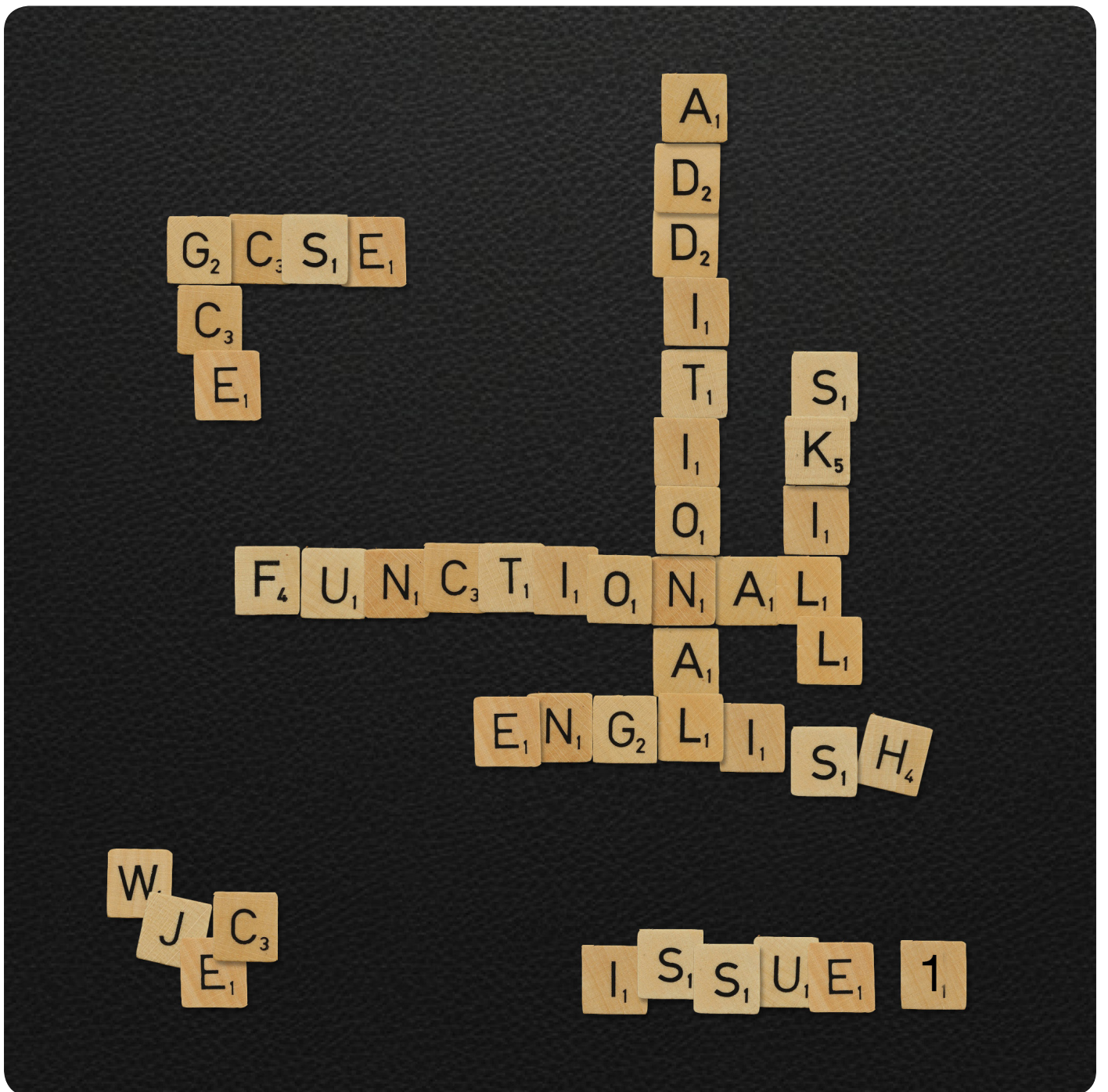


i.e.

inside english



EDITOR'S COMMENT

I would like to offer a very warm welcome to this inaugural edition of *i.e.*, WJEC's first subject specific online magazine.

We have produced this magazine with the aim of providing key information, suggestions for teaching, updates and news, as well as interesting features relating to WJEC's English qualifications.

Editions will be termly and will have dedicated pages for GCE, GCSE, Functional Skills and Entry Level along with more general information like key dates and theatre listings that we hope will be of interest to you.

As you'll see from this edition, the main features have been written by English teachers, and I would like to express our thanks to Cath, Carole and Stephen for their contributions which I hope will enthuse and inspire you. We are keen that the magazine becomes a collaborative effort, one that provides you with access to WJEC and that gives WJEC access to teachers using our English qualifications.

With that in mind, we would be very grateful for any contributions that share good practice or classroom experiences. If you would like to write an article, or share a few pithy top tips, do get in touch with me before the end of February – half term should give you plenty of thinking time!

We would really like to get your views on *i.e.* and whether it meets your needs. This is a work in progress and we want to be able to provide you with the information you want in a readable fashion, so please take two minutes to complete our online survey or email me with your suggestions.

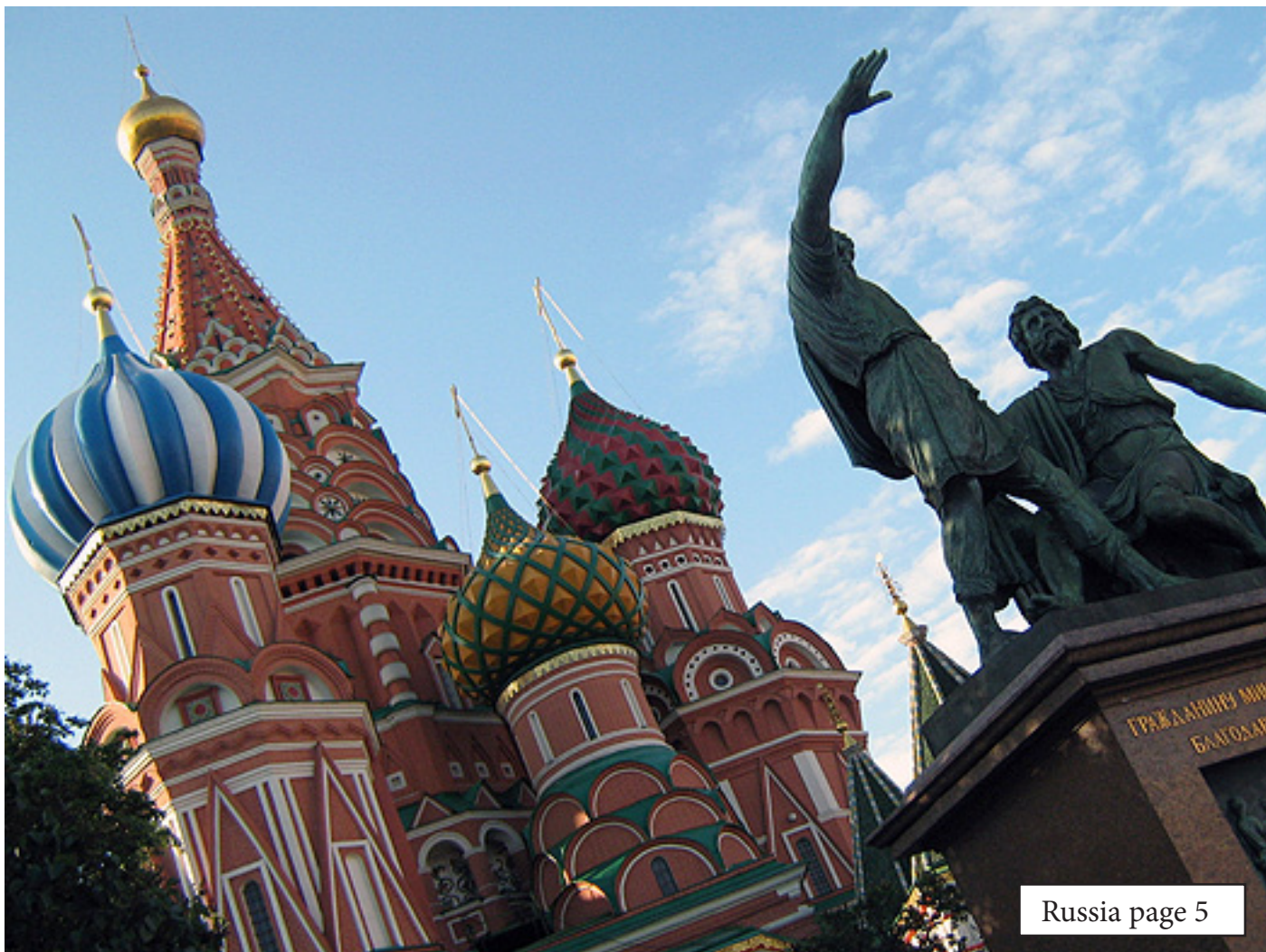
Best wishes for a successful term,

Kirsten

kirsten.wilcock@wjec.co.uk

Quiz

Want to boost your students' vocabulary whilst doing a good deed? The Free Rice website will donate 10 grains of rice to the World Food Programme to help end hunger for every correct word definition given in its fun quiz. Just go to www.freerice.com to make a difference.



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SHAKESPEARE

CATH HOWE IS THE HEAD OF ENGLISH AT LLANTWIT MAJOR SCHOOL IN THE VALE OF GLAMORGAN. HERE, SHE SHARES IDEAS FOR DELIVERING SHAKESPEARE TO GCSE STUDENTS.

Shakespeare: love him or hate him, he remains a key component of the literature syllabus. Yet all too often teaching Shakespeare at GCSE can become a case of 'getting them through it'; the constant battle against pupils' antipathy or trepidation can lead us to overly support our pupils. We all have a range of strategies to develop pupils' close analysis of language within a scene, but using my own experiences of teaching 'Henry V' to Year 11, I hope to offer a number of practical approaches, adaptable to any text, to help pupils engage with a Shakespearean text and develop their confidence, enabling them to provide the answers rather than relying on us as teachers.

Although 'dumbing down', translating the play or providing our own interpretation, will only serve to distance them from the text, leaving them passive observer and reaffirming their belief that Shakespeare isn't for them, finding a way into a text is important. Pupils need to be thinking from the start. Consequently, with Year 11, having given them a vague background to the political situation (avoiding all mention of the text itself or key contextual indicators), it was time to introduce (an image of) Henry: young leader of the nation's army. With such a task, it is useful to avoid 'period' images to ensure pupils aren't distracted by historical accuracy. Pupils were then asked to consider this character's potential feelings, priorities and concerns, with the varying opinions offering an

easy introduction to the concept of interpretation. At this point, the text itself had not been mentioned. It was then time for pupils to decide what characteristics they would want in a leader; writing a job advert can be a useful task to get them deliberating. Having heard a range of examples, a heated discussion ensued before the key qualities of a leader were agreed upon by the class.

It was only at this point the text itself was introduced – the opening scene in which Henry discusses his options with the bishops. Pupils already had the tools by which to judge Henry as a leader and as a result were less reticent to express their views. They were also eager to compare the real Henry to their expectations, discussing their own interpretations of his character rather than relying on ones fed by myself as 'expert'.

Getting pupils writing is also essential, giving them some authority over the text itself. 'Post-It soliloquies' are useful for developing empathy skills. This task works well after a scene containing conflict so I used it to discuss Henry's response to the humiliating gift of tennis balls, but it could easily be applied to Macbeth after meeting the witches or similar scenes. Using three different coloured Post-Its, (as Henry) each pupil wrote one sentence describing what they would immediately do/say/think. Having then collected all the notes, pupils were grouped into four and given a random selection of twelve notes.



The groups then had ten minutes to order these, without eliminating any, creating Henry's soliloquy (to stretch the more able, they were grouped together and required to alter the language to make it more consistent with their understanding of Henry's character). Analysis of their soliloquies has the potential in itself to generate interesting debate about the various interpretations of his character. Furthermore, having used their empathy skills, pupils were already taking some ownership over the play itself and, having basic interpretations already forming, were less daunted by the next task: close analysis of the text itself. Comparing these soliloquies with Henry's actual reaction, including his use of language, provided pupils with a clearer insight into his character.

Providing pupils with similar simple entry points into the text enables us as teachers


to support and encourage pupils in their questioning and contemplating. The confidence to interpret the text themselves is not simply a satisfying outcome, in addition it can only make for stronger controlled assessment responses.

Please share with us your approaches to teaching Shakespeare in the classroom. Email any suggestions that we will include in the next edition of *i.e.* to kirsten.wilcock@wjec.co.uk.



R U S S I A

CAROLE WALLER TEACHES HEARING IMPAIRED
STUDENTS WITH ADDITIONAL LEARNING
DIFFICULTIES IN A RESOURCED UNIT AT
SHARPLES SCHOOL IN BOLTON.



love silence, yet this was different: silence in the wrong place, silence where there should be life, energy and laughter. What I'd been told about this place, passionate people driven by a sense of compassion and justice, had convinced me I had a part to play, the ability to make a difference.

The smell was the first indication of what I would meet: the acrid odour of urine, rotting mattresses and damp walls. I peered down the corridor, knowing what I would find. Plucking up the courage to do something I knew would change my attitude forever, I walked through the door.

There they were, the cots: rows upon rows, filling the room, scarcely space to walk between them. Then I saw the eyes; the room seemed full of eyes! Some instantly looked at me, followed my progress around the room with fears of their own.

Others gazed unseeingly towards the ceiling. I was another adult in another day, irrelevant to them in their imprisonment. Small bodies lay twisted in cots too small for their frames, growing deformed not because of their disability but because of the cramped conditions in which they lay. Children afraid to be touched, too scared to be handled.

So began my voluntary work in Russian orphanages, five years ago.

Today it all seems a distant story: buildings restored, beds and mattresses replaced and most of all, nappies bought so that the children are able to get out of their cots and learn how to play. Carers are now free from the need to constantly change wet or soiled beds and are able to teach the children using the Portage methods they have been trained to use. It seems like a miracle, bed-bound children now walk and run; the sound of fun and laughter rings out across the newly built sandpit and sensory garden. Lena said her first word last month, "Mama", a gift for her carer who dances and sings with her!

So we move on, last year starting work with another centre, built with love and dedication by a Russian woman who was not prepared to accept that disabled children should be shut away, uneducated and ignored by society. For three precious months a year the children in her region are able to attend her centre, their mothers able to access support and encouragement. Yet for the remaining nine months they remain isolated, trapped by poverty in tiny top floor flats in crumbling Soviet tower blocks.

Teaching qualifications impress the authorities and open the doors to train carers and parents in Portage methods, play and music therapy.

Staff are encouraged and refreshed by being able to talk through issues whilst physiotherapists teach exercise routines and handling techniques to enable independent movement and possibly open the doors to future education.

Has my life changed? Of course it has! I came home from this summer's trip excited by ideas to establish a toy library and instigate a toy bag scheme where every parent receives a free bag of five basic toys with written instructions of how to use them to develop the skills of disabled children. So I return, to mark examinations, moderate controlled tasks and to save up for the next trip out there carrying as many resources as my baggage allowance will hold!

Now, each day that I teach Entry Level courses I am constantly aware of the huge differences in attitudes towards disabled youngsters between the two countries. My students are really fortunate in that the new Functional Skills English and Additional English courses afford them dignity, and give them opportunity to gain the essential skills they need to encourage independence. I have a dream for their Russian peers ..!

For further information regarding the charity I am involved with go to: www.loverussia.org



GCE ENGLISH & CONTINUING PROFESSIONAL DEVELOPMENT

Our Autumn Continuing Professional Development events were vibrant with many teachers sharing ideas about their approaches to different aspects of the three specifications. Teachers very much enjoyed the new carousel format of the CPD sessions, offering variety and richness in the approach to individual units. As part of WJEC's commitment to supporting teachers and sharing good practice, we've captured a snapshot of what presenters and teachers were discussing and getting excited about this year.

From Stephen Purcell, Chief Examiner for GCE English Literature

My experience of examining A level English Literature now stretches back exactly three decades so there was a slight hint of anniversary ("Pearl" I'm told!) about this year's round of CPD meetings. Of course, CPD as we now know it has developed considerably since the days when there was little in the way of detailed performance descriptors and no statutory Assessment Objectives. Much has changed since then, and it is for this reason that CPD has such a vital role to play within teaching colleagues' planning and preparation. There is a constant need to induct new teachers; to refresh those who have plenty of other things to think about in their teaching lives, and to keep everybody up to date with subject developments.

Every year we meet hundreds of English teachers and lecturers in different parts of England and Wales who are not only passionately dedicated to the delivery of their subject (and unfailingly generous in their sharing of expertise) but also committed to ensuring that their teaching approaches are relevant and appropriate. From my point of view, one of the most satisfying aspects of the job is in leaving colleagues reassured about their teaching methods and stimulated by the fresh ideas brought to the meetings by presenters and other teachers. Principal Examiners' reports; samples of teaching resources (my own approach to contemporary drama in the classroom has been hugely refreshed by this year's presentation for LT1, which can still be downloaded from the secure website) and the invaluable samples of work from the most recent series of exams form the backbone of CPD. It was very pleasing to note that delegates' feedback was almost entirely positive and appreciative.

I look forward very much to further opportunities to talk to colleagues in 2012.



From the classroom... GCE English Language & Literature

At our Autumn CPD events this year we took the opportunity to talk to teachers and share good practice in relation to the Internal Assessment unit LL2. The following suggestions for stimulating creative writing were provided by teachers who attended the courses in Cardiff, London and Chester:

- Exposure to varying forms of literary fiction was considered good practice for inspiring students to produce their own creative writing. Popular texts for inspiring writing were: Short stories by Kate Chopin and Edgar Allan Poe, Gothic fiction including Frankenstein and Dracula, The Wasp Factory, The Collector, The Big Sleep, James Bond and Dickens novels for exploring characterisation.
- Where resources are more limited, some centres are creating their own departmental libraries and incorporating 'library time' into their lesson planning to give students a richer diet of literature and improve the consciousness of the students' own writing.
- Using clips from films and video games are also popular for helping students to develop engaging plots and develop an appreciation of atmosphere. For example, a clip from the horror film Alien where we see the alien ship for the first time as a stimulus for descriptive writing. (Although, it is important to remember that the final literary piece has to be inspired by fictional writing.)
- Writing lots of short pieces of creative writing in different genres within 20 minute writing sessions provides students with lots of different writing experiences and lots of choice to select from when deciding on the final piece to develop for the folder.
- To help with creating detailed characters, one teacher suggested using mirrors or photographs in the classroom as a stimulus for describing people.
- Extra-curricular activities as a stimulus for non-literary writing were also popular and productive with teachers taking their students to the theatre and then writing reviews of the performance, or visiting historical buildings and producing related guides or leaflets.
- Popular books about the art of creative writing mentioned by teachers included: David Lodge's Art of Fiction and the Creative Writer's Handbook as well as Labov's narrative categories that suggest a structure of exposition, crisis, development and ending.

COLLEAGUES WHO WERE UNABLE TO ATTEND CPD MEETINGS IN THE AUTUMN TERM...

All booklets and resources used in the meetings can be downloaded from the secure website.

To access the materials you will need to log into the secure area with the username and password given to you by your examinations officer.

Once you have logged in, select 'Resources for PDF download' > 'CPD (INSET) Materials' > then select the relevant subject and you will be able to access all of the documents and resources used throughout the meetings.

If you have any difficulties obtaining this material please contact the relevant subject support officer. If you have any queries relating to the content of the materials, please contact the relevant subject support officer.

A NEW ADDITION TO THE WJEC ENGLISH FAMILY

Nothing ever stays the same: fashion, music, language, and that is especially true in education.

Over the last few years we have adapted to many changes in GCSE and GCE, embraced Functional Skills (in England) and Essential Skills (in Wales); Entry Level English has remained the one constant – until now!

The current English Entry Level Certificate qualification, which has seen little change over the past ten years, will be last awarded in the summer of 2013 and is replaced by the Pathways qualification, Additional English, designed to provide flexible and accessible English content to learners unable to access GCSEs. We are hoping that this will be a qualification that will enable the vast majority of students to leave compulsory education with an English qualification as it is flexible enough to meet the needs of most.

Additional English is a unit-based qualification that focuses on the content of English rather than the mechanics of reading, writing and speaking and listening (which are covered by Functional Skills and Essential Skills). Centres have a choice of which units they wish to deliver to their students: Creating Narratives, Communicating Experiences, Exploring Events and Characters in Audio-Visual Texts, Exploring Narratives, Exploring Poetry, and Exploring Shakespeare. There are also three Media units that centres could opt to use with their students: Exploring Film Genres, Exploring Advertising, and Creating a Print Media Product.

To assist centres with delivering this new qualification, WJEC has developed a series of schemes of work for use with interactive white boards or as hard copies. Centres could also upload the activities on to their own intranet or virtual learning environment for the students to access independently.

Entry Level teachers who have already used the schemes of work have been delighted with this free resource.

You can try these resources for yourself simply by clicking the screen shots on the right (Exploring Shakespeare, Creating Narratives or Events and Characters in Audio-Visual Texts) and going to the Entry Level English webpage.

These resources are in PowerPoint and to enable their functionality you need to:-

- 1) Open PowerPoint (as if you are going to create a new slideshow)
- 2) Choose Tools_Macro_Security
- 3) Choose Medium from the 'Security Level' tab, then OK

Please email kirsten.wilcock@wjec.co.uk with your feedback about these resources (positive or negative) or if you have any queries about the new qualification.

Macbeth's character changes

Using the dots below, plot Macbeth's character change in the play. Show where he is good and where he is evil.

Event	Character Position (Good/Evil)
Macbeth helps lead the Norwegian army	Good
Macbeth is rewarded with the title of King	Good
Macbeth refuses to kill Duncan	Good
Macbeth kills Duncan	Evil
Macbeth kills Banquo	Evil
Macbeth kills Macduff's family	Evil
Macbeth is opposed by Macduff	Evil
Macbeth doesn't want to fight Macduff	Evil

Entry Level English: Creating Narratives

Put the words that describe this beach in the pyramid with the best at the top. Explain your choices.

Characters in Of Mice and Men

George Milton Lennie Small

follower	hard-working	father-figure	simple mind
irresponsible	innocent	clever	in charge

SUBJECT SPECIFIC INFORMATION

GCE ENGLISH

Word Count for Internally Assessed units

For all internally assessed units, (LG2, LG3, LL2, LL3, LT2 and LT3). The number of words that a candidate may submit for their internally assessed folders has not changed. However, the guidance given for ensuring fairness to all candidates where candidates submit over-long folders has been revised. Notification of this change has been reported in all of the Examiners' Reports which were available online at the end of August 2011 and through CPD documentation. The change has been highlighted in the revised GCE English Literature Specification and the revisions to the GCE English Language and GCE English Language & Literature Specifications have been submitted.

It is the centre's responsibility to inform students that there is a maximum tolerance of 10% in excess of the prescribed word count for each task in LT2 and LT3. Teachers must stop marking when the maximum tolerance is reached and credit only the work up to that point when awarding marks for the task. External moderators will re-assess candidates' work up to the maximum tolerance only.

For each task within the internal assessment units, students are required to include a cumulative word count at the bottom of each page and record the total word counts for each task on the coversheet.

GCE English Language

Task & Word Count	Maximum Allowed
LG2: Original Writing 1000 words LG2: Commentary 750 words	1100 825
LG2: Section B Analysis of Spoken Language of the Media 1500 words	1650
LG3: Section A Language Investiga- tion 1500 words	1650
LG3: Section B Writing for Specific Purposes 1000 words LG3: Analysis 750 words	1100 825

GCE English Language and Literature

Task & Word Count	Maximum Allowed
LL2: Literary & Non-Literary tasks 2000 words in total	2200
LL2: Comparative Commentary 1000 words	1100
LL3: Section A 1500 words	1650
LT3: Section B Performance Texts (i) & (ii) 1000 in total	1100
Evaluation task (iii) 500 words	550

GCE English Literature

Task & Word Count	Maximum Allowed
LT2: Section A Prose Study 1500	1650
LT2 :Section B Creative Writing 750	825
LT2: Section B Commentary 750	825
LT3: Period & Genre Study 3000	3300

GCE ENGLISH LITERATURE

Set Text Update for LT1

The Set Text List has been updated to clarify the situation concerning the change of publisher for Carol Ann Duffy.

Centres teaching Carol Ann Duffy for LT1 have requested clarification on the titles of poems to be studied for this unit. The above link lists all of the poems intended for study in the original Penguin edition of the set text.

This list is reproduced below.

from Standing Female Nude	from The Other Country	from The World's Wife
Girl Talking	Originally	Mrs Midas
Comprehensive	In Mrs Tilscher's Class	Mrs Lazarus
Head of English	Weasel Words	from Mrs Tiresias
Lizzie, Six	Poet For Our Times	Mrs Aesop
Education For Leisure	Making Money	Queen Kong
I Remember Me	Descendants	Mrs Darwin
Whoever She Was	Liar	
Dear Norman	Boy	
Talent	Eley's Bullet	
\$	Dream of a Lost Friend	
Liverpool Echo	Who Loves You	
Standing Female Nude	Girlfriends	
Oppenheim's Cup and Saucer	Words, Wide Night	
Shooting Stars	River	
The Dolphins	The Way My Mother Speaks	
A Healthy Meal	In Your Mind	
And Then What		

GCSE ENGLISH

Controlled Assessment And Resources

Please note that the prescribed tasks and specified texts for study for 2012 submission are those posted on the secure website. These tasks will also apply to submissions in 2013. Tasks for submission in 2014 will be published in April 2012. If you do not have access to the secure website, please contact the examinations officer at your centre. To locate the tasks, look in the 'Resources PDF download' section and select the link 'Controlled Assessment Materials'.

The Teachers' Guide together with a booklet giving detailed guidance for the Studying Spoken Language controlled assessment is now available on the GCSE English webpage. A range of material exemplifying assessment standards for all written Controlled Assessments is also available on the GCSE English webpage.

ENTRY LEVEL ENGLISH

All Controlled Task scripts will be marked by WJEC examiners as the examination is currently marked. The completed Task booklets should be despatched to the Controlled Task examiner – not the coursework moderator.

The task is intended to be taken at any time from 4 January to 21 March 2012. However, please note that all Controlled Task Candidate's Booklets have to be despatched to the WJEC examiner on 21 March 2012, the same date as the Entry Level English examination.

Reading Coursework: Please be reminded that moving image 'texts', such as TV programmes or films, are unsuitable for the assessment of Reading in Entry Level English, where texts are defined as materials including use of words that are written, printed, on screen (i.e. computer screen) or presented using Braille. Where the Entry Level English specification refers to "media texts" these are expected to take the form of print advertisements, brochures, leaflets, newspaper/magazine articles and so on. The deadline for coursework submission is 04 May 2012 but you can submit your coursework earlier than this. Please use the current E2 forms for each candidate's coursework that is submitted as part of the sample, which can be downloaded from the Entry Level English page .

FUNCTIONAL SKILLS ENGLISH

WJEC offered its first e-assessment for FS English at Levels 1&2 in November 2011 and following this successful series would welcome centres to take the opportunity to trial the e-assessment software. The trial will consist of a familiarisation test, which is used to allow students to familiarise themselves with the technology and question types used in the e-assessment papers. This will be despatched to centres, along with instructions.

Following this, centres can sit trial papers with their nominated candidates. These papers could be used as a mock examination.

If you would like more information about e-assessment trials or using the software, please contact Fleur Andrews.

KEY DATES

Date	Event	Qualification
9 February 2012	Final receipt of November 2011 Enquiries about Results and Cash-Ins	GCSE and Functional Skills
18 February 2012	Final date for entries for June 2012 exams	GCSE English & English Levels 1 & 2 exams
21 February 2012	Final date for receipt of entries & applications for modified papers for June examinations	GCE, GCSE & English Levels 1& 2
24 February 2012	Details of examination texts (Literature) to WJEC	GCSE
Late February 2012	Certificates for November 2011 examinations issued	GCSE & Functional Skills
Late February 2012	Question papers, attendance registers, examiner labels, candidate timetables, coursework C forms, coursework mark sheets and moderator details issued.	Entry Level
8 March 2012	Results of January examinations issued to candidates	GCE, GCSE
16 March 2012	Requests for copies of Poetry Collection to use in 2012-13 to WJEC	GCSE
21 March 2012	Final date to process Access Arrangements for June examinations	GCE, GCSE & Functional Skills
21 March 2012	Entry Level English Examination End of Entry Level Controlled Assessment	Entry Level
21 March 2012	Final date for receipt of entries & applications for modified papers for June examinations	Functional Skills
30 March 2012	Written Controlled Assessment samples to moderator	GCSE
31 March 2012	Final date for receipt of amendments to June 2012 entries without incurring late fees	GCSE

What's on the WJEC website

Along with the specifications, sample assessment materials, forms and resources available on all WJEC subject pages, there are many other documents and materials we wanted to draw your attention to:

GCSE English Chief Examiners' Reports

The Chief Examiners' reports on our website are an invaluable resource for teachers and students. They give feedback on previous exam series and highlight good practice and candidates' common mistakes. By adopting a skills based approach, the Chief Examiners' reports have provided an excellent teaching and learning tool for centres which could be utilised in the run up to January or summer exams.

Functional Skills Administration Booklet

The administration booklet provides entry details and codes, details of the assessment of FS qualifications, important dates and special consideration / access arrangements information.

Entry Level English Interactive Whiteboard and Teaching Resources

A series of schemes of work have been produced to support the introduction of the new Entry Pathways qualification, Additional English. These are interactive whiteboard resources written in PowerPoint and Word copies for those without the technology. These resources cover Creating Narratives, Exploring Narratives, Macbeth and Of Mice and Men and can also be used to help Entry Level Certificate English coursework.

Please let us know your views on the documents and materials on the WJEC website. Email fleur.andrews@wjec.co.uk with your comments.

WHAT'S ON

CINEMA



The Woman in Black

Friday 10th February 2012

Young lawyer Arthur Kipps travels to a remote village to organize a recently deceased client's papers, where he encounters the ghost of a scorned woman set on vengeance.



Hunky Dory

Friday 2nd March 2012

A drama teacher at a high school in Swansea who sets about putting on a rock 'n' roll version of Shakespeare's *The Tempest*, during the hottest UK summer on record in 1976.



The Raven

Friday 9th March 2012

A fictionalized account of the last days of Edgar Allan Poe's life, in which the poet is in pursuit of a serial killer whose murders mirror those in the writer's stories.



Trishna

Friday 9th March 2012

Based on Thomas Hardy's classic novel *Tess of the D'Urbervilles*, 'Trishna' tells the story of one woman whose life is destroyed by a combination of love and circumstances.

THEATRE

Horrible Histories Barmy Britain

Showing at Garrick Theatre

The world premiere of a brand new Horrible Histories show live on stage at the Garrick theatre.

(from 14 Feb 2012 - closing 01 Sep 2012)

Bingo

by Edward Bond

at Young Vic Theatre (Main House)

With the glory years of London behind him, William Shakespeare finds himself in a moral dilemma. Faced with the same situation as his greatest creation King Lear, what should he do with his land and his power?

(from 16 Feb 2012 - closing 31 Mar 2012)

Julius Caesar

by William Shakespeare

at Noel Coward Theatre

(formerly Albery)

The dictator must be assassinated. But who will replace him?

(from Aug 2012 - closing Oct 2012)

Juno And The Paycock

by Sean O'Casey

at Lyttelton, National Theatre

A devastating portrait of wasted potential in a Dublin torn apart by the chaos of the Irish War of Independence, 1922.

(from 11 Nov 2011 - closing 26 Feb 2012)

King Lear

by William Shakespeare

at Almeida Theatre (Off West End)

When Lear asks each of his daughters to profess their love for him, he is flattered by the false hyperbole of Regan and Goneril

(from 31 Aug 2012 - closing 03 Nov 2012)

Long Day's Journey Into Night

by Eugene O'Neill

at Apollo Theatre

Following the Tyrone family through a mesmerising day and night, as they battle their demons, their pasts, and one another the play depicts the struggle for survival of each family member as they threaten to drift further into oblivion.

(from 02 Apr 2012 - closing 18 Aug 2012)

THEATRE

The Tempest

by William Shakespeare

at Roundhouse Theatre

Prospero is usurped from his position as Duke of Milan and cast away with his daughter Miranda to a remote island.

(from 09 Jun 2012 - closing 05 Jul 2012)

War Horse

based on a novel by Michael Morpurgo, adapted by Nick Stafford

at New London

At the outbreak of World War One, Joey, young Albert's beloved horse, is sold to the cavalry and shipped to France. But Albert cannot forget Joey and, still not old enough to enlist, he embarks on a treacherous mission to find him and bring him home.

(from 28 Mar 2009 - closing 16 Feb 2013)

The Woman In Black

by Stephen Mallatratt from the novel by Susan Hill

at Fortune Theatre

Arthur Kipps, a junior solicitor, is summoned to attend the funeral of Mrs Alice Drablow, the house's sole inhabitant, unaware of the tragic secrets which lie hidden behind the shuttered windows.

(from 07 Jun 1989 - closing 15 Dec 2012)

The Comedy Of Errors

by William Shakespeare

at Olivier, National Theatre

Two sets of twins separated at birth collide in the same city without meeting for one crazy day, as multiple mistaken identities lead to confusion on a grand scale.

(from 22 Nov 2011 - closing 01 April 2012)

Hay Fever

by Noel Coward

at Noel Coward Theatre (formerly Albery)

Judith Bliss, once glittering star of the London stage, now in early retirement, is still enjoying life with more than a little high drama and the occasional big scene.

(from 10 Feb 2012 - closing 02 Jun 2012)

THEATRE

A Midsummer Night's Dream

by William Shakespeare
at Open Air Theatre, Regent's Park
(from 02 Jun 2012 - closing 05 Sep 2012)

Much Ado About Nothing

by William Shakespeare
at Noel Coward Theatre
(formerly Albery)
Shakespeare's unsettling comedy of love and deceit is given an Indian setting.
(from Aug 2012 - closing Oct 2012)

She Stoops To Conquer

by Oliver Goldsmith
at Olivier, National Theatre
Hardcastle, a man of substance, looks forward to acquainting his daughter with his old
pal's son with a view to marriage.
(from 24 Jan 2012 - closing 29 Mar 2012)

Twelfth Night

by William Shakespeare
at Roundhouse Theatre
Shipwrecked on the shores of a strange land, Viola believes her twin brother Sebastian
drowned.
(from 05 Jun 2012 - closing 05 Jul 2012)

DVD



Jane Eyre

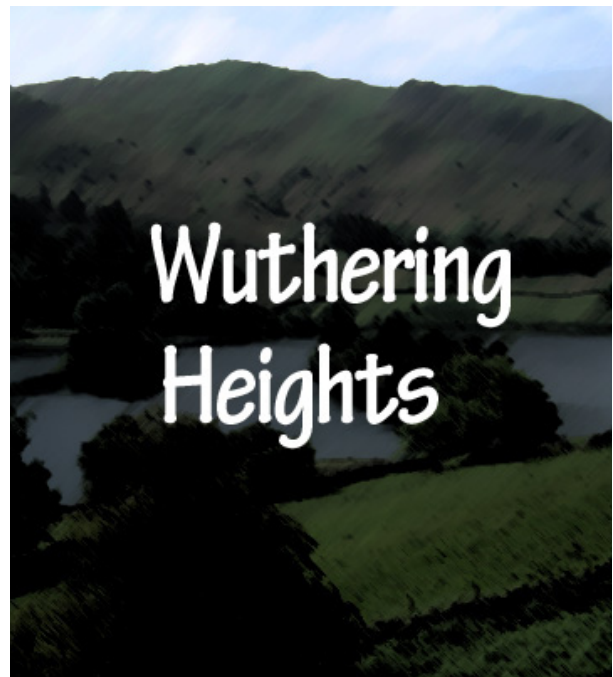
Released on 12 March 2012

In the 19th Century-set story, Jane Eyre (Mia Wasikowska) suddenly flees Thornfield Hall, the vast and isolated estate where she works as a governess for Adèle Varens, a child under the custody of Thornfield's brooding master, Edward Rochester (Michael Fassbender). The imposing residence – and Rochester's own imposing nature – have sorely tested her resilience. As she recuperates in the Rivers' Moor House and looks back upon the tumultuous events that led to her escape, Jane wonders if the past is ever truly past...

Wuthering Heights

Released on 26 March 2012

Based on the novel by Emily Brontë and adapted for the screen by Andrea Arnold and Olivia Hetreed, Wuthering Heights stars newcomer James Howson as Heathcliff and Kaya Scodelario (Skins) as Cathy. A Yorkshire hill farmer on a visit to Liverpool finds a homeless boy on the streets. He takes him home to live as part of his family on the isolated Yorkshire moors where the boy forges an obsessive relationship with the farmer's daughter. Hugo Heppell (Lost In Austen).



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