

# i.e.

inside english



# Editor's comment

Dear Colleague,

Welcome to the start of a new school year and the ninth issue of *i.e.* magazine.

This issue brings the sad news that Kirsten Wilcock Subject Officer for GCSE English Language and editor of this magazine has moved on to pastures new as an English Adviser. Kirsten was a great asset to WJEC and was the pioneer of this very magazine; she will be greatly missed in the WJEC Languages Domain!

We know that it is often difficult to find resources for teaching, especially with all the recent changes to the English specifications, therefore this jam-packed issue is full of teaching suggestions from teachers just like you, an overview of the wealth of WJEC resources and interesting information for all teachers of English.

Krista Carson introduces us to a teaching technique which has proved extremely successful with her students along with an insightful look at using Kazuo Ishiguro's *Never Let Me Go*. Rebekah Owens makes a case for Charlie Higson's *The Enemy* as a great text which engages students. The Principal Moderator for Speaking and Listening, Jane Hingley, has a look at the status of Speaking and Listening at GCSE, and we also bring you news from the annual NATE conference and a new WJEC survey.

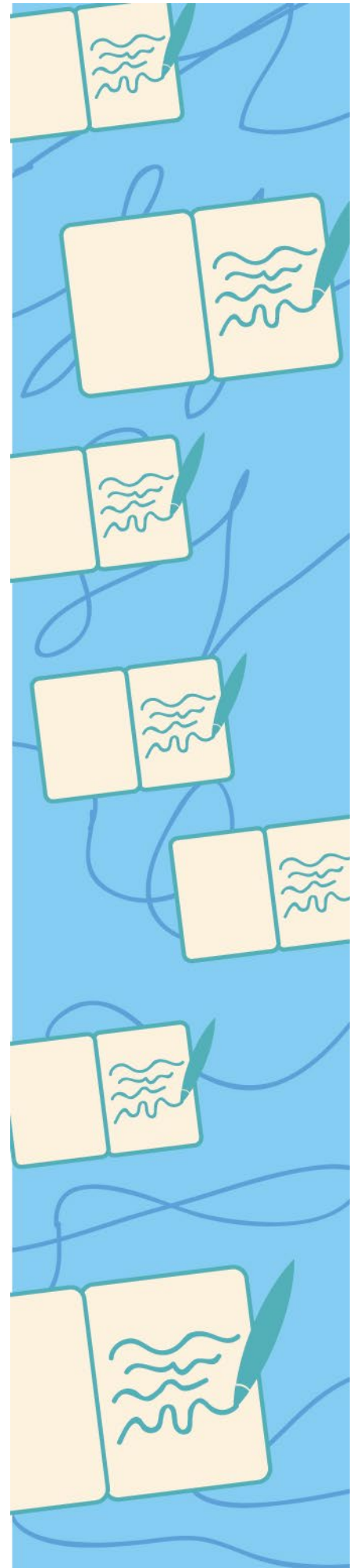
I express many thanks to all who contributed to this issue of *i.e.* magazine.

Don't forget to [let us know](#) if you would like to share any resources or techniques which you have found work well with students, or even if you would like to talk about a topic that interests you.

Good luck to all of you and your students for the year ahead.

Sally Melhuish

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# Tell WJEC about the training you would find useful

## WJEC would like to hear from you!

WJEC is always keen to support teachers in any way it can. We are very pleased therefore that this autumn we are once again able to offer a full programme of continuing professional development. Sessions will be held across England and Wales this autumn reviewing the 2014 assessment – exam, coursework and controlled assessment – and helping you prepare for the coming year.

Alongside this we will again offer the innovative Online Exam Review facility which so many of you found useful last year; there will also be free “preparing to teach” meetings on the new 2015 GCE and GCSE specifications from November to March.

However, we are considering also providing training sessions that, we hope, might be of more general interest. For example, teaching GCE English Language for the first time required many of us to brush up our own grammatical knowledge and we wonder whether it might be possible for WJEC to support teachers in this area.

To gauge possible demand for this and other types of training, we have set up a short survey. We would be very grateful if you could spend a few moments completing this, to help us provide sessions on appropriate topics and in the right format to further enhance the support we offer.

**The survey closes at the end of October.**  
**Take our survey!**



# Dannie Abse and Owen Sheers with WJEC at the NATE conference

Hugh Lester (WJEC)



Eduqas, WJEC's new brand for reformed qualifications in England, was launched in April. A couple of months later, at the end of June, the NATE (National Association for the Teaching of English) conference, sponsored by WJEC, provided an ideal opportunity for us to tell its members about this exciting development. We spent an enjoyable weekend in Bristol letting teachers know about our current English

specifications and our plans for 2015, meeting old friends amongst the large number of subject specialists attending, and making some new ones. It was particularly heartening to see the enthusiasm for the subject shown by the recently qualified teachers we met, and to hear, first-hand, of the high regard in which the English teaching profession holds the subject support offered by WJEC.



For me, the highlight of the weekend though was the Friday afternoon when WJEC hosted a session with two of Wales' leading writers, both of whom have featured in previous issues of *i.e.*: Dannie Abse and Owen Sheers.

Born in Cardiff in 1923, Dannie Abse had an extensive and impressive career, both as a doctor and a writer. His autobiographical novel, *Ash on a Young Man's Sleeve*, provides a fascinating insight into growing up in the city in the years between the wars. He [»](#)

is equally well-known, of course, for his poetry, and at the conference he read a selection from across his sixty year writing career, ranging from poems published in his very first volume in 1948, to some from his most recent collection *Speak, Old Parrot*.

Owen Sheers is also an accomplished poet, novelist and dramatist. Born in 1974, he spent his childhood in Abergavenny, before studying at Oxford and the University of East Anglia. His first collection of poetry, *The Blue Book*,



appeared in 2000. Since then he has written further collections of poetry, a novel, and a number of dramatic pieces, including works based on the lives of two writers of the Second World War, Alun Lewis and Keith Douglas. Owen arrived in Bristol hot-foot from the first night of his First World War play *Mametz*, a site-specific production by the National Theatre of Wales which premiered this summer in woods near Usk. At the conference he read extracts from his recent work, *Pink Mist*, which gives a moving insight into the impact of a more recent conflict, Afghanistan.

After their well-received readings, Dannie and Owen took questions from the floor. There followed an interesting and wide-ranging discussion of a variety of topics including the influences on their work, the importance of reading poetry aloud, their experiences of the genre at school, and the respective poetic merits of the Thomases: RS, Dylan and Edward.

It was a privilege that these two important writers were able to share their work and insights into their craft with us on that sunny afternoon in June. WJEC is hugely grateful to Kirsten Wilcock and Cary Archard for helping it to happen.

Sadly, Dannie Abse died at the end of September. This reading, one of his last public appearances, was testimony to his wit, and humanity, and to his poetic powers, which remained undiminished until the end. We extend our sincere condolences to his family and friends; we hope it will be some consolation to know that his writing will continue to resonate with new generations of students for many, many years to come.

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Highlights from [Dannie Abse and Owen Sheers at the NATE conference](#) are available for you to watch online - and if you missed the interview with Owen Sheers it is in issue 4 on the [i.e. webpage](#). A [video of the interview](#) is also available.



# I'll Speak, You'll Listen

Jane Hingley (*Speaking and Listening Principal Moderator*)

There was a recent Radio 4 programme, *Word of Mouth*, which discussed the teaching of Speaking and Listening in schools and the way it will now be assessed in GCSE English/English Language. It reminded me of the moment I heard the announcement, in late September 2013, that Speaking and Listening was losing its weighting for GCSE English and English Language in England and would be separately reported on the certificate.

In the current climate, communication has changed immeasurably. Use of social network sites and text messaging appears to have overtaken the use of verbal communication at a time when employers bemoan the lack of ability to communicate appropriately among young people. There are many, however, who are able to express their views in a lively, cogent and effective way. These young people often receive help from their family or through involvement with organisations, such as [Debate Mate](#) or [Girlguiding](#), which promote debate, communication and teamwork

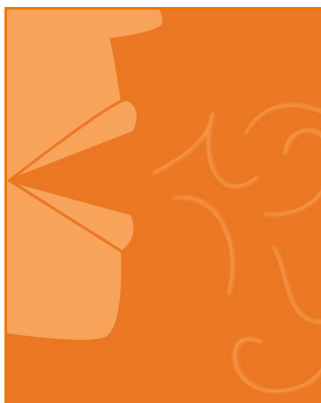


For those without such advantages, teaching the skills which help young people to think about things and express a clear point of view, as well as the ability to listen to the views of others and respond to them appropriately, is essential. In many classrooms, talk is at the heart of lessons, encouraging students to probe texts, develop reasoned arguments and challenge the ideas of others. To do this successfully and therefore to develop students' confidence in expressing ideas to others is fundamental, and it is not something that can be taken for granted.

At present, Speaking and Listening does contribute to the GCSE English Language qualification in both Northern Ireland and Wales and is deemed necessary for the validity of the qualification. As a result of this, the robustness of assessment must be ensured despite the difficulties in assessing what is, in essence, a transient event which teachers are expected to capture, consider and award marks within a normal lesson. Teachers have been doing this for many years, ever since the GCSE courses were introduced in 1986. The current changes in England are harking back to those early days when Speaking and Listening was also reported separately on the certificate and taught enthusiastically as a development from work done in earlier years in school.

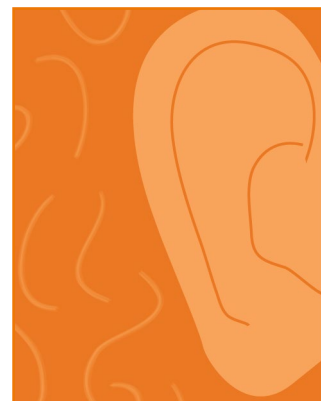






I worry that in the world of performance points the decision to remove the weighting from Speaking and Listening in England will drive teachers, understandably focussed on achieving the best results, to emphasise Reading and Writing with cursory lip-service paid to Speaking and Listening because it 'doesn't count' any more. However discussion in the classroom is an important and productive method of improving the reading and writing skills of students.

In my role as principal moderator for Speaking and Listening I have visited many schools and colleges and these visits have shown me that the vast majority of students enjoy Speaking and Listening tasks and are able to communicate effectively with each other, their teachers and me, as a stranger in their midst. They respond effectively to challenges to their opinions and exhibit that very human quality of reasoning alone, but thinking collectively. These skills should be encouraged and celebrated, so perhaps the message from teachers to students should be, "You speak, I'll listen."



**You speak,  
I'll listen.**

Chris Ledgard for BBC Radio 4 presents a discussion on the teaching of Speaking and Listening in schools and the way it's now assessed in the English GCSE. Can students really be taught to be eloquent speakers, and if so, how?

**Listen to 'Word of Mouth: Speaking, Listening and the English GCSE' on BBC iPlayer Radio.**

# Literature Circles

Krista Carson (Soham Village College)

Over the 6 years of my teaching career, no novel has stirred as many hearts and minds, students and staff alike, as Kazuo Ishiguro's *Never Let Me Go*. It is the only novel I have ever had students thank me for teaching. Similarly, past students will often return to visit, recalling how our study of the novel set them up for sixth form and beyond. My greatest set of GCSE results came from a group that studied *Never Let Me Go*, because the characters, the plot and the themes are so engaging and memorable. As such, when colleagues ask me if they should consider the novel for their own GCSE groups my response is always a resounding 'YES!'

The novel itself is set in a dystopian world not that different from our own, where 'carers' and 'donors' are grown and harvested for their body parts; poignantly, the novel calls into question what it means to be human, which lends itself to a wealth of conversation and discussion. It is the topic itself, which is somehow relatable to young readers, that makes it such a successful text to teach.



My approach to teaching the novel, which has since been implemented in my school for various novels, is to use what is called Literature Circles. The concept of the Literature Circle came about when a colleague from a local sixth form college visited our school; one thing she criticised secondary schools for was the lack of independent learning which took place. In her opinion, students often turned up in Year 12 expecting to be given time to read and work with the novel in class. I immediately recalled the Literature Circle idea from my teacher training, and decided to give it a go. As a department, we have found that, especially with higher ability students, it works wonderfully.

Using Literature Circles as a way to delve into a novel, the students do all of the reading at home, whilst in the classroom they work in groups to divide roles between them and complete a different set of tasks which correspond with each section of the novel. The tasks we use vary in design and difficulty and roles include:

- Discussion Director
- Summariser
- Vocabulary Reporter
- Passage Master
- Artistic Flair



The novel itself is then divided into six sections, with due dates for each section; dividing *Never Let Me Go* is particularly easy because it is set in three distinct parts. Therefore, for each Literature Circle discussion, students are expected to come with the assigned readings done as well as a specific task to share with their group.

It might sound daunting to let go of control in this way, and you may well find that the first Literature Circle session has a few 'stragglers' who conveniently forget to pull their own weight, but if your groups are anything like mine, they'll quickly be made to feel guilty by the other members of their group and will soon pull up their socks. That being said, having sanctions in place for those who don't complete the tasks is a must!



Splitting the novel up into six sections also makes the teaching of the text much more manageable. I have found that setting a Literature Circle session at the start of each week allows students plenty of time to read the section and complete their task. The remainder of lessons for that week can then be spent going over the key developments in characterisation, plot and themes, building towards more exam-style questioning and skills. Personally, I find that using key passages selected by the students works really well; this cuts down on planning too, as the students have done the work for you!

Having students conduct the reading on their own, then sharing their ideas in small groups, allows students to interpret the novel independently before sharing these ideas with their peers, allowing them to develop their own opinions and engage with other ideas in a collaborative way. The subsequent discussions that we have as a class are much richer for it.

Overall, I cannot praise Ishiguro's novel enough; it is interesting, thought-provoking, and allows for some of the most intelligent discussions I have ever had as a teacher. Teaching the novel using Literature Circles has been very rewarding as well, for both myself and the students. Not only do they get to build on their independent study skills, they also learn how to develop their ideas through discussion with others and engage with the text in a way that they wouldn't be able to do otherwise. The variety of the tasks allows students to work with the text in a way they probably haven't done in years; they learn to see things in different ways, especially when it comes time to produce the artistic flair!

If you are thinking about teaching *Never Let Me Go*, do it. You won't regret it, and neither will your students.

Literature Circles can be used with thousands of different books and developing a variety of Literature Circle activity folders can be overwhelming unless the teacher has a bank of generic writing ideas that will work with a wide range of novels.



# Literature Circles – Writing Activities

Here is a bank of writing activities that will work for many literature circles to get you started:

## 1. Daily Journal Sheets

Chart the progress and critical thinking of the small group and its members. All groups complete these with every book. (See attached "role" sheets)

## 2. Mandalas

After students read a story, chapter, poem, or novel, ask them to draw a picture that represents the images and feelings and characters of what they just read on a circular piece of paper. Do this before discussion. Often times, this activity will help students to crystallize their thoughts on a piece. After drawing, ask them to write just one sentence explaining the drawing. After small group sharing of the drawings, ask them to write 7 sentences explaining the story and its significance. Fran Claggett's book *Drawing Your Own Conclusions*, explains this strategy in great detail. This is a first step of that strategy.

## 3. Pair/Share Journals

To keep variety in the classroom, I sometimes ask students in one literature circle to share their journals with another literature circle in the class. This allows the different groups to compare and comment on each other's findings and discussions. It also allows me, as the teacher, from occasionally NOT having to read each and every student's journal. I am able to collect any comment on them a few times less a quarter.

## 4. Occasional Thought Letters

This writing is longer than a journal entry (which often take about 15 minutes to write) yet shorter and simpler than a formal essay. It takes about an hour to write and could be 1 page typed single-spaced. The student is able to write about an entire week's work in the literature circle or class and reflect on the "whole" of the week. I ask students to explain the most significant, problematic, exhilarating points we discussed or strategies we tried.

## 5. Dialectical Journal

Students write one or two significant quotes on the left hand side of their journal page. On the right hand side, the students then remark or comment or explain or question the quotes. This allows the students to grapple with the meaning of the passages.

## 6. Found Poetry

I ask the students to find a passage in the novel and to compose a "found poem" using the passage's exact words. Sometimes I offer a group of passages for the students to choose from.



## 7. Journals with Secondary Character Perspective

I often ask literature circles to write a journal entry from a secondary character's perspective 2 or 3 times during the course of their reading and then to share their entries with group members.

## 8. Journal Headlines

Write a headline for a particular section of the book.

## 9. Letter-Writing between Two Characters

Students can write imaginary letters between two characters. This works well if different literature circles are working on the same novel. Each group writes a letter for a particular character and sends it to the "character" in another literature circle.

## 10. Editorials

Students can write an editorial on an issue that a book introduces or write an editorial from the perspective of a character keeping the novel's setting and the character's knowledge in mind.

## 11. Life-Lines Project

Students collect quotations from each book/poem/play/short story they read all year long in their journals. At the end of the semester and at the year, they look over the list of quotes and decide why this group of quotations is significant. (Formal essay assignment).

## 12. Yearbook Snapshots of Characters

Students assemble "yearbook snapshots" of various characters in a novel. They must decide on the following:

- Nickname
- Activities/clubs/sports (and what years they participated)
- A quote that the character would choose which shows something about them and what is important to them.
- Favourite music/hobbies (must be consistent with setting)
- Book that has had greatest impact on this character
- Voted "most likely to..." by their class
- Character's plan after high school

Students must then find or draw a picture of their conception of the character (magazines offer help and so do computer clip art programs). They mount the picture on white paper with the information underneath.



**13.****Alphabet Scheme**

Divide up the letters of the alphabet between your group members. For each of the letters, choose something from the book that starts with that letter. This can be a person, place, or thing. Then, write a brief explanation as to what the significance of this person, place, or thing was to the story. Put only one letter per page, but make them two-sided pages so it will read like a book. Add drawings/artwork on each page, or find passages from the book to quote and attach. Type these. Make a cover for the book and bind it together.

**14.****CD Cover**

Using an actual CD clear plastic cover, please design a cover of a CD for your novel. On the inside of the CD case, write a list of songs which will "tell the story" of your novel. This song listing should fit inside the plastic case. Please add another sheet (or sheets) which explain why these particular songs reflect the themes, settings, events, and characters of the novel. You may also add the lyrics to each song.

**15.****"To Do" List for a Character**

I have had some success asking my student's to create "to do" lists for the characters in the story, usually as a review at the end of a section. The list should contain three or four items, going from general to fairly specific, until the last item makes it clear – for those who read – who wrote the list. For example:

**List 1**

- Buy dog food
- Look for new way home from school
- Buy red shoe polish
- Check on tornado insurance for Auntie Em

**List 2**

- Buy pipe tobacco
- Tune violin
- Make appointment with Dr Watson



# 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](mailto: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](mailto: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](#).**

# Parenthood and Leadership in Charlie Higson's *The Enemy*

Rebekah Owens

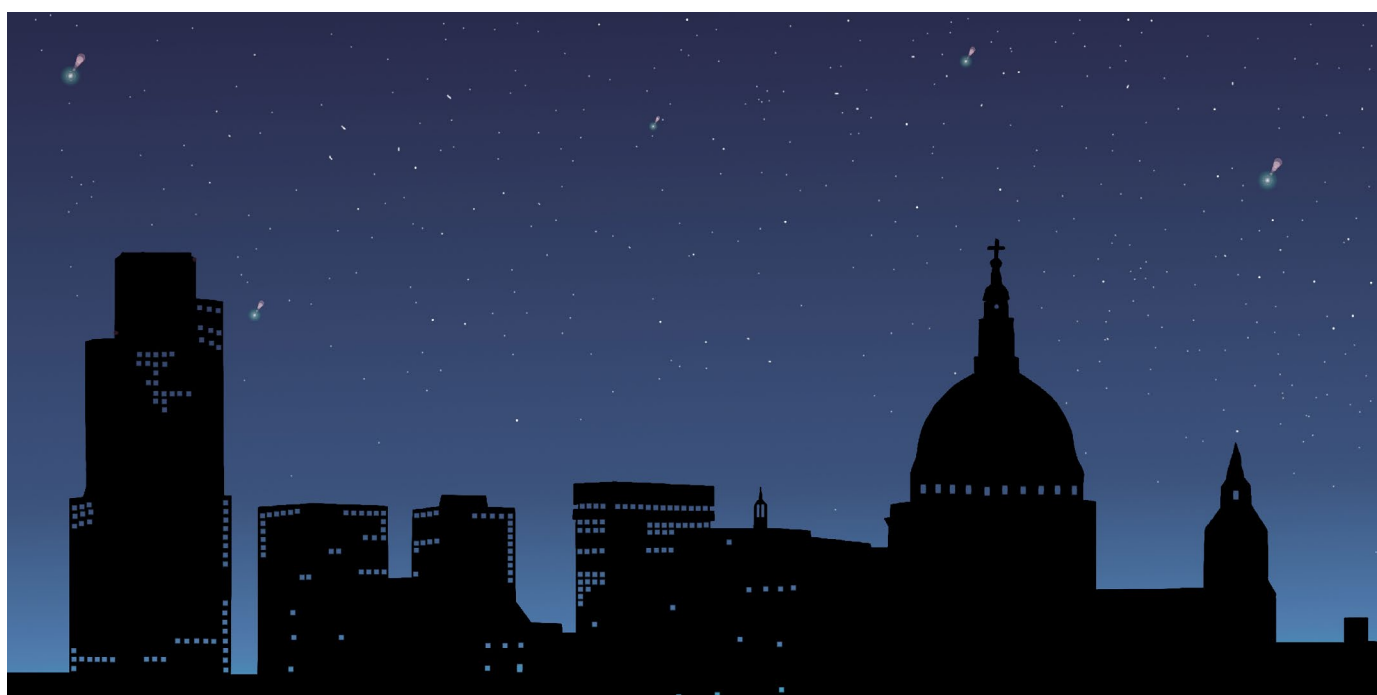
Anyone who has ever taught English Literature will know the challenges involved. However, one way of inspiring students has always been to tackle a contemporary novel, one you know to be popular with the class. From being able to engage with a text emotionally, students can be drawn into refining an intellectual approach, to hone the necessary skills of literary analysis. The theme of parenthood is present in the language and structure of Charlie Higson's zombie horror novel *The Enemy*. As an emotive issue for many students, I have found this novel work particularly well.

Parenthood is important in Charlie Higson's 2009 horror novel, *The Enemy*. In their bleakest moments, key characters recall happy times spent with parents. Small Sam and Rhiannon, chained in a defunct underground train carriage, talk about time spent with their families on Saturday nights, with pizza, Indian takeaways and DVD boxsets. Callum, lonely and unhappy in the Waitrose store, remembers the times spent with his mother listening to amma ia, how

his mum would sit on the sofa and put her arms round him'. Arran, as he lies dying from the wound inflicted by an arrow, is comforted by the memory of his mother, 'cradling him in her arms'.

Arran's recollection of his mother illustrates how the horror in the novel comes from the grotesque inversion of this remembered parenthood. Before the novel begins, all adults like Arran's mother have been struck down with a mysterious illness. Its origin is unknown, but its effects are devastating. Those adults that are still alive are riddled with the illness, graphically depicted in the novel through descriptions of pustule-ridden limbs and faces. They are not strictly 'zombies', the living dead, but are described as decaying or rotting.

The horror comes, not just from lurid descriptions of the physical effects of the illness, but from the reminder that many of the surviving adults were once parents. They are referred to as



'fathers' and 'mothers', particularly in this first novel. The true terror of the story comes from the fact that these parents are no longer the loving providers of comfort, but are now *The Enemy* whose arms are 'held wide like a scorpion's claws' in a travesty of a loving embrace.

The novel describes how the surviving children cope with such horror. They do so by becoming substitute parents. This is the case with the Holloway Crew. These are survivors who have lived in the local branch of Waitrose, subsisting for a year on the contents within and scavenging the surrounding area. That they have survived in this way is because the leaders, Arran and Maxie, are substitute parents. The reader is encouraged to see them this way: the 'little kids' under their care are described as 'a flock of chicks'. They see themselves in a parental role. Maxie, at one point, thinks she sounds 'like a tired and fed-up parent'. Arran thinks of himself as 'like a dad getting his kids getting ready to go on holiday'.



Arran has also realised that there was more to parenting than fussing about and getting people organised. Parents, he realises, did not just supply food, shelter and computer games. They were also the protectors: 'They worried about things for us, and they did difficult things for us... we used to laugh at them and call them boring and pointless, but

they protected us, they made the world safe for us'.

It is this realisation of the role of parenting that gives the Waitrose survivors the insights into leadership that help them survive. When Arran dies, Ollie tells Maxie that she is now in charge and must be the one who worries on behalf of the others, who has to do the 'difficult things', just like the parents used to. Ollie's role is to remind Maxie of her responsibilities as substitute parent and leader. As the Waitrose and Morrisons crews set out to Buckingham Palace and are attacked in Regent's Park, Ollie explains to Maxie that she must give up anyone missing from the group as dead. When she protests that they should go and search for them, Ollie tells her that it would not be feasible, it would be too risky. More importantly, he tells her that she has to make the difficult decision to move on for everyone else: the others 'would all rather get out of here and put the park behind them ... they'd rather not take any more risks. And as the leader you can make that decision for them.'

Because of these insights, that leadership involves shouldering responsibilities, the crew are able to recognise when leadership is false. When they arrive at Buckingham Palace, they are able to see early on that what is happening amongst the leadership there is, essentially, poor parenting. Higson makes it clear that, unlike the crew, the survivors who take the lead at Buckingham Palace do not have fond memories of nurturing parents. They freely admit that their mothers and fathers did not play a large part in their lives. Franny even says that she never really knew her parents – 'I'd been at boarding school so I hadn't seen that much of them lately'.

Like many others at Buckingham Palace, Franny is used to having her life at boarding school run for her by professionals with only a detached interest in her welfare. The result of this is that the leaders at Buckingham Palace, particularly David King,





who went to public school, do not associate their leadership with protection. Instead, they link it with power, with being in charge and telling someone what to do. This is shown in the novel by their attempts to recreate an environment that is familiar to them from their schooling: that of a world of substitute parents. David's preservation of the last of the Royal family, a monstrous monarchy of desiccated, barely human corpses, symbolises his attachment to a form of leadership based on his own upbringing: a reliance on disinterested authority figures, not close familial nurturing. It can also be seen in the reiteration of the number of authority figures he appoints – the soldiers, the guards, the chief nurse, the offer to make Blue a general.

That such appointments are essentially an extension of the authority figures King remembers, those whose interest in their charges was conditional on the implementation and obedience of rules, rather than in fostering an environment of nurture and care, is seen in Franny. She has been made Head Gardener. However, like the other chieftains in the Palace, she is not truly interested in protecting or caring for the survivors. She is appalled that Just John and his group at St James's Park dig up all the planting – 'We had amazing stuff planted there, they just ripped it all up' – when she should be far more concerned by their obvious destitution, as seen through the eyes of Maxie. The latter does not lament the loss of Franny's plants, but the living conditions in St James's Park, seeing them as 'miserable'.

The fact that such living conditions are ignored and not alleviated, leading instead to a fight between David's team at Buckingham Palace and the inhabitants of St James's Park, highlights how David's leadership is not based upon protection, but the exercise of power. David is now imitating the worst kind of grown up: the type that knows what is best for you, and so wants you to do what you are told without question.

More importantly, the type that curtails your freedom to enforce this. The reader is alerted to this when he patronisingly refuses to listen to Maxie's arguments for leaving. When he tries to stop her and Blue from leaving by literally banishing them to a bedroom, David finally confirms what an ineffectual parent, and therefore leader, he is.

David's quest for power, and his abuse of it, is subliminally equated in the novel with more than just bad parenting. It is dangerously akin to the state of mind of the diseased adults. In *The Enemy*, Higson lays the groundwork for the next novel in the series, *The Dead*. Throughout the first novel, a creature in a St George T-shirt is seen intermittently. This is revealed in the second novel to be a father who is struck down by the mysterious illness. In *The Dead*, we are given insights into his diseased and contorted thinking processes. He is no longer a parent who sees children as in need of protection; but as an enemy to be conquered and killed. The crude ability of this once loving, protective father to organise others and act upon this inhuman urge is the primeval, visceral parallel of the treacherous ambitions of David King.



All quotations and page numbers are from *THE ENEMY* by Charlie Higson (Puffin, 2009). Copyright © Charlie Higson, 2009. Reproduced by permission of Penguin Books, Ltd.



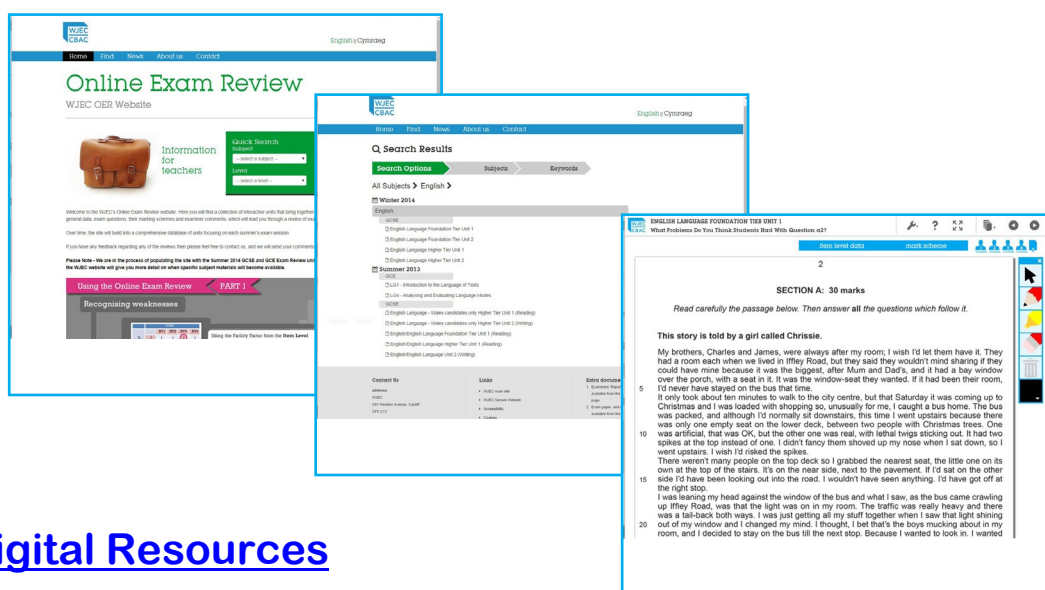
# Resources

WJEC has a wealth of English resources available. All our English qualifications have Specimen Exam Materials, Past Papers, Schemes of Work, Teacher Guidance and much more on both our [open website](#) and [secure website](#).

WJEC have also recently created two separate websites dedicated to providing teachers with high quality resources:

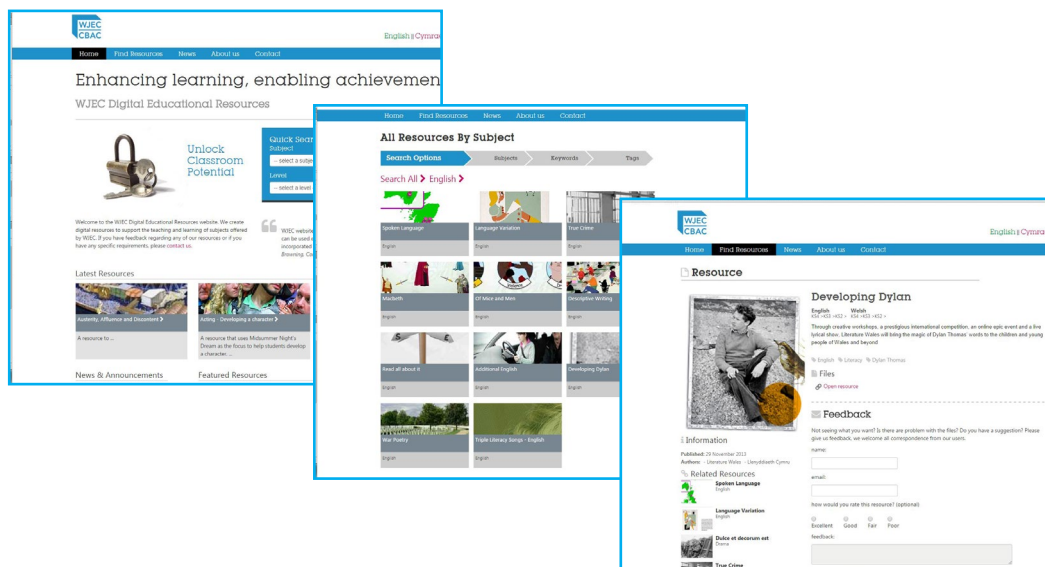
## [Online Exam Review](#)

Our free Online Exam Review allows teachers to analyse item level data, critically assess sample question papers and receive examiner feedback.



## [WJEC Digital Resources](#)

Free digital resources to support the teacher and learning of a broad range of subjects and levels.



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# Key Dates: Autumn 2014

## CPD Dates - WALES

### Additional English and Entry Level Certificate

9 October	Cardiff
20 October	Llandudno

### GCE English Language Current Specification

7 October	Cardiff
16 October	Llandudno

### GCE English Literature Current Specification

6 October	Llandudno
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### GCE English Language and Literature Current Specification

2 October	Cardiff
15 October	Llandudno

### GCE English New Specification

14 January	Treforest
15 January	Llandudno
28 January	Camarthen

### GCSE English Language and English Literature Current Specification

1 October	Cardiff
2 October	Llanelli
7 October	Llandudno
8 October	Llandrindod Wells
15 October	Treforest





# 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](http://eduqas.co.uk)

IF YOU HAVE ANY QUESTIONS ABOUT QUALIFICATION REFORM, MAKE YOURSELF A CUPPA AND GIVE ONE OF OUR SUBJECT SPECIALISTS A CALL:

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# CPD Dates - OUT OF WALES

Key Dates: Autumn 2014

## Eduqas GCE English - teaching from 2015

7 January	London
8 January	Norwich
9 January	Birmingham
12 January	Exeter
13 January	Bristol
20 January	Manchester
21 January	York

## Eduqas GCSE English Language and Literature - teaching from 2015

19 November	Birmingham
20 November	London
25 November	Preston
26 November	Manchester
28 November	Bristol
13 January	Preston
14 January	Liverpool
19 January	Bristol
21 January	Loughborough
22 January	Birmingham
28 January	Newcastle
29 January	Leeds

## Additional English and Entry Level Certificate

13 October	Manchester
15 October	London

## Functional Skills English Entry Level

1 October	London
16 October	Manchester

## Functional Skills English Levels 1 & 2

2 October	Manchester
7 October	London
14 October	Bristol

## Level 1 / Level 2 Certificate in English Language

2 October	Manchester
7 October	London
14 October	Bristol



## GCSE English Language and English Literature Current Specification

10 October	London
16 October	Bristol
17 October	Plymouth
20 October	Norwich
21 October	Newcastle
22 October	Leeds
28 October	Loughborough
4 November	Preston
5 November	Preston
6 November	Liverpool
11 November	Sheffield
12 November	Manchester
13 November	London
19 November	Birmingham

## GCE English Language Current Specification

8 October	Exeter
14 October	London
15 October	Manchester
17 October	Birmingham

## GCE English Literature Current Specification

1 October	London
7 October	Manchester
16 October	Birmingham

## GCE English Language and Literature

3 October	London
14 October	Manchester





# IMPORTANT DATES

## Additional English

1 October	Entry deadline
30 November	Entry amendment deadline
12 December	Sample submission deadline

## Entry Level Certificate

21 November	Entry deadline
16 January	Entry amendment deadline
6 January – 19 March	Controlled Task window for completion

## Functional Skills

4 October	Entry deadline
19 October	Entry amendment deadline
3 – 28 November	Entry Level Controlled Task window for completion
6 November	Level 1 & 2 examination
28 November	Mark submission deadline
28 November	Level 1 & 2 E3 form submission deadline
8 January	Results

## GCE

20 September	Deadline applications for Enquiries about Results
4 October	Deadline for request of original scripts



## GCSE English Language And English Literature In Wales

10 October	Preliminary entries to WJEC
21 October	Entry Deadline
26 November	Entry amendment deadline
12 December	Written Controlled Assessment samples to moderator
12 December	Speaking and Listening marks to WJEC; Speaking and Listening Outline of Activities form and Sample of Records to Speaking and Listening Moderator
19 December	Details of examination texts to WJEC (Literature)
8 January (am)	English Literature Unit 1 examination
12 January (am)	English Language Unit 1 examination
15 January (am)	English Language Unit 2 examination

## GCSE English / English Language (November Series)

4 October	Entry deadline
19 October	Entry amendment deadline
4 November (am)	Unit 1 and Unit 2 examinations
5 November	Speaking and Listening Outline of Activities / Sample of Records submission deadline and mark submission deadline

## Level 1 / Level 2 Certificate

4 October	Entry deadline
19 October	Entry amendment deadline
5 November	Speaking and Listening Outline of Activities / Sample of Records submission deadline
5 November (pm)	Paper 1 examination
11 November (am)	Paper 2 examination

# What's On

## Theatre

### **The Curious Incident of the Dog in the Night Time**

Starting in The Lowry, Salford on the 18 December the award winning production will visit over 30 venues in England, Scotland and Wales in 2014/15. Visit the [Curious on Stage website](#) for further dates and venues.

### **The Mousetrap**

To celebrate 60 years and almost 25,000 performances of the longest running show of any kind in the history of British theatre Agatha Christie's The Mousetrap is going on tour for the first time from 22 September to 29 November 2014. To find a venue near you visit the [Mousetrap on Tour website](#).

### **To Kill a Mockingbird**

This enthralling production from London's Regent's Park Theatre captures the warmth and poignancy of this best-loved classic with genuine heart and emotional depth. The enchanting production will be brought to the UK in the 2014/15 tour starting on 16 September in The Marlowe Theatre, Canterbury. Visit the [To Kill a Mockingbird Play website](#) for further dates and venue details.

## 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.

### **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](#).

9 December  
22 January

[John Treasure](#)  
[Island](#)





## Books

### Us

– David Nicholl

*'I was looking forward to us growing old together. Me and you, growing old and dying together.'*

*'Douglas, who in their right mind would look forward to that?'*

Just days before Douglas Petersen embarks on a grand tour of Europe with his wife and teenage son he is left reeling after his wife announces she is leaving him after 20 years of marriage. Douglas must take drastic steps completely out of his nature to hopefully win back the love and trust of his family.

Few romantic comedies are written with such compassion, wisdom and restraint this latest novel from David Nicholls is set to be one of the major events in the world of books in 2014.

Publisher: Hodder & Stoughton  
ISBN: 034089699X  
Publish Date: 30 September 2014  
No. of Pages: 416

### Glory O'Brien's History of the Future

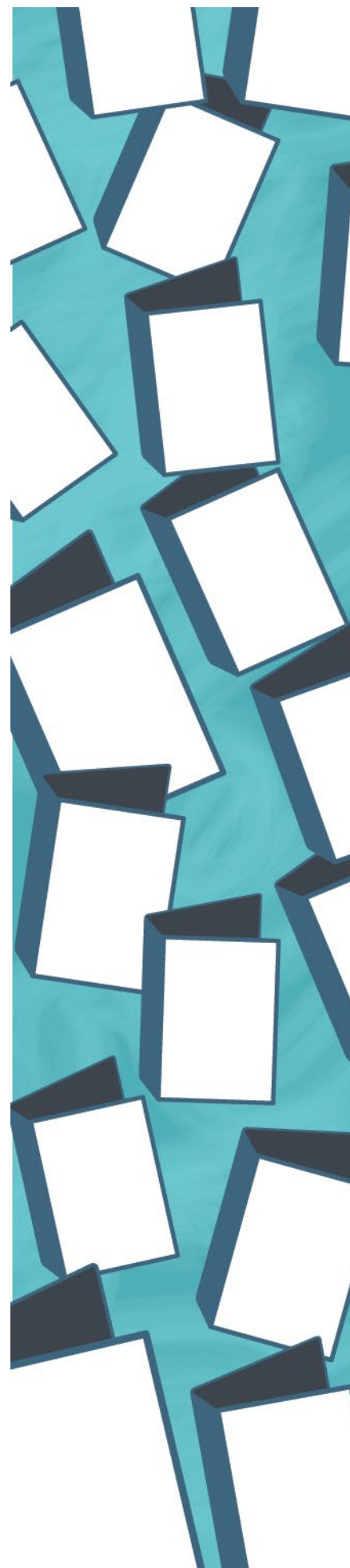
– A.S. King

Since her mother's suicide, Glory O'Brien has never stopped wondering if she will eventually go the same way. About to graduate from High School and with no idea about what to do with her life she starts to experience a new power.

Suddenly with the ability to see a person's infinite past and future and what she sees ahead doesn't look good. A tyrannical new leader raises an army; Women's rights disappear; A violent civil war breaks out and more. Glory begins a journal of the future and makes it her mission to record everything she sees.

She may not see a future for herself, but she'll do anything to make sure this one doesn't come to pass.

Publisher: Little, Brown Books for Young Readers  
ISBN: 0316222720  
Publish Date: 14 October 2014  
No. of Pages: 320



## **I Work at a Public Library**

– Gina Sheridan

Strange and bizarre stories from the library, appropriately ordered using the Dewey Decimal system, are ready to be checked out in the book based on Sheridan's I Work at a Public Library blog.

Gina Sheridan has catalogued her encounters with library patrons, overheard conversations, observations as well as the questions that plague her, such as "*what is the standard length of eyebrow hairs?*" Whether she's helping someone scan his face onto an online dating site or explaining why the library doesn't have any dragon autobiographies, Sheridan's bizarre tales prove that she's truly seen it all.

Stacked high with hundreds of strange-but-true stories, I Work at a Public Library celebrates librarians and the unforgettable patrons that roam the stacks every day.

Publisher: Adams Media Corporation

ISBN: 1440576246

Publish Date: 31 July 2014

No. of Pages: 157

## **The Sense of Style: The Thinking Person's Guide to Writing in the 21st Century**

– Steven Pinker

Good writing has always been hard: a performance requiring pretence, empathy, and a drive for coherence. But why is so much of it bad and how can we make it better?

Using the latest scientific insights linguist and cognitive scientist Steven Pinker brings us a style and usage guide for the 21st century. *The Sense of Style* applies the sciences of language and mind to the challenge of crafting clear, coherent, and stylish prose.

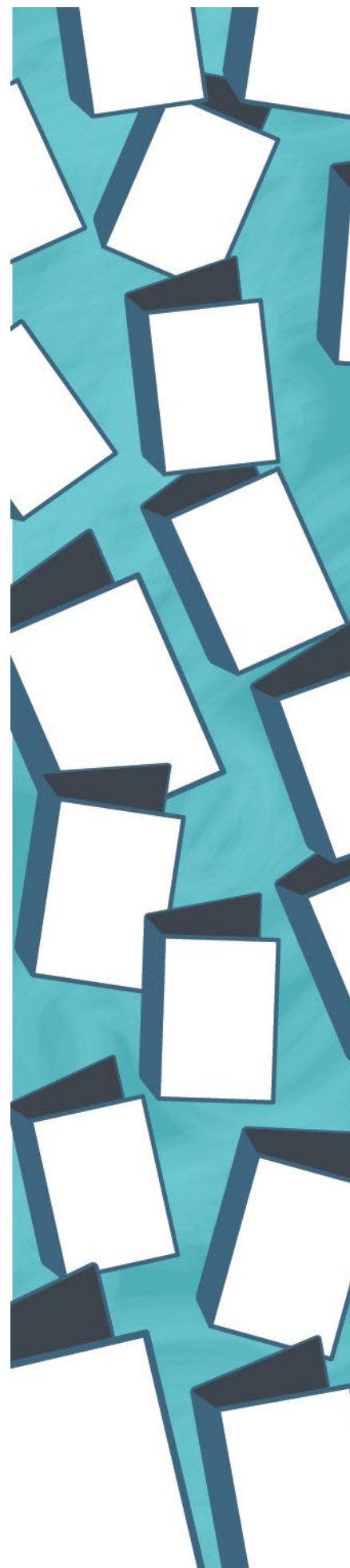
Pinker replaces dogma about usage with reason and evidence, allowing writers and editors to apply the guidance judiciously, rather than robotically, being mindful of what they are designed to accomplish.

Publisher: Allen Lane

ISBN: 1846145503

Publish Date: 30 September 2014

No. of Pages: 368



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