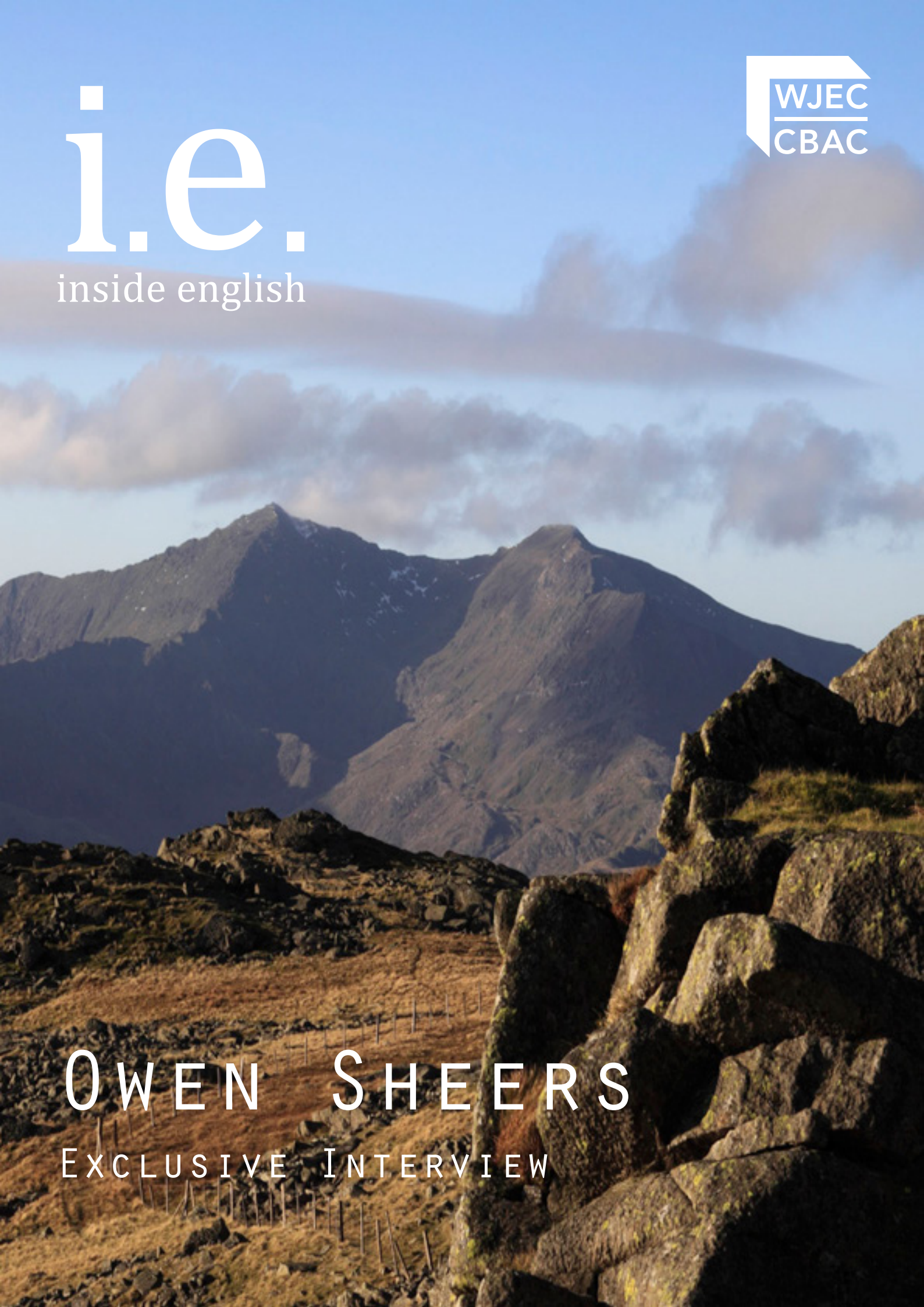
i.e.

inside english

WJEC CBAC



Owen Sheers

Exclusive Interview

EDITOR'S COMMENT

Welcome to the fourth edition of WJEC's *i.e.* magazine, which sees our first anniversary in putting together this publication for teachers of English delivering WJEC qualifications.

i.e. was a successor to English in Wales, a 24-page newsletter, edited and produced at WJEC, distributed bi-annually to all primary and secondary schools in Wales. It provided - through contributions from the classroom - an established network for teachers of English. It was this aim of connecting teachers of English, wherever they were, that prompted us to produce *i.e.* and to use it as a forum to share good practice, practical ideas, information and support for all of WJEC English qualifications.

This birthday edition is a great example of that: we have some examples of active approaches to Literature from Lyndsey Poortman, Head of English at Uffculme School, Devon, that will engage your students; there are some top tips for teachers delivering English qualifications to Entry Level learners; the usual round up of key dates and what's on; and our birthday treat – an interview with poet, novelist, playwright, Owen Sheers. Owen is a featured writer on both the GCSE and A-Level English Literature text lists – and another great reason why we're proud to be Welsh! The 40-minute interview is available for you to view if the article whets your appetite. There are also some useful tips for aspiring writers and some suggestions for how you could use the interview with your students.

As we want to ensure that the contents of *i.e.* are relevant and helpful to English teachers, please do email us your opinions, views or teaching ideas you wish to share.

Have a great term,

Kirsten Wilcock

kirsten.wilcock@wjec.co.uk

Contents

Sheer Magic

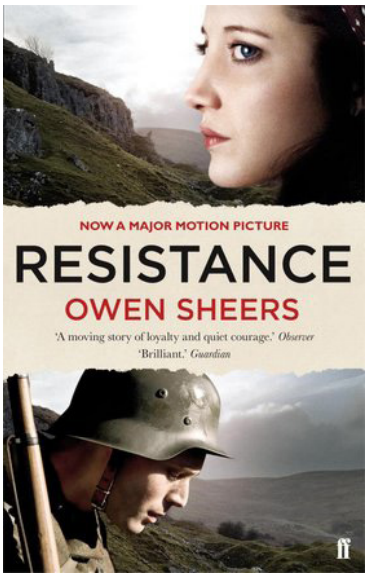
When we were looking for a focus for the fourth edition of *i.e.* we wanted to celebrate not only the magazine's first birthday but also some of the elements of *i.e.*'s predecessor, *English in Wales* and to do that we had to meet one of Wales' best contemporary writers, Owen Sheers.

Sheers' work features on both the WJEC A-Level and GCSE English Literature specifications, in two different genres: *Skirrid Hill*, his second poetry collection, and *Resistance*, his debut novel. At 38, Sheers' work, as firstly a poet, then later as a novelist, scriptwriter, playwright and broadcaster, has brought him acclaim beyond many writers of a similar age who perhaps still struggle in finding their voices in just one of these media.

But Owen has never been lacking a voice, as I remember from our school days together. He was always well-known amongst the 1300 pupils at King Henry VIII School in Abergavenny, but back then it was for his endeavours on the rugby pitch rather than his writing skill. So it was with some trepidation that Ian, the cameraman, and I trekked to London to interview Owen; after all, it was twenty years since I had last seen him – excepting when he was interviewing Bill Clinton when I was in the audience at the Hay Festival about eight years ago. Just cause for trepidation…

Little had changed: a warm welcome, multiple offers of tea and a very swift segue into the state of the current Wales XV; as the first Artist-in-Residence for the Welsh Rugby Union and the subject of his latest book, *Calon*, to be published in February 2013, a keen topic for Owen (and Ian!)

Born in Fiji but returning to Wales when he was two years old, Sheers was brought up in the environment he depicts in *Resistance*, the Black Mountains. He acknowledges that the pool of vocabulary he has as a writer is drawn from the landscape of where he is from; and anyone familiar with the beauty of the area of South Wales where Sheers grew up could not deny this when engaging with the descriptions he puts before the reader.



There is certainly a commonly-held belief that Wales is the land of song and poetic lyricism: male voice choirs, RS Thomas, Richard Burton, Gillian Clarke, The Manic Street Preachers and of course the virtually legendary works – and lives – of Dylan Thomas and Tom Jones. Sheers is very much a realist on this topic: "Poetry has always had a very strong place in Welsh culture … at the same time, I'm always very wary about being rose-tinted about this. It feels as though there is a natural lyricism but perhaps it's because we are especially attuned to the specifics of our own idiolects and dialects. That said I was certainly brought up to feel that poetry occupied a much more natural place in everyday life in Wales." Nobody thought that Owen's dual interests in

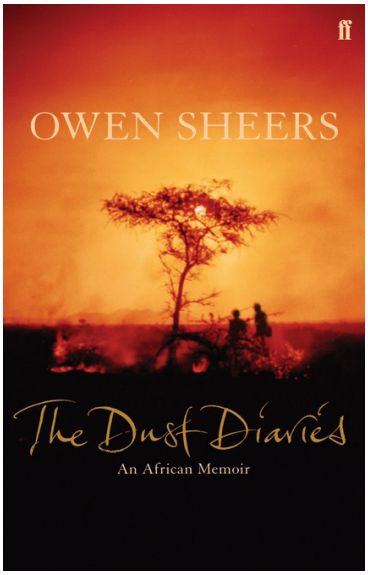
rugby and writing were in any way strange or odd. But there is the wider question of whether this view of poetic Welsh culture is simply nostalgic – or even historic. Sheers raised this in terms of the challenge as to which Welsh poets are read – or even known – by the person on the street. After Dylan Thomas, RS Thomas, Dannie Abse and Gillian Clarke he guessed it might go quiet.

And this seems to be where Sheers' own name could also be added; he is not only well-read (English Literature degree from New College, Oxford) but well read. As a contemporary poet and novelist studied in schools and colleges in England and Wales he finds his Twitter account besieged by canny students wanting to know his intended meaning to any number of his poems. All he will say to them is that very careful, considered thought goes into virtually every word – and, don't trust the poet, trust the poem. Sheers suggests that the dearth of acknowledgement for many of the fantastic contemporary writers we have in all parts of the United Kingdom is a result of the fact that there is not necessarily a fantastic readership. Certainly the inclusion of *Resistance* on the GCSE English Literature text list was designed to challenge young readers to engage with contemporary writers in a way that perhaps they would not with Wordsworth or Dickens.

The phenomenon of students enquiring about his work is one that Sheers is still adapting to: the notion of being studied and analysed rather than simply read and enjoyed. He feels the pressure of responsibility to the students who may be encountering his work as the first significant piece of writing in their journey as readers. He modestly worries, "Is it good enough?" It is telling that, when asked about future ambitions, Sheers cites one: to write one really good poem. Here is a writer clearly not resting on his laurels.

It was *Resistance* that brought Sheers commercial success to match the critical plaudits he had been receiving since he first began writing (the foreword to *The Blue Book* being written by Andrew Motion, who describes Sheers' writing as "sharp, clear and ambitious"). Sheers was central in bringing the translation of the novel to film, acting as scriptwriter, finding a new way to enter the story and characters of the book, something he found obviously exciting given the opportunity "to do some things better." He does state that the making the film did alter his view of his characters and the story, becoming more Albrecht's story than Sarah's: in wanting to save everyone in the

valley, Albrecht destroys it. War seems to have developed as a subconscious theme in Sheers' work, with his play, *The Two Worlds of Charlie F.*, winner of the 2012 Amnesty International Freedom of Expression Award, created with wounded soldiers from the Afghan conflict. Sheers sees the recurrence of war in his work as a consequence of having been a professional writer for a 12 year period in which we have been continuously engaged in one conflict or another: "However old the stories of war are, we're obviously not listening to them."



The world of writing, and reading, is one in which Sheers clearly thrives and quotes Dylan Thomas when discussing whether poetry is inspiration or perspiration: "Art is an accident of craft". This seems to resonate in Sheers' belief that writing is the interconnection between three words: art, craft and graft. "Poetry, and to some elements of narrative or non-fiction writing, concerns the intersection of ideas, rhythms and tones in the mind."

The pairing with Seamus Heaney on the A-Level English Language text list is one Sheers finding highly flattering, citing 'Mid-Term Break' as one of Heaney's poems that gave him goose-bumps as a younger reader and one that demonstrates how far a poet could take a reader in a very short space. However, aside from the focus on rural life, Sheers sees little similarity in their work – something our A-Level students would not necessarily wish to hear! – but acknowledges Heaney as hugely influential for him, and many other contemporary writers; Heaney's representation of parts of Ireland and how they are rendered to the reader instrumental in directing Sheers in finding the rhythms of speech that come from the parts of Wales he writes about.

If there is nothing else from the interview with Sheers to take back to your classrooms, it's this: "My English studies in school were certainly vital to me becoming a writer, simply because I was reading stuff I thought was fantastic… to start me thinking that writing was a craft and that there is something there to be studied and learnt and appreciated." A great mantra for the classroom wall.

View the full 40-minute interview with Owen Sheers here, or the WJEC youtube channel.

Owen's advice for young writers:

- Push beyond your own familiar vocabulary.
- Writers should be readers, critical readers.
- Be hard on yourself – you have to draft.
- Find a voice that is authentic.
- Don't write to please other people.
- Be interesting – and interested.
- See the world in a slightly different way.
- Be a good listener.
- Don't think about it as a career! It's worth so much more than money.

Some ideas for the classroom:

- Compare Sheers' depiction of the Black Mountains in *Resistance* with Bruce Chatwin's descriptions in *On the Black Hill*.
- Select two poems from Sheers and Seamus Heaney that present rural life. How are they similar and how are they different?
- Choose one of Sheers' poems and explore how each word is working in the poem?
- What makes a "really good poem"?
- Using some of Sheers' advice, write a short story about a topic that you are interested in – and can be interesting about.

Active Approaches to GCSE Literature texts

Lyndsey Poortman is Head of English at Uffculme School in Devon. Here she shares some ideas for active approaches to teaching English Literature.

We have been working as a department on active learning and thinking skills strategies. Here are some of our favourite ways to tackle the GCSE novel or play.

Pre-reading activities:

Who, what and when:
Give small groups of pupils a series of image cards from the novel or play which cover the plot and characters. Ask the pupils to sequence the cards into a story and offer some open questions - what do they think happens? Who are these people? What relationships might they have with each other? What is the context of the story? Can you tell from their clothes/background details? Pupils then feedback their ideas – hopefully starting to make links, predictions and show interest in the text. Once their interest has been piqued, begin reading the opening of the text, linking back to earlier ideas.

Theme puzzles:
Have 8 images which represent the themes of a novel/play. For example, for *To Kill a Mockingbird*, 'courage' is represented by the famous photograph of the protester in front of the tank in Tiananmen Square. Have these enlarged and laminated. Cut these into 6 random puzzle pieces. Pupils are given a piece of one of the puzzles. They then have to find the rest of their group by finding the other five puzzle piece holders. The groups then form to brainstorm ideas about what the picture may represent and what it suggests to them. After a few minutes, move pupils round to other theme puzzles – they add their thoughts to previous group's notes and ideas. Feedback their suggestions – continue reading, discussing and noting as these themes become evident.

Collective Memory:
Useful after reading a few chapters, or as a revision starter: prepare an A1/flipchart sized grid with 8 boxes. Each box has name of a character; a key quotation; a key moment, fact or relationship – e.g. Don John/Don Pedro's brother; jealous and bitter; 'A plain dealing villain'. Use different colours for different aspects. Stick the grid outside the classroom space – i.e. in the corridor. Groups of four take it in turns to spend two minutes outside looking at the grid (ensure they don't photograph it with their phones!). The group's collaborative task is to recreate their own identical copy of yours – same details and colours. Groups compete against each other to get the most details correct.

Character Revision:
Allocate a character to each pupil. Ask them to sketch an image which they think best represents their character – high heels for Catherine; whisky for Eric and so on. Then give the groups a series of aspects to discuss and note down on the poster: 6 key scenes for the character; their most important relationships; 6 key quotations; if their character was an animal/texture/weather, etc. what would it be? An acrostic poem of adjectives to describe the character using their name, etc. Display these as revision tools.

Sharing Opinions:
Preparing for essay questions. Take pupils onto tennis court/into gym, etc. Ask pupils to line up on the central line. The line represents opinions from left to right as follows: 'strongly agree/agree/ not sure/disagree/strongly disagree. Ask a series of questions related to character and theme e.g. Curley's wife is totally to blame for her death; Mrs Birling is the most irresponsible; Mrs Johnstone should not have given Edward away; *Never Let Me Go* is a dark and upsetting story; *Heroes* is all about revenge; etc. Pupils move to the line which most describes their view. Throw a ball to a range of pupils to give reasons for their decisions.

Such active approaches to novels and plays have proven popular with the pupils and the department. Pupils are engaged and willing to share ideas. They have the opportunity to fully develop their own perspective on the texts and this, in turn, leads to greater detailed knowledge of characters, events and themes.

Please share with us your approaches to teaching *GCSE English Literature* or *English Language* in the classroom. Email any suggestions to gcseenglish@wjec.co.uk and we will include them in the next edition of *i.e.*

Teaching Entry Level Certificate English: Top Tips

by Carole Waller
teacher in a resource unit at Sharples School in Bolton

- Reward every small step with stickers, certificates, showing work to colleagues and putting written work up on the board.
- Send encouraging comments home to parents, full of praise for anything and everything the student achieves.
- Use photographs, pictures and story boards wherever possible for captions, sequencing activities, etc.
- Display the level descriptors and encourage students to peer mark all work against them with the appropriate entry level.
- Teach the students to locate appropriate sections of reading by matching up symbols.
- Use the same skills over and over again, e.g. write a memo, email and/or formal letter with as many projects as possible and include a speaking/listening/communication task feeding back in an informal and formal situation.
- Take the time to fully understand the assessment criteria for Entry English, Functional Skills and Additional English; with a little adaptation one project can often be used for each of these qualifications.
- Keep assessment pieces short and to the point.
- Above all else, keep the work relevant and interesting; include practical work and trips out as much as possible.
- Allow the students to work through the different entry levels, starting at Entry 1, this builds confidence and gives a real sense of achievement at the end.

‘Wired-in: Inside English at Glamorgan’

by
Alice Entwistle - Principal Lecturer English Literature,
Kevin Mills - Reader in English Literature and
Philip Gross - RAE in English, Course Director on
Masters/PhD increative Writing

It can seem extraordinary to remember, as I gallop from lecturing the third years on Sylvia Plath and Ted Hughes to a first year seminar on John Donne, emailing a student on my blackberry while dodging a huddle of smokers outside the library, that the enormous educational establishment (soon to be the University of South Wales) in which I work began life over 100 years ago as the South Wales and Monmouthshire School of Mines. Its first students studied for a diploma in mining, but the School’s early educational work contributed significantly to improved safety in mines. And though reading poetry might seem a long way from the technology, economics and physical graft of the coal industry, that connection between education and the real world still lies at the heart of what we do. Even in a so-called ‘traditional’ subject like English.

The academics in the Division of English and Modern Languages, now housed in Glamorgan’s Faculty of Business and Society, work to keep the core skills of our subject – thinking with and about words and their usage, our own as well as other people’s, in various languages – at the very heart of the University’s curriculum. The Division has been delivering a portfolio of Awards in English Literature, English Language / TESOL and Creative Writing since the seventies. Imagination and flexibility remain the watchwords of our provision in today’s difficult economic times. Amid the sweeping changes faced by Higher Education in South Wales, and in the Humanities in general, we are committed to teaching English at Glamorgan in the way we always have: responding with creativity and pragmatism to the very real needs of our very real students in a very real world.

Of course that’s easy to say. I guess most academics have encountered the belief of the ‘real world’ that we spend our working lives with our feet on our desks, staring out of the office window, having ideas. We may, in an unguarded moment, sometimes glance at a book. Well I’m glad that nothing could be further from the realities of my job. When they don’t involve breathless tours of our hilly campus overlooking the A470, at the beautiful junction of the Rhondda, Taff and Cynon valleys, the realities of my job usually find me in my office, true. But ten to one I am hunched over my keyboard, dropping bits of lunch on it as I type. At this time of year I am as likely to be writing a summary on an online essay - or a marking report on an MA dissertation - as writing a powerpoint presentation for a lecture, writing emails (most frequently to colleagues, students and prospective students), writing a reference for a student, writing a report summarizing students’ evaluations of a module, writing a new module, or writing a justification for a new module. Writing, writing, writing.

That's ok. I like writing. I like talking too. (You ask my students.) Fortunately. Because if I'm not writing, or reading something that a student has written, and that I therefore need to write on, I'm usually found to be talking to people. Sometimes I see them on their own in my office, about a piece of writing that they are doing, or would like to do, or are thinking about doing. Getting them to talk through ideas they've had, or haven't yet had, or can't see that they've had, or are frightened of having had, is in many ways my favourite part of the job. But I'm just as happy talking to a group of people about the kinds of writing we (mostly) all like reading. If the group is big enough, the timetablers call that lecturing; I tend to do it sitting on a desk, and I don't get interrupted quite as much. The other kind of talking, sitting around a table with a smaller and ideally rather noisier group, we call seminar-discussions. Strictly speaking I should lead that discussion. I happen to like it much better when the students take over the discussion, in fact; I get to listen to them tossing ideas about, arguing, amongst themselves. Generally speaking, though, I'm not fussy. I like talking to people about interesting stuff and on the whole the books which I ask my students to read and think about are full of interesting stuff.

But I imagine that none of that clarifies much about what my colleagues in English Literature and Creative Writing and I actually say and do, day after day, with our students, in and out of our classrooms and offices, or how we think that they might one day put it all to practical use in a working environment. One way to explain the logic behind what I spend my days doing with my students is to say, simply, that it's all about connection. In the kinds of classes we teach, we encourage our students, like us, to look for (and usually write about, sooner or later) ways of connecting ideas with words, our own ideas and words with the ideas and words of other people. It doesn't matter whether they are learning to teach English to users of other languages (TESOL), learning to refine their expression of themselves and their ideas in and through their own (creative) writing, or learning with the literature team about how words and ideas – our own and others' – connect and charge each other in the literary text. I don't want to over-romanticise this. Connecting is crucial to the ways in which we hope to train our students to operate in the so-called 'real' world – with their use of language; with and through words. We think it's one of the central aspects of the process we undertake with our students in their time studying with us. And this might itself reflect on the fact that our prizing of connectedness, and our interest in connections, goes – professionally speaking – far beyond our teaching practice, right across the Division and the three Awards, and across our various kinds of classroom. As Dr Kevin Mills, Reader in English Literature, explains,

> 'Lecturers in our team have long taken particular interest in the ways in which the study of literature relates to other disciplines. Literature, after all, is about everything. There are novels, poems and plays about every aspect of human life: love, death, war, medicine, historical events and people, food, cities, rivers, sport, music, art, travel, crime, astronomy, religion, politics, fashion, mythology, films, the future. You can add pretty much what you like to the list. So the study of literature leads into many fascinating regions of inquiry and helps to connect us with all kinds of people working in all kinds of fields apparently far removed from our own.
>
> Traditionally literary critics have written books which analyze works of literature in great detail. This is still a fundamental part of what we do on the English Literature team, but we are also producing new and different kinds of writing, that blend criticism with creativity and bring literature into dialogue with other forms of expression. Thus the team of writers who make up the majority of tutors at Glamorgan, whether critical or creative, are engaged in projects involving us with scientists, artists, performers, historians, film-makers and web-designers, exploring the relationships between writing and the past, place, performance, visual art and digital media. These are the kinds of developments in which writers and thinkers like us begin to break new ground in literary study.

This excitement about literature's relationship with many diverse subjects is reflected in the content and teaching methods of our modules. In teaching Shakespeare to first-year undergraduates I emphasize the ways in which the plays relate to the real-world as Shakespeare would have experienced it and as we know it today. We think about law and justice and political power; about relationships between young and old and between women and men; about attitudes to ethnic differences and religious beliefs. Students are encouraged to think creatively about the plays and to consider how they would stage them for a contemporary audience. The module I teach to third-year students focuses on myth and the ways in which ancient stories and themes continue to shape modern fiction, cinema and TV drama, and help us to understand our own world. While we contrast mythology with today's science-based understanding of nature and culture, we also encounter myths that are still vital to our lives in the 21st century.'

Philip and Kevin in the field, developing what has since become 'Flow and Frame', an experimental digital poetry-film in HTML format, directed by their collaborator from University of Glamorgan, Wyn Mason. A launch event is being held at Chapter, Cardiff on February 13th from 4-7pm.

If the thousands of students who have passed through our Division in the last 40 years have been left with anything in common, I guess I'd hope that it would be some sense of the groundedness of their learning experiences here in the South Wales valleys. The recognition that the skills which we might use to plan, design and write a defence of God's treatment of Job for a group presentation, or compile a dictionary entry about the question of Shakespeare's homosexuality, are in fact life-skills. They are the same skills which advertising executives use to prepare pitches; that teachers use to research and design exciting and challenging lesson plans; that estate agents use to sell houses, and office managers use to persuade their bosses to invest in a new computer system. We think this is why so many of our students end up in fulltime employment within a year of graduating.

We think that fact – the employability of our students, undergraduates and postgraduates alike – proves how what we do here comes into contact – connects and helps to make sense of, all kinds of other stuff.

None of that means that I like writing all the kinds of things I have to write. And I actively hate the kind of talking which takes up time in meetings. But my job's not so very different from most kinds of jobs in fact. Most occupations involve the need to communicate, clearly and effectively, either in writing or talking, with other people, sooner or later, after all. And that's why we do what we do, here at Glamorgan, in the way that we do it. (And that makes my job a lot of fun, at the end of the day; but I necessarily don't tell my students that . . .)

Focus on:

PHILIP GROSS (www.philipgross.co.uk) lives in Penarth, and is Professor of Creative Writing at Glamorgan University, where he leads the Masters in Writing programme. Philip has worked as a writer in schools for most of his writing life, promoting imaginative writing not just as a craft but

as a thinking skill, a way of seeing the world, with writing workshops and collaboration offering insights into group work and communication. You can get a flavour of Philip's poetry work with children on the Poetry Archive website, where a full CD of his children's work has recently been released.

Philip is a writer of many parts – poet, writer of thought-provoking fiction for young people, science fiction, haiku and schools opera libretti, plays and radio short stories. His poetry up to and including the Whitbread Prize-shortlisted 'The Wasting Game' is collected in *Changes of Address* (2001) since when Bloodaxe have published four more collections. *The Water Table* (2009) won the TS Eliot Prize. *Deep Field*, shortlisted in 2012 for the Wales Book of the Year Award, deals with his father's loss of language from aphasia, and with voice and language itself. A new collection, *Later*, is due in Autumn 2013. He collaborates frequently with the visual arts, dance, music and other art forms. *I Spy Pinhole Eye*, with photographs by Simon Denison (Cinnamon, 2009) was the English-language winner of Wales Book of the Year. He is the author of ten teenage novels - most recently *Going for Stone, The Lastling* and *The Storm Garden*. His children's poetry includes the award-winning *The All-Nite Café* and O*ff Road to Everywhere (*Salt). For a window on the way a poet reads another writer's poem, look at: http://www.writershub.co.uk/poetry-piece.php?pc=1826.

Several other people in this good online series Poets Reading Poems have worked or studied at Glamorgan, and gone on to publish and teach.

Key Dates: Spring 2013

7th March	GCSE English: January Series results published
7th March	GCE English: January Series results published
7th March	Additional English: January Series results published
15th March	GCSE English: Requests for copies of Poetry Collection to use in 2013-2014 to WJEC
22nd March	GCSE English: Written controlled assessment samples to moderator
31st March	GCSE English: Last date for entry amendments without late fees
4th May	Additional English: Sample deadline
5th May	GCSE English Speaking and Listening marks to WJEC; Speaking and Listening 'Outline of Activities' form and sample of records to Speaking and Listening moderator
15th May	GCE English: All marks must be submitted and samples of internal assessment must be received by the moderator
24th May	FS English submission of Speaking and Listening marks online to WJEC

Important Dates

Entry deadlines:

Additional English – 21st February

GCSE English – 21st February

FS English – 21st March

GCE English – 21st March

Examinations:

March:
ELC English: 13th March (a.m.)
ELC English: Controlled task: (7th - 13th March) (deadline 13th March)

May:
FS English Levels 1&2 exam: 7th May (a.m.)
FS Entry Level English Controlled Assessment: 29th April – 24th May
GCE English Language & Literature LL1 / English Literature LT1: 17th May (p.m)
GCSE English Literature Unit 1: 20th May (a.m)
GCSE English Literature Unit 2: 23rd May (p.m)

June:
GCE English Language LG1: 24th May (a.m)
GCE English Language LG4: 3rd June (p.m)
GCSE English / English Language Units 1 & 2: 4th June (a.m)
GCE English Language & Literature LL4 / English Literature LT4: 6th June (p.m)

Useful links for Teachers

http://www.englishandmedia.co.uk/courses/result.php?CourseType=EnglishKS5

WHAT'S ON

THEATRE 

Royal Shakespeare Company

A Winter's Tale
24th January – 23rd February
http://www.rsc.org.uk/whats-on/the-winters-tale/

Hamlet
14th March – 28th September
http://www.rsc.org.uk/whats-on/hamlet/

As You Like It
12th April – 28th September
http://www.rsc.org.uk/whats-on/as-you-like-it/

Titus Andronicus
16th May – 26th October
http://www.rsc.org.uk/whats-on/titus-andronicus/

All's Well That Ends Well
19th July 26th September
http://www.rsc.org.uk/whats-on/alls-well-that-ends-well/

A Winter's Tale/Julius Caesar
On Tour
http://www.rsc.org.uk/whats-on/touring/

London Plays Listings

http://www.londontheatre.co.uk/londontheatre/whatson/drama.htm

USEFUL LINKS

www.thestage.co.uk

www.clwyd-theatre-cymru.co.uk

www.shermancymru.co.uk

www.chapter.org

www.newtheatrecardiff.co.uk

www.bristolhippodrome.org.uk

www.bristololdvic.org.uk

Roman Polanski Season - http://www.bfi.org.uk/

Hitchcock: Alfred Hitchock and the Making of Psycho

Directed By: Sacha Gervasi
Starring: Scarlett Johansson, Jessica Biel, Anthony Hopkins
Released in UK cinemas on Friday, 8th February 2013
Age rating: 12A

Beautiful Creatures

Directed By: Richard LaGravenese
Starring: Viola Davis, Emma Thompson, Alice Englert
Released in UK cinemas on Wednesday, 13th February 2013
Age rating: TBC

Romeo + Juliet

Romeo + Juliet
Directed By: Baz Luhrmann
Starring: Leonardo DiCaprio, Claire Danes, John Leguizamo
Released in UK cinemas on Thursday, 14th February 2013
Age rating: 12A

Side by Side

Directed By: Christopher Kenneally
Starring: James Cameron, David Fincher, David Lynch
Released in UK cinemas on Friday, 15th February 2013
Age rating: 12A

Cloud Atlas

Directed By: Tom Tykwer, Lana Wachowski and Andy Wachowski
Starring: Tom Hanks, Halle Berry, Hugo Weaving
Released in UK cinemas on Friday, 22nd February 2013
Age rating: 15

UK Book Releases

Sylvia Plath Poems

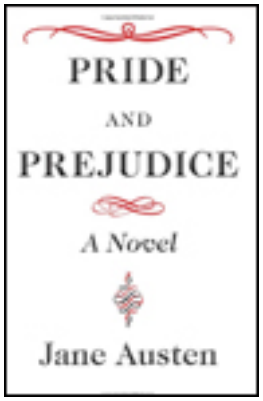
With the Fiftieth anniversary of the death of Sylvia Plath in 1963. Carol Ann Duffy will introduce a new selection of Plath's poetry.

- Edition: Hardback
- Publisher: Faber and Faber
- ISBN: 9780571290437
- Published: 01.11.2012
- No of pages: 160

7th March: World Book Day

Pride and Prejudice

Monday, January 28, 2013 – was the 200th anniversary of the first publication of Jane Austen's *Pride and Prejudice*. This literary classic is now available in a number of special editions to commemorate the book's 200th anniversary. A new biography *The Real Jane Austen: A Life in Small Things* by Paula Byrne has also recently been released.



Pride and Prejudice: 200th Anniversary Edition

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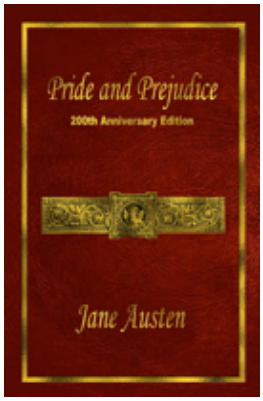

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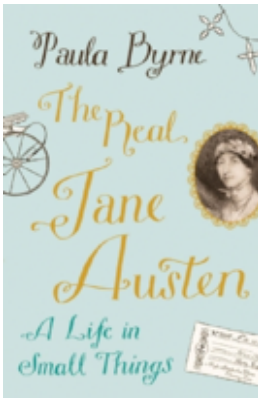

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