014-2015 academic year, teachers reported a noticeable increase in active participation in poetry lessons and generally greater enjoyment of poetry lessons. Their students also displayed a greater understanding of poetry and increased

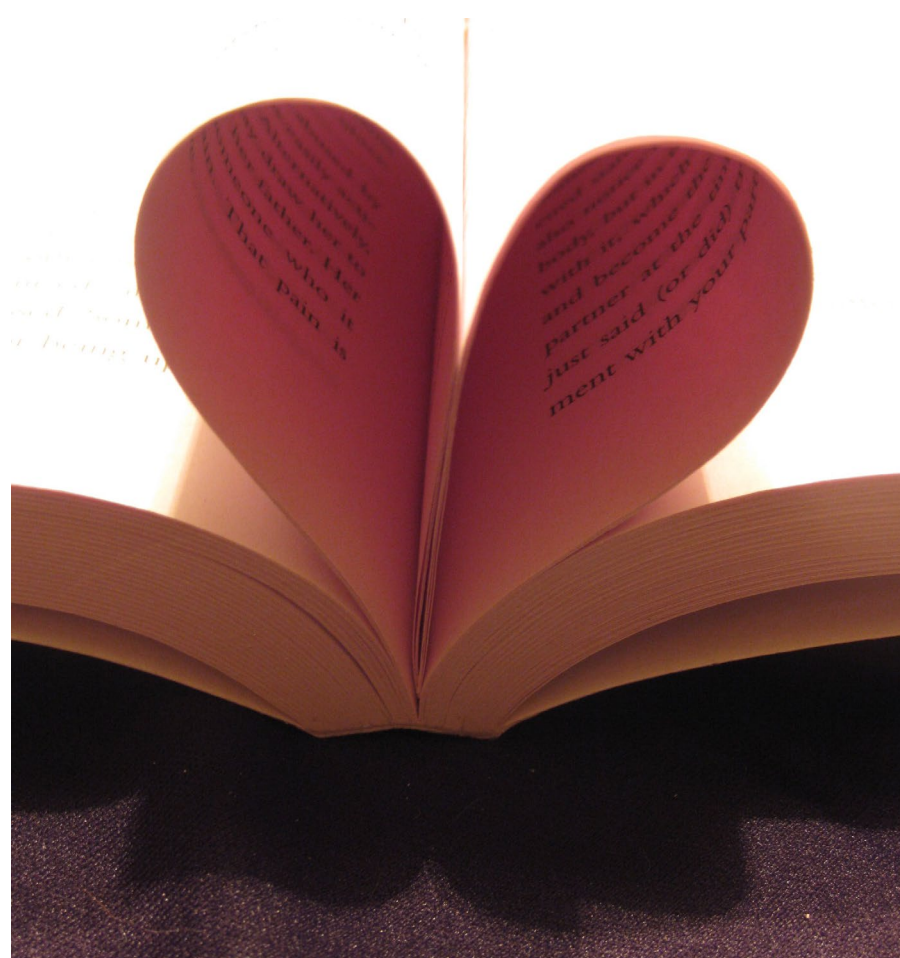
confidence in public speaking, as well as an all-round greater willingness to take on new challenges.

To support this, 22% of teachers and librarians surveyed, cited improved student attainment, while 65% agreed it had a positive impact on their poetry teaching. 70% claimed that the Poetry By Heart online anthology supported independent enquiry by students.

Poetry By Heart is open for registration Key Stages 4 & 5 in English schools and colleges and you can register here: <http://www.poetrybyheart.org.uk/registration-form/> to receive a full set of materials, including an 'Inspiring Students' guide

and full colour promotional posters. There is still plenty of time for a school competition; the second round of the national contest doesn't begin until late January 2016. It only takes 3 students to get involved!

The new Key Stages 1 and 2 resource will also be available soon: <http://www.poetrybyheart.org.uk/primary-registration-form/>



WJEC Eduqas is happy to use this medium to tell teachers about these resources as we believe that they may be interesting and of use to them and their students. However, this should not to be taken to imply any official endorsement by the board.

Stopping by Fred's on a Snowy Morning

Maurice Billingsley



It will remain one of my most treasured memories of tutoring. January had brought snowfall; the sea was slushy with ice crystals, the shingle treacherous, the dog walkers double wrapped against the cold. I was glad my road through the woods had been gritted.

Fred went everywhere on his bike, since his legs could not bear his weight, and he hated the snow. As a fellow cyclist I had some sympathy with that, but his disability led to unpredictable behaviour. If he'd slept badly or was in pain, he might refuse to come downstairs or to do any work.

On this morning, you'll understand, I did not expect much at all. However the coursework for his Entry Level English had to be completed. As I was leaving home I gathered up a worksheet on Robert Frost's *Stopping by Woods on a Snowy Evening*. Since his gypsy Granddad still kept a horse, Fred could feel for the relationship between man and beast.

I had not expected another student. Pat, Fred's elder sister, had given up on school, and for

eighteen months had refused all offers of help to ease her back for her exams. She was very much at a loose end and was unsettled by social services watching the family. Pat was there when I began reading Frost's spell-binding lines. Out of habit I handed her a spare copy of the worksheet.

The magic of the first verse filled the room as we watched the garden fill up with snow. The dismantled bicycles, the broken furniture and the coils of cable waiting to be weighed in at the scrapyards all took on a clean mantle of white. The snow was soon lovely, white and deep (and I was suppressing a worry about getting home, there was always the train.)

We read it through twice before sharing the ideas that came to us.

'He will not see me stopping here'

This line appealed to Fred. His disability disappeared on his bike, as he could drive the pedals without his ankles buckling. He was a quieter cyclist than



me, no squeaks from the chain, all systems lubricated, no bell pinging over the potholes. He enjoyed riding through the woods near his grandparents' home.

'The darkest evening of the year'

"That must be Christmas. He's out on the sledge, taking presents to his family", said Pat.



'He gives his harness bells a shake'

Fred said this was just what a horse would do: "They like to know what's going on." His Granddad's Trojan never wore bells, but in the cavernous back shed hung a jangly old harness from when Fred's Great-Grandfather used to haul the hops home in the autumn time.

'The sweep of easy wind and downy flake'

With the television off, we could hear the gentle snowfall right before us.

'The woods are lovely, dark and deep'

"Now he's thinking of topping himself" said Pat, whose arms were criss-crossed with recent scars. "But he doesn't" I put in, "he has promises to keep, and miles to go before he sleeps." "All those Christmas presents." she replied. "And he owes it to the horse to get him indoors," said Fred, "having to care for the horse saves his life."

We put our thoughts on paper. "Why don't you do the exam as well, Pat?" I suggested.

When I arrived that morning, their mother told me off for riding out in such weather. Not for the last time, I was glad to be mad. Sister and brother both sat the exam and were happy with their marks. Pat beat Fred by one mark in English; he scored one more in Maths.

I did make it home that day, on the last train to struggle through until late in the evening.

DIRECT ACCESS TO SUBJECT SPECIALISTS... FULL STOP.



In line with Welsh Government requirements, we will be providing a full suite of reformed GCSE and A level English qualifications to schools and colleges in Wales for first teaching from 2015.

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- GCSE English Language and English Literature
- AS/A2 level English Language, English Language and Literature and English Literature.

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A level ENGLISH

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Mike Williams
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Important Dates

CPD Events – GCSE English (Centres in England) Eduqas

03 December 2015	Liverpool
04 December 2015	Manchester
07 December 2015	Preston
08 December 2015	Birmingham
09 December 2015	Newcastle
15 December 2015	Norwich
16 December 2015	London

Additional English

12 December	Sample submission deadline
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Entry Level Certificate

16 January	Entry amendment deadline
04 January – 14 March	Controlled Task window for completion

Functional Skills

07 January	Results
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GCSE English (Centres in Wales Only) WJEC

11 December	Written Controlled Assessment samples to moderator
11 December	Speaking and Listening marks to WJEC; Speaking and Listening Outline of Activities form and Sample of Records to Speaking and Listening moderator
18 December	Details of examination texts to WJEC (Literature)

What's On

Theatre

Billy Elliot – The Musical

Book & Lyrics by Lee Hall, Music by Elton John
At Victoria Palace Theatre

For more information visit the [website](#)
From 31 Mar 2005 – Booking to 17 Dec 2016

Cats

Music by Andrew Lloyd Webber, based on T. S. Eliot's Old Possum's Book of Practical Cats
At London Palladium Theatre

For more information visit the [website](#)
From 23 Oct 2015 – Closing on 02 Jan 2016

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 3 September 2015 – The Beaux' Stratagem

From 15 October 2015 – Hamlet

From 19 November 2015 – Of Mice and Men

From 8 December 2015 – Jane Eyre

Royal Shakespeare Company

[Schools' Broadcasts 2015/2016](#)



Theatre

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.

[The Stage](#)

[Venue Cymru](#)

[Sherman Cymru](#)

[Chapter](#)

[New Theatre Cardiff](#)

[Bristol Hippodrome](#)

[Bristol Old Vic](#)



Books

Upcoming this Autumn

December – 200th anniversary of the publication of Jane Austen's *Emma* (1815)

December – 150th anniversary of the birth of Rudyard Kipling

A God in Ruins

– *Kate Atkinson (August 2015)*

Atkinson's new novel, *A God in Ruins*, picks up the story of the Todd family, but arranges it this time around the perspective of sweet-natured, affectionate, beautiful Teddy, Ursula's beloved brother, his mother's golden boy. And what happens in *A God in Ruins* just happens – there are no second chances or different versions. Teddy doesn't ever catch influenza (as indeed he doesn't in most of the timelines in *Life after Life*); he grows up to become a bomber pilot in the Second World War.

Source: [The Guardian](#)

Publisher: Doubleday

ISBN: 978-0385618700

Publish Date: 7 May 2015

No. of Pages: 400 pages

Trigger Mortis

– *Anthony Horowitz (September 2015)*

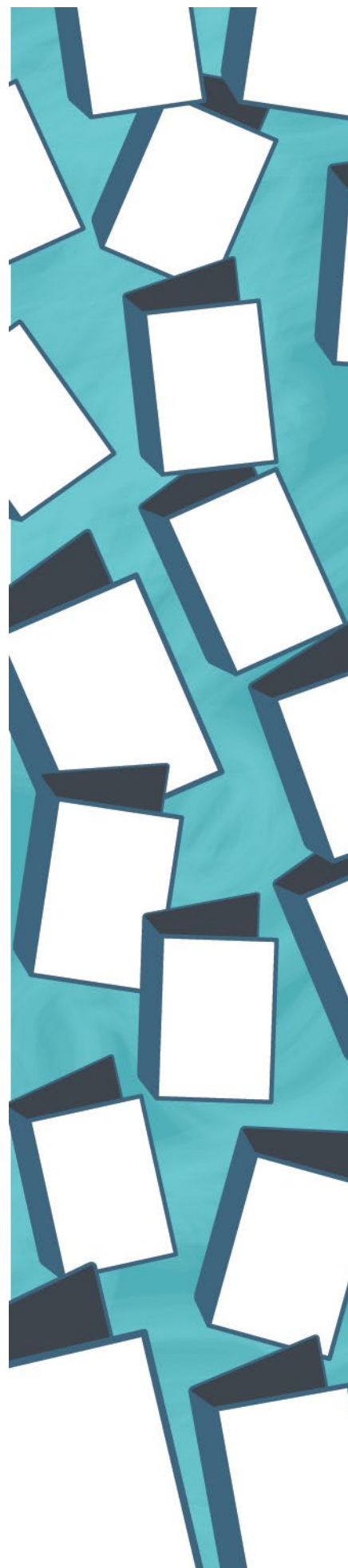
The new James Bond novel.

Publisher: Orion

ISBN: 978-1409159131

Publish Date: 8 September

No. of Pages: 320 pages



Books

The Gap of Time: The Winter's Tale Retold

– *Jeanette Winterson (October 2015)*

Novelist Jeanette Winterson is to write a “cover version” of Shakespeare’s *The Winter’s Tale* as part of a major project to reimagine the Bard’s works for modern readers.

The project - known as *The Hogarth Shakespeare* - will launch in 2016 to mark the 400th anniversary of Shakespeare’s death.

“All of us have talismanic texts that we have carried around and that carry us around,” Winterson said.

“I have worked with *The Winter’s Tale* in many disguises for many years. This is a brilliant opportunity to work with it in its own right. And I love cover versions.” Source: [BBC News](#)

Publisher: Hogarth Shakespeare

ISBN: 978-1781090299

Publish Date: 1 October

No. of Pages: 320 pages

The Poems of TS Eliot

– *edited by Christopher Ricks and Jim McCue (November 2015)*

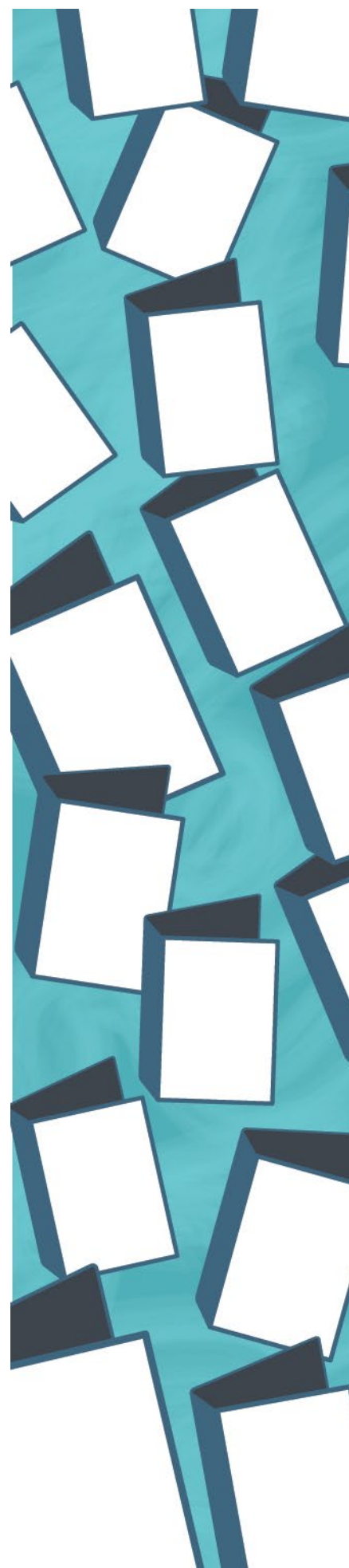
An annotated edition of the complete poetry with commentary and textual history. Source: [The Guardian](#)

Publisher: Faber & Faber; Main edition

ISBN: 978-0571238705

Publish Date: 5 Nov. 2015

No. of Pages: 1200 pages



Books

Apple and Rain

– Sarah Crossan (December 2015)

From acclaimed author Sarah Crossan comes a stunning new novel about family, betrayal, and the ultimate path to healing.

When Apple's mother returns after eleven years of absence, Apple feels almost whole again. In order to heal completely, her mother will have to answer one burning question: Why did she abandon her? But just like the stormy evening when she left, her mother's homecoming is bittersweet.

It's only when Apple meets her younger sister, Rain—someone more lost than she is—that she begins to see things for how they really are, allowing Apple to finally move from a sad ending to a happier beginning.

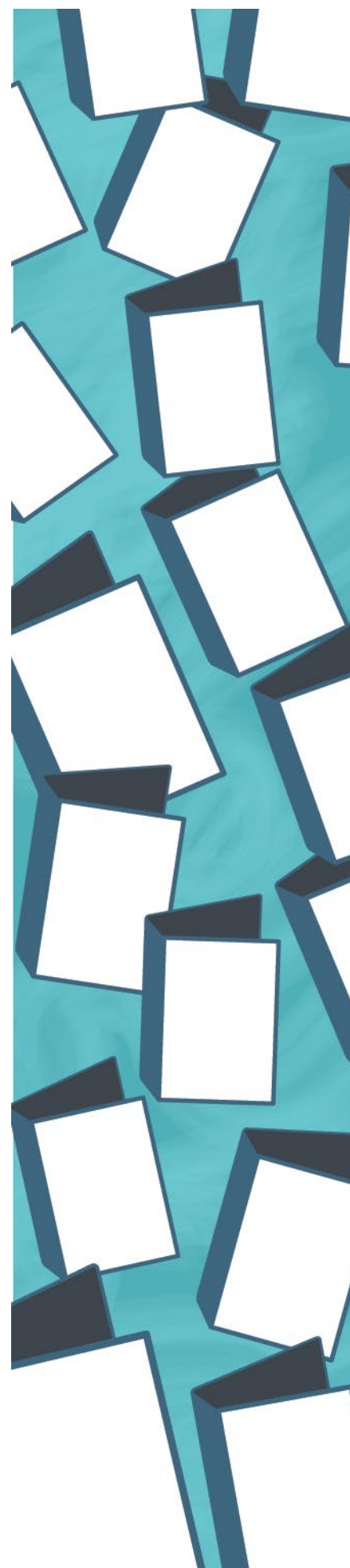
From the author of the acclaimed *The Weight of Water* comes a beautifully-crafted, moving novel that readers will cherish and love. Source: [Amazon](#), [B&N](#), [Goodreads](#)

Publisher: Bloomsbury USA Childrens

ISBN-13: 978-1619636903

Publish Date: 5 December

No. of Pages: 336 pages



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