

i.e.

inside english



SUMMER ISSUE

EDITOR'S COMMENT

Dear Colleague,

We have received very positive feedback from our first edition of *i.e.* launched in early February, and I hope we have taken on board some of the excellent suggestions you have made to improve this edition and to provide you with a magazine that is interesting and informative.

Many thanks to those of you who took the time to let us know what you thought about the first edition of *i.e.* Many of you wanted *i.e.* in PDF format, you can download this from the Issuu website so that it is easier to share key information with others. Many respondents also requested more articles and teaching tips from teachers, but unfortunately no volunteers; unsurprising at this very busy time for schools and colleges, but if you do have any ideas or experiences you would like to share, and have time to write about 400 words, please do email me. Hence we have resorted to coaxing teaching friends and erstwhile colleagues to compile this edition: although Sally, the GCE Officer, had barely mentioned the words 'English magazine' before Dylan Moore's lively, humorous and, hopefully, inspiring article on LT3 hit her inbox! Many thanks to Dylan, Carole-Jane Jennings and Yvonne Isaac for their time and efforts in contributing.

I had the great pleasure of attending a meeting organised by Cardiff Authority overlooking some of the projects currently underway that address the theme of triple literacy. Amazingly, there are currently over 120 'mother-tongues' spoken in schools in Cardiff, a fact I don't think would be exceptional for many UK cities today. Of course, this brings specific challenges in the teaching of English and ensuring an accessible curriculum for all learners. You will all have your own programmes and initiatives for teaching literacy and English (am I being controversial classing these as two different things??), and WJEC are proud to provide English qualifications that cater for learners of all levels. Hopefully you will find the information in this edition of *i.e.* relevant for the range of learners you teach.

Best wishes for a successful term, and a well-deserved summer break,
Kirsten

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The Welsh Government (www.wales.gov.uk) publication "**Supporting Triple Literacy: Language learning in Key Stage 2 and Key Stage 3**" takes into account developments in Wales including the focus on skills development and the 'Skills framework for 3 to 19-year-olds in Wales'. The guidance shows how connections can be made to support improved literacy in all languages It includes practical ideas for teaching and learning through case studies of good practice and provides a common glossary of language terms.



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Let us know what you think:

<http://www.surveymonkey.com/s/5PMN26S>



ALL CHANGE - PUTTING LEARNERS BACK IN THE MIX. ADDITIONAL ENGLISH – A NEW PATHWAY FOR OUR ENTRY LEVEL LEARNERS.

CAROL-JANE JENNINGS
HEAD OF ENGLISH AND MEDIA AT CEFN HENGOED COMMUNITY
SCHOOL, SWANSEA.

It seems that every which way we turn, teachers of English at every level have had to regroup and plan for change. More recent developments in our curriculum area have come in all sorts of shapes and sizes over the past few years: new curriculum orders, new GCSE specifications, new controlled assessment rulings, unitisation decisions, new accreditation options including Essential Skills Wales Communication and England's Functional Skills accreditation.

Our younger learners have presented colleagues in Wales with their own challenge to ensure Key Stage 2/3 cluster moderation meets verification requirements and as yet I haven't mentioned the changes which impact post 16! And what about 'Entry Level'? Well, it too has had a facelift, and I am really excited about the developments.

Perhaps the biggest change at first glance to the old Entry Level English is Additional English has no exam! Yes I'll say that again – no exam! The newly structured Additional English Entry Level Pathway is 100% school-based assessment.

Secondly, there are far more choices on offer; in total 9 different units can contribute to the certificate <http://www.wjec.co.uk/index.php?subject=198&level=6>. Each unit has a credit value attached to it and can be offered at Entry 2 or Entry 3. In order to achieve a certificate, learners have to accrue 13 credits in total. At first the rules of combination seem complex, but it is really quite straightforward and shouldn't put you off exploring further.

Personally, I love the units on offer. They cover the traditional English components of narrative, poetry and Shakespeare. Another one of the units available in this mix and match style certificate is the, 'Communicating Experiences' unit worth 2 credits. To demonstrate learners have met the assessment objectives, teachers can think outside the box. No longer are learners restrained by the need to communicate by 'talk' – a significant minority use other ways – by signing for example. The learner really is at the centre of this Additional English Pathway exemplified by the removal of the old requirement need to physically record speaking and listening outcomes. I believe this is one of the most sensible developments of the new look Entry Level certificate.

Our year 10 is just about to go on work experience; on their return you can guess what unit we will be doing. I look forward to listening and watching their presentations, particularly to see how they chose to communicate their experience and I know there will be no requirement to press the record button, although obviously for assessment purposes evidence of communication outcomes will have to be recorded in some way – photographic, videoed or teacher witness statements, for example.

On a practical note, because centres will be responsible for verifying how assessment criteria is demonstrated (whether at Entry 2 or Entry 3), it would be a sensible idea to ensure all learner evidence outcomes are clearly identified with the assessment criteria. The 'Communicating Experiences' unit, for example, has the following assessment criteria: AC1.1, AC1.2, and AC1.3; AC2.1, AC2.2, AC2.3 and AC3.1. I am advocating each piece of evidence bears the relevant code visibly on worksheets, Power Points, spider diagrams, etc. If learner evidence is not clearly marked, collating each unit

will be a nightmare, especially if there is a significant time lapse between completion and cashing in the credits for certification.

In my opinion, another exciting unit on offer is the 'Exploring Events and Characters in Audio-Visual Texts'. It carries 3 credits and would be an ideal unit to deliver if you are considering entering any pupils for GCSE the following year. Texts such as the animated Shakespeare series, Baz Luhrmann's *Romeo and Juliet* or the ever popular, *Of Mice and Men* would be perfect to enable learners to demonstrate the assessment criteria in this unit and enable progression to GCSE Language. Likewise, the 'Exploring Poetry' unit (2 credits) is a super opportunity to add to the credit total in Additional English Entry Pathway certificate and a useful foundation unit leading towards GCSE. This is really important if you are in a similar position to the one I find myself in; heading up an English Department and more accountable for exam results than ever before. Being able to plan an Additional English Entry Level course that progresses smoothly into GCSE Language can only be a good thing for all concerned.

What I am most excited by in this new specification is the idea that it is possible to mix media units with discrete English units. Media Studies units form part of the, 'Creative, Media and Performance Studies' Pathway, and can be taught either as Media units, mixed and matched with other Creative and Performance Studies units, or contribute to the credit total of Additional English. The choice includes: 'Exploring Film Genres' (4 credits), 'Exploring Advertising' (3 credits) and, 'Creating a Print Media Product' (4 credits).

This Pathway structure presents a wide range of options; for my students my plan is to work towards achieving a Certificate in Additional English in year 10 and for

those who can cope with the pace a second Certificate in Creative, Media and Performance Studies. In year 11 I hope to enter some pupils for GCSE English Language. The important thing to remember is the Media units named above can be used in both Certificates, and for me that means double the value for my pupils.

After the more traditional units have been covered for Additional English, I'm looking forward to planning adverts with the pupils, in the 'Exploring Advertising' unit. Fortunately the assessment criteria do not expect the pupils to actually make the adverts but I know the planning will engage them. I intend to get the camera out, enjoy the spring sunshine, capture some original shots to use for a new creamy bar of chocolate, create our own logo and name for this tasty morsel! To help research this unit it is always a good idea to do some telly watching, most of it comes by way of the web now. There's a great site www.tellyads.com that contains every advert made – a brilliant resource to support a range of learning.

The 'Creating a Print Media Product' unit may well develop directly from our work on advertising. On the other hand it could be just as successfully approached after pupils have completed the 'Exploring Film Genre' – Media Studies unit or 'Exploring Events and Characters in Audio-Visual Texts', from the Additional English units. Pupils can create their own film poster and in my experience they love horror! I could get the camera out again!

If you haven't yet checked out the new Additional English Pathways, I recommend you do; the possibilities are endless and it's good to see that the learners really are at the heart of the changes!



CAPITAL PUNISHMENT

YVONNE ISAAC IS A TEACHER OF ENGLISH AT ST
CYRES SCHOOL IN PENARTH.

Here follows the tale of how a flippant staffroom comment and a love of weekly fashion glossies made me re-evaluate preparation for GCSE English Language Units 1&2.

Towards the end of last year's exhausting summer term (remember legacy and new specs overlap?), a colleague remarked over a cup of coffee how she was looking for materials to use with her Year 11 in the new academic year to prepare for the GCSE English Language exams that avoided the tired and out-dated: "You know, no foxhunting, no euthanasia, no death penalty..." However the night before I had been relaxing with my fav fash mag after a couple of gruelling hours Year 10 mocks and was hit by an article about the stoning of women in Afghanistan: capital punishment was still very much a focus of the media.

And then, towards the end of July, we bore witness to the horrific massacres in Norway. Suddenly there was a very real context for the discussion of the death penalty. The immediacy of news and events around the world is literally at the fingertips of our students in the twenty-first century, and topics that once only had relevance to a few, now have a global resonance.

I decided I wanted to revisit the much-maligned issue of capital punishment; we have seen how the rise in violent crime against, and perpetrated by, young people has impacted on our psyches and portrayed through our media. Surely my

students would have an opinion, a view, a reaction to such an emotive subject that is relevant to them in a global context?

I wanted to create a scheme of work that would be compelling and interesting, and would produce the kind of reaction I'd felt to the article I had read. I decided to start with visual stimuli that would allow the students to explore their own reactions and I provided them with a series of images that I hoped would draw out gut reactions to the issue of capital punishment. Be warned there are some graphic images that result from an internet search! But with careful selection I assembled pictures that ranged from the evocative to the subtle. There ensued an interesting and honest discussion of the students' reactions to the images (Speaking and Listening assessment anyone?)

As far as texts relating to capital punishment are concerned the internet has it all! Reports, statistics, campaigns, blogs, speeches: the gamut of text types that students would need to explore as preparation for their examinations! I collected different text types so that the features of each could be analysed (audience, purpose and format) and how language was used to convey ideas and opinions.

I've found music works well in getting my students to complete their starter activities in three and a half minutes, and try to use songs that have some connection with the task. I wanted to include a song that conveyed modern attitudes to the topics;

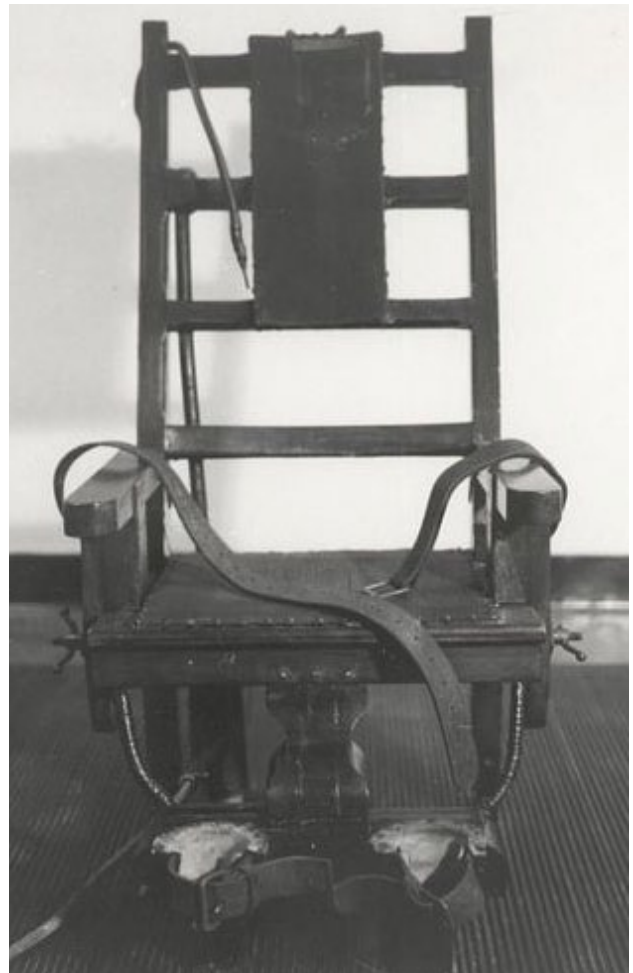
gansta rap seemed too explicit for some but it would have had an impact.

Eventually I settled on *Fulsome Prison Blues* by Johnny Cash, who “shot a man in Reno just to see him die”, and tasked the students with writing a list of arguments for and against the death penalty for this individual. This led nicely into a more discursive essay, where I supplied them with a list of useful connectives: however, although, despite this, conversely, etc.

Following this, we focused on the language used by writers to convey their meaning and how these choices affect the reader. Given the amount of emotive material available on this topic finding appropriate texts for analysis wasn't a problem: finding a more neutral text was more challenging. The Wikipedia definition of capital punishment won out and provided a decent counterpoint, serving to highlight the loaded nature of the language used elsewhere.

Who knew that Danny Glover (yes, he of Lethal Weapon fame) was such an active campaigner on the use of the death penalty in the USA? I discovered a speech he delivered, powerful and articulate, that perfectly exemplified the speechwriter's craft to my students. I'm not a big one for feature-spotting in analysing texts but do believe in teaching students about the tools necessary to write a speech that is effective and affective.

Students found the case of Stanley “Tookie” Williams fascinating: a reformed murderer, Noble Prize nominated, who was put to death by lethal injection in 2005. The reporting of the Norwegian shootings was compelling and current and sparked fierce discussion as to whether there is an argument for case by case judgements using the death penalty to be made. Sadly I fear there may be more frequent examples in the media for this issue to remain current and relevant to students.



I was fortunate to be invited to WJEC to create a series of interactive whiteboard resources to accompany this scheme of work and we had a very productive day exploring how the technology could enhance the students' engagement with this issue. I'm looking forward to using the additional resources in the preparation for the summer exams.

You can access the Capital Punishment scheme of work and interactive whiteboard resources on the Level 1/2 Certificate in English Language page.



'AY, THERE'S THE RUB': APPROACHES TO LT3

DYLAN MOORE IS A WRITER, EDITOR OF LITERARY JOURNAL *THE RACONTEUR* AND TEACHER AT CAERLEON COMPREHENSIVE SCHOOL, NEWPORT. HE HAS MODERATED LT3 AND EXAMINED LT4 FOR WJEC.

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y students always laugh when I say the LT3 coursework unit is a case of 'rubbing two texts up against each other to see what happens'. It may be a crude way to describe my approach to the 'Period and Genre Study', but it *is* true. For me, the beauty of the unit is in its challenge and the fact that, for a tiny investment of a little careful thought, you can reap huge rewards when there begins to be a breakthrough in students' perceptions of their reading. It may even make you think differently too.

Theoretically, the module allows complete freedom; you could let each student choose all of their texts. But even in a modestly sized Year 13 class, the stipulation of two core texts plus a partner could soon have you juggling a small library of books, not all of which you could be expected to read in a single term, let alone have a working knowledge of in order to assist with the student-led investigations. Never in my experience as a teacher or moderator have I seen such a radical approach. Almost always, English teachers are expert at finding interesting and exciting combinations that work within our greatest skill: 'the art of the possible'.

My own approach in the three years since the unit was instituted has been to carefully curate the core texts so as to allow pupils to pick a productive partner independently. But where do you start when you have the entire canon of literature in English to raid? The only major stipulation the board gives is that one of the core texts must be poetry and one must be prose, and each should be from a distinct literary period. I usually start with my own current enthusiasms. Why not? If you've been fired up by a particular author or poet,

LT3 is the perfect platform to pass on your passion. You don't have to take your students to the school pond and make them sit on the grass while you recite Walt Whitman's 'Song of Myself' in its entirety like I did. But you could certainly use the opportunity to break from the Jane of the D'Urbervilles with her *Wuthering Expectations*, which has its place, certainly, but has probably been rubbed to death.

The type of rubbing I'm talking about is the unexpected pairing that makes complete sense once you've thought of it. With Whitman it was Toni Morrison's novel *Jazz*, written in the 1990s but set in the 1920s that dovetailed with the 1855 poetic masterpiece 'Leaves of Grass'. This pairing allowed us to explore the whole sweep of American social and literary history and resulted in students choosing partner texts as diverse as Zora Neale Hurston's *Their Eyes Were Watching God*, Jack London's *The Call of the Wild* and Bret Easton Ellis' *American Psycho*. Obviously, I was there to offer support, but often the very fact that Pupil X had chosen Text Y – having discovered it for him or herself rather than having it recommended – was all the convincing I needed that an investigation was heading in the right direction.

The following year, I decided it was time to return English Literature to England. I'd been rediscovering the Jeremy Irons and Anthony Andrews box set adaptation of *Brideshead Revisited* and looked forward to being able to recommend to students a televisual shortcut that takes longer to consume than the original novel! Juxtaposing Waugh's even-in-Arcadia vision (we had studied Stoppard at AS) with the poetry of John Keats was a particular hit with the girls, once they had discovered the film *Bright Star*. Several young ladies spent most of the term wishing they were Fanny Brawne, while it was all the gentlemen could do to resist bring their teddies to school in homage to Sebastian Flyte.

This year the frivolity has been largely absent. I blame Philip Larkin*, although I do thank the University of Hull's most famous librarian for the most fruitful rubbing together conducted so far. Having decided that James Joyce's *Dubliners* offered a fantastic shortcut to lesson planning (one story per lesson; teach a few yourself, then divide the responsibility among the class), I was struggling to think of a poetry text from a different era that had the right kind of echoes. Joyce seemed to have said everything he wanted to say. Then, just as an experiment, I started dropping 'Larkin bombs' into lessons, interrupting student presentations by reading poems at opportune moments, just to test the resonances I thought I had detected. Larkin made reappraisal of Joyce not only possible but necessary. Rubbing slice-of-life tales of turn-of-the-century Dublin against dry, acerbic, often morbid poems from mid to late twentieth century England had startling results. Both Larkin and Joyce (beginning sentences with 'Both' is something I encourage students to do; if nothing else it traps them into explicitly addressing A03) start with the prosaic and end with a crystallization or epiphany. If you can get your lessons, and the term as a whole, to do the same, you'll be instilling a love of literature for life as well as preparing the ground for a pile of essays you'll positively look forward to reading.

So, let go a little with LT3. Don't have too many fixed ideas. Choose your texts and see where they take you. Go on the journey with your students. If it goes well, it'll remind you why you're doing the job in the first place. And even if it goes a little awry at times, at least you'll put a smile on their faces when you physically rub the core text books against each other to demonstrate the metaphorical sparks you hope to see fly off in all directions.

* Larkin studied for LT3 did not duplicate the set text for LT1, *The Whitsun Weddings*.

USEFUL LINKS FOR NEW TEACHERS

The English Subject Officers – Nancy, Sally and Kirsten – were fortunate to be invited to visit Cardiff Metropolitan University in March to talk about the WJEC suite of English qualifications.

Whilst being a lively, interesting day meeting our teachers of the (very near) future, it was also a good reflection point; the nostalgia of our own early years teaching, but the differences in information now available to teachers with the advent of the internet. Now, teachers delivering courses require an understanding of the core requirements, amplification, key dates, helpful websites and resources. So we've put together a list of links and references that will hopefully guide you if you are a teacher new to English, new to WJEC or just in need of a one-stop directory.

GCE ENGLISH LANGUAGE

English Language Subject Page
E-Spec (English Language)
Teacher Guidance Notes (English Language)
Chief Examiner's Report 2011 (English Language)

GCE ENGLISH LITERATURE

English Literature Subject Page
E-Spec (English Literature)
Set Texts (English Literature)
Teacher Guidance Notes (English Literature)
LT2 Standardising Support (English Literature)
LT3 Standardising Support (English Literature)
Chief Examiner's Report 2011 (English Literature)

GCE ENGLISH LANGUAGE AND LITERATURE

English Lang/Lit Subject Page
E-Spec (English Lang/Lit)
Set Texts (English Lang/Lit)
Teacher Guidance Notes (English Lang/Lit)
Chief Examiner's Report 2011 (English Lang/Lit)

GCSE ENGLISH/ENGLISH LANGUAGE/GCSE ENGLISH LITERATURE

English (and English Language) Subject Page
English Literature Subject Page
Chief Examiner's Report (English/English Language/English Literature)
Sample Assessment Materials (English/English Language)
Teacher Guide

Frequently Asked Questions
Spoken Language Study Guidance
Shakespeare/Poetry Linked Task Guidance

FUNCTIONAL SKILLS – GENERAL

FS English Subject Page
FS Administration Booklet
Specifications

FUNCTIONAL SKILLS ENGLISH – LEVELS 1&2

Teacher guide (FS English L1&2)
Chief Examiner's Report 2011 (FS English L1&2)

FUNCTIONAL SKILLS ENGLISH – ENTRY 1-3

Teacher Guide (FS English E1-3)
Chief Moderator's Report (FS English E1-3)

ADDITIONAL ENGLISH (ENTRY PATHWAYS)

Additional English Subject Page
Unit Specifications
Interactive Whiteboard Resources and Schemes of Work

LEVEL 1/2 CERTIFICATES IN ENGLISH LANGUAGE AND ENGLISH LITERATURE

Specification (English Language)
Specification (English Literature)
Interactive Whiteboard Resources and Schemes of Work

OTHER THINGS...

There are lots more resources available to you via the WJEC secure website. If you don't already have a user account, your examinations officer can create one for you (please contact paul.davies@wjec.co.uk if you should have any issues logging on to the secure website).

From there, you will be able to access past papers and mark schemes free of charge, materials from CPD meetings, as well as teaching resources for specific qualifications.

KEY DATES: APRIL - OCTOBER

April	GCSE Controlled Assessment tasks for 2014 submission available (secure website)
4 May	Submission for EL English coursework
5 May	PRU / FE Centres only: Written Controlled Assessment samples to moderator & Speaking and Listening marks to WJEC: GCSE / English Levels 1&2
5 May	Outline of Activities form and sample of records to moderator GCSE / FS Levels 1&2
8 May	FS English Levels 1&2 Reading & Writing exams
15 May	Estimated grades to WJEC GCSE / English Levels 1&2
15 May	GCE Samples of internal assessment to be received by the moderator
16 May	GCE English Literature LT1 examination
16 May	GCE English Language & Literature LL1 examination
18 May	GCE English Language LG1 examination
22 May	GCSE English Literature Unit 1 examination
24 May	GCSE English Literature Unit 2 examination
25 May	Deadline to send FS Outline of Activities / Sample Records to SLC Moderator
25 May	End of FS E1-3 English controlled assessment window
25 May	Deadline for receipt of FS online marks

29 May	GCSE English / English Language Unit 1&2 examinations
29 May	Level 1 / Level 2 Certificate in English Language Paper 1 examination
31 May	Level 1 / Level 2 Certificate in English Language Paper 2 examination
11 June	GCE English Language LG4 examination
20 June	GCE English Literature LT4 examination
20 June	GCE English Language & Literature LL4 examination
5 July	Results published EL English
16 August	GCE / FS results published
23 August	GCSE / Certificate in English Levels 1&2 results published
20 September	Final date for Enquiries about Results
20 September	Final date for applications for modified papers for Levels 1&2 certificates and Functional Skills November examinations
4 October	Final date for receipt of entries for Levels 1&2 certificates and Functional Skills November examinations

WHAT'S ON

THEATRE



Hamlet

11th June - 1st September 2012
Shakespeare's Globe, London
<http://www.shakespearesglobe.com/theatre>

Hay Fever

Showing now – closing 2nd June 2012
Noel Coward Theatre, London (0844 482 5140)
<http://noel-coward.london-theatre-guide.org.uk/>

Blood Brothers

Phoenix Theatre, London
April – November 2012
<http://www.boxoffice.co.uk/arts-and-theatre-tickets/musicals/blood-brothers-tickets.aspx>

King Lear

Almeida Theatre, London
31st August – 3rd November 2012
<http://www.almeida.co.uk>

A Midsummer Night's Dream

Open Air Theatre, Regent's Park,
London
June – 5th September 2012

Twelfth Night

22nd September – 14th October 2012
Shakespeare's Globe, London
<http://www.shakespearesglobe.com/theatre>

The King's Speech

Wyndham's Theatre, London
April – May 2012
http://www.viagogo.co.uk/London/Wyndhams-Tickets/_V-476?affiliateID=49&pcid=PSGBGOOGENWyndhADED C20CA9-000123

Julius Caesar

Noel Coward Theatre, London
August – October 2012
<http://noel-coward.london-theatre-guide.org.uk/>

Much Ado About Nothing

Noel Coward Theatre, London
August – October 2012
<http://noel-coward.london-theatre-guide.org.uk/>

WORLD SHAKESPEARE FESTIVAL 2012
23RD APRIL - NOVEMBER

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

The Comedy of Errors

Royal Shakespeare Society
16th March – 6th October 2012

The Tempest

Royal Shakespeare Society
30th March – 7th October 2012

Richard III

Swan Theatre
22nd March – 15th September

King John

Swan Theatre
6th April – 15th September 2012

Romeo & Juliet in Baghdad

Swan Theatre
26th April – 5th May 2012



DVD RECENT RELEASES



Birdsong Philip Martin 2012

Great Expectations (BBC Adaptation) Brian Kirk 2011

Coriolanus Ralph Fiennes 2011

Anonymous Roland Emmerich 2011

RECENT PUBLICATIONS



The Gospel of Us - Owen Sheers

Owen Sheers re-imagines his three day dramatisation of the Passion, set in the streets and clubs of Port Talbot. While the town awaits the arrival of the Company Man, a stranger appears in the windswept dunes, singing songs to the sea. This is just the start of three days of unearthly events in Port Talbot that see the Teacher soothe a suicide bomber and the dead rising from the walls of an underpass

Lyrics Alley - Leila Aboulela

Embassytown - China Mieville

Sing You Home - Jodi Picoult

Pure - Andrew Miller

USEFUL LINKS

www.thestage.co.uk

www.literaturewales.org

Literature Wales (Literary Adventures across Wales) April – October 2012

Tours are located across Wales for adults and young people. Full details are available on each individual tour listing, or contact Literature Wales for further information. Telephone 029 2047 2266.

www.clwyd-theatr-cymru.co.uk/

www.shermancymru.co.uk

www.chapter.org

www.newtheatrecardiff.co.uk

www.bristolhippodrome.org.uk

www.bristololdvic.org.uk

www.theatreroyal.org.uk

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

dynamo.dictionary.com – challenges you to test how many words you know. Fun and interactive for you and your learners!

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