

Editor's comment



Dear Colleague,

Welcome to the tenth issue of *i.e.* magazine and a happy new year from the Languages Domain.

This issue of *i.e.* magazine brings you even more ideas and resources which you can take directly into the classroom. Fitch O'Connell gives us an insight into The British Council's Kaleidoscope Project, which has produced innovative resources for poetry.

Following WJEC's Autumn 2014 CPD events, Carole Waller discusses a hot topic amongst teachers of Entry Level: How to successfully dual enter candidates for WJEC Entry Level English qualifications.

Following the resources theme we take a look at the wide range of WJEC resources which you can access and download for free at the click of a button. The Lone Reader also shares with us his fantastic method to get students excited about reading for pleasure.

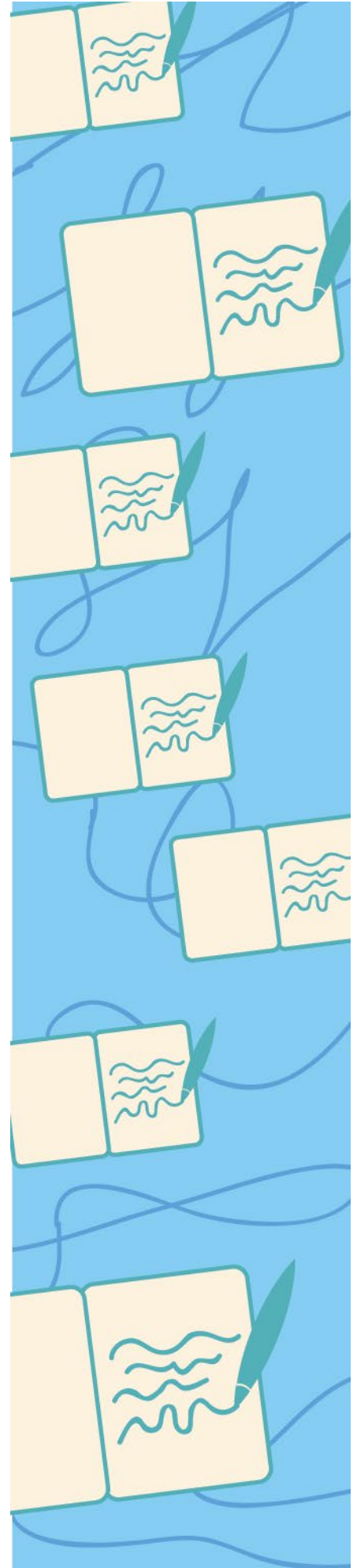
I express many thanks to all who contributed to this issue of *i.e.* magazine.

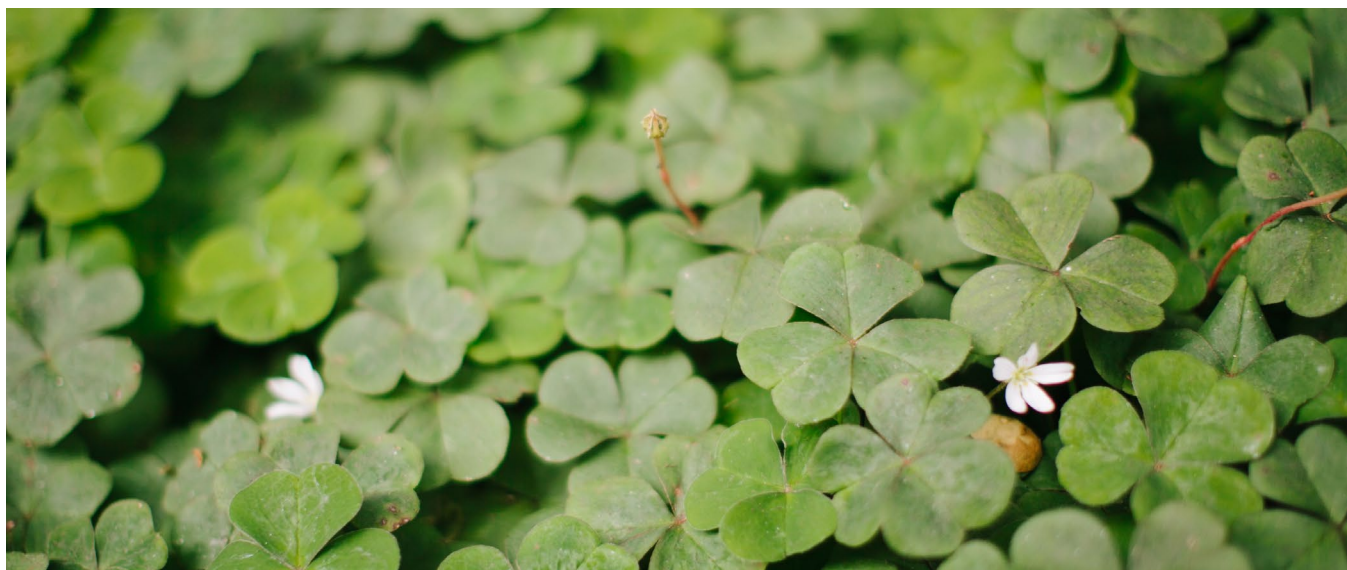
Dont forget to [let us know](#) if you would like to share any resources or techniques which work well within the classroom or if you would like to discuss a topic that interests you.

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

Sally Melhuish

sally.melhuish@wjec.co.uk





Contents

| | |
|----------------------------|----|
| Kaleidoscope | 3 |
| Calling All Teachers | 6 |
| Many Small Steps | 7 |
| WJEC Resources | 10 |
| Eduqas | 13 |
| Board Games | 14 |
| Important Dates | 15 |
| What's On | 17 |
| Contacts | 20 |

Kaleidoscope

Fitch O'Connell

Like all the best ideas, the thinking behind 'Kaleidoscope' is very simple. We wanted to present cities of the UK seen through the eyes of a writer or a poet who lives or works there, and we wanted visual imagery to assist where words might become stumbling blocks. We had an audience of English-as-a-Foreign-Language learners in mind, though later we made the pleasant discovery that our work was used almost as much by teachers of English to first language speakers, especially in the United Kingdom, Canada and Australia.

To see how we arrived at this simple idea we first need to take a step back and see where we were coming from at that time. By 'we' I mean the British Council – which I worked for at that time – and the BritLit project which had then been in existence for nearly ten years. This project had, at its heart, the desire to use contemporary short stories, and the presence of the authors who penned them, to help with learning English.

We had already been experimenting with very short video clips to assist with difficult lexis or, more often, tricky cultural concepts underpinned by the words, but mostly this was related to published short stories or poems. Early experiments with using simple flash movies to accompany the spoken word were inspired by two poets: first, Ron Butlin, the Edinburgh *Makar*, or poet laureate, wrote an elegiac description of his native Edinburgh under snow for BBC Radio 4, and we wanted to make it accessible to language learners who would find it culturally obscure without some help; then the renowned Welsh poet Owen Sheers was presenting at the Hay Festival in Cartagena, Colombia, and we wanted to make sure that his audience of language teachers were fully able to access his work, so we played around with some flash movie images to accompany his reading of *The Hill Fort* (Y Gaer) from his collection, *Skirrid Hill*. The result was quite astonishing and the enthusiasm amongst

teachers and their students for this approach encouraged us to look further.



It was only a short step from there to think about commissioning some original pieces from authors with whom we had worked, about the places in which they lived, get them to record their new work and then to work up some simple video with which to accompany it. We were going to call this project 'Kaleidoscope'. The reason I keep emphasising the word 'simple' in relationship to the video element is because we wanted this to be an element which could be replicable by students of English anywhere in the world – at least, anywhere where they had access to basic digital media. I come back to the importance for this in a moment.

We managed to secure a small amount of funding for an initial pilot project to explore the possibility and decided that our first ventures had to be with the principle cities of the United Kingdom, but we only had enough funding to do three! Although we knew more authors in London than anywhere else, it seemed quite obvious that London always seemed to get more than its fair share of the limelight, even if



'our' writers would undoubtedly show us a very different London. Later, perhaps. So it seemed obvious that the three cities to act as the pilot for the project would be Belfast, Edinburgh and Cardiff.

Consequently we approached Ron Butlin for his take on [Edinburgh](#), Eunice Yeates for her view of [Belfast](#) and Menna Elfyn for a bilingual snapshot of [Cardiff](#). We asked each of them to write a piece which, when read aloud, wouldn't last more than three minutes. None of the writers were asked to write with non-native speakers in mind and each produced layered pieces with hidden depths of cultural complexity. Just what we wanted! This meant that the pieces can be approached at different levels and meet the requirements of learners from intermediate to advanced.

The role of the images in terms of carrying some of the message became vitally important. However, it is worth me pointing out an important proviso for the choice of visual imagery: the images were never meant to be interpretive – that was the role of the text – but simply illustrative of what the text said. No abstraction here. The reason is simple – we like to think



of the images as supplying the equivalent of a visual dictionary for objects mentioned and cultural references made. The second point to be made about the images is that they were (nearly) all taken as photographs rather than video and that they would mostly be taken by members of the project team. This would ensure that everything that resulted would comply with



the most demanding interpretation of copyright. These photographs would then be strung into a basic flash movie by using that most accessible of techniques – power point slide shows.

At the same time, armed with a good quality digital recorder, we hunted out the authors and got them to read their piece for us. Using this recording as the three minute sound track, the images were layered on top, often using as many as twenty images per minute.

The piece by Welsh poet Menna Elfyn deserves special mention because her poem, *Caerdydd*, is written in both English and Welsh. The first half of the poem, which traces the history of the port of Cardiff to its current status as the capital of Wales is in English: trade and commerce and politics; the second half, which delights in the senses, love, pleasure and leisure, is in Welsh. Need I say more about where the heart lies? In the second part the English translation appears on the screen along with supporting images. The two sections are linked by a dissolving of English into Welsh using the line "Funny how ffynnu is, in Welsh, something else" a poetic trick which makes full use of the oral nature of the delivery (1m 25s into the video).

Each video is accompanied by a short set of class activities in which many of the images seen on the film also appear. The purpose of the activities is to provoke a creative response to the materials rather than simply providing a tick box exercise. The engagement of the students and their ideas and how they respond imaginatively to the material is the focus. This

methodology is derived from the earlier and highly successful BritLit materials,

Two things need to be explained here. If this is the pilot project, what about the rest of the project? And why are the video sections so basic in design? The two questions find a common answer. The original pilot anticipated that a much broader scheme would be rolled out, one which involved literally hundreds of towns and cities throughout Wales, Scotland, Ireland and, yes, even England! To make that work we imagined that local schools would be recruited to design, film and edit the video material themselves, in conjunction with the locally recruited author. The local authenticity of the project would thus be guaranteed.

However, to make that work the filing/compiling/editing techniques needed to be as simple as possible, and well within the scope of any local school, their teachers and students.

That part of the project has yet to happen. As has been the experience of so many schemes in recent years, funds suddenly became very scarce and as yet we have not been able to finance the next stage. That doesn't mean to say we can't make some progress if locally enterprising people can be recruited as volunteers. If this sounds like something you would like to pursue, please drop me a line on mail.wordpowered@gmail.com

You can discover these three pilots (and much more) on [The British Council's Teaching English website](#), or by clicking on the images below.



Calling all teachers of English... i.e. Magazine needs you!

WJEC would like to hear from you!

i.e. is WJEC's first subject specific online magazine created for teachers of English using contributions from teachers across England and Wales. WJEC need contributions from teachers just like you to include in future issues of i.e.

- Have you had a unique classroom experience?
- Have you taught in an unusual location or situation?
- Has a WJEC qualification especially inspired you or your students?
- Do you have a humorous or inspiring story from the classroom?
- Or do you even just have a few great classroom tips you would like to share?

If you answered yes to any of the above and are interested in having your article read by thousands of English teachers all over the world then you could be the perfect addition to a future issue of i.e.

You don't have to have any previous writing experience (although if you do that's perfectly fine as well) just send any ideas or even finished articles to english@wjec.co.uk

However if you don't want to write an article, or share some tips don't despair! WJEC is always looking for feedback on the website and you could be a part of making i.e. the best magazine it can be. Email any thoughts on previous issues or ideas for future issues to english@wjec.co.uk.

If you haven't already had a chance to peruse i.e. then you can view previous issues for ideas and inspiration on [WJEC's website](http://www.wjec.co.uk).

Many Small Steps

Dual Entering Candidates for Entry Level English Qualifications


Carole Waller

"I don't do English!" How many teachers hear this regularly as students start the new academic year? One of the biggest problems I face in my classroom is how to convince disinterested youngsters that they really can 'do' English, that they can pass examinations and be proud of their own achievements.

I have been teaching Entry Level Certificate for many years but was delighted when Functional Skills Entry Level was introduced. It was the examination I had been searching for; practical, relevant and immediately useful for every student for whom I was responsible. This was quickly followed by Pathways Additional English and now we have a suite of qualifications which enable teachers to adapt the curriculum to the needs of individual students. At last less able learners have a way of receiving credit for their skills and abilities; they have a pathway which enables them to gain confidence and sets a solid foundation for future learning.

In a society which clamours for paper qualifications it is important that students with less ability are able to hold their heads high and show the world that they too have made academic progress and have achievements which can be recognised. Self-esteem promotes confidence which, in turn, enables the student to take risks and embark on higher levels of study.

Teaching all three qualifications together is something of a juggling act but thanks to the flexibility of all the specifications many units of study can be tailored so that work can be dual entered. For me, the Additional English units form the backbone of teaching and we start using the format as early as Year 7. Taking care to meet the relevant assessment criteria for each unit and each level we start at Entry 2 and keep completed units safely until we know which level we are hoping to use for the



*Sometimes many small steps
take you further than a few
large ones!*

final submission. Often written work can be extended in order to meet the requirements of Entry Level Certificate coursework. For instance, having completed 'Timothy Winters' for Additional English unit Exploring Poetry at Entry 2 or Entry 3 it is only a short step to:

'Write a Social Worker's Report following a visit to Timothy's home.
Remember to describe the living conditions, the impact on his school work and make recommendations to the Board.'

This task effectively makes reference to the poem and in an extended piece of writing uses inference and deduction as well as expressing the candidate's opinion; all elements required for an Entry 3 piece of writing.

Many suitable texts for units Exploring Narratives or Exploring Shakespeare can then be followed by Exploring Characters and Events in Audio and Visual texts and the relevant film shown. Of course care must be taken to refer to the written text for the former and to the film for the latter but many aspects of each unit are similar and students always enjoy watching a DVD after studying a written text. Once again there is plenty of



scope to follow the students' own interests, giving them the reins and choice in their own learning.



*Empowerment is a perfect
antidote to disinterest!*

Additional English also has a unit called Creating Narratives which lends itself perfectly to 'A story in which the candidate is the main character' for Entry Level Certificate and can also be used as part of the preparation for the Speaking and Listening assessment 'Myself'. The Communicating Experiences unit has a section dealing with explaining points of view; this is excellent preparation for a 'for and against' discussion which can be used as a transactional piece in Entry Level Certificate.

Links can also be made with Communicating Experiences and Functional Skills Entry Level. I usually start Year 9 with a school produced unit about bullying in which a student is falsely accused and punished for starting a fight in the playground. This naturally elicits strong feelings, especially when the student involved is excluded from school. The story is further complicated by the discovery that the so-called 'victim' is a well-known bully who beats up year 7 students simply because he is bored. The 'troublemaker' is protecting her younger brother and has a terrible home life including a single-parent mum who has to work at night and a sister who recently died! Opportunities abound for leaving notes to

Mum, writing informal emails to a friend who missed the action and a formal letter to the Head to protest the girl's innocence! Writing for different audiences and purposes is covered within this unit thus preparing the candidates well for the Functional Skills Controlled Task in the November series. Contrasting letters are also an acceptable transactional task for Entry Level Certificate so can be squirrelled away for later use.

The possibilities are endless and I find that my students quite enjoy the feeling that they are somehow being a little sly in entering work for two different examinations! I have been amazed over the years how, time and time again, students who had previously given up on English have been asking when they could attempt Level One Functional Skills or more recently, the newly written Level One units in Additional English.

WJEC have a wide range of resources which are a great help in teaching all three qualifications, such as amplification documents for Additional English which expand on the assessment criteria for each unit; Teacher Guides for Functional Skills; Teaching Resource packs and Interactive Whiteboard schemes of work for all three qualifications. The best part is that all of these resources are available free of charge from each qualification's webpage on the WJEC website:

[Additional English webpage](#)
[Entry Level English Webpage](#)
[Functional Skills Webpage](#)

It's time to think 'outside the box'; a good understanding of the requirements of each of the Entry Level qualifications enables the teacher to run multiple courses relatively easily and can have a profound impact of the attitude and ultimate achievements of many.

DIRECT ACCESS TO SUBJECT SPECIALISTS... FULL STOP.



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

Qualifications include:

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

We will be providing free training sessions, online teacher guides and other high quality resources.

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

GCSE

ENGLISH LANGUAGE

Guy Melhuish

029 2026 5179

gcseenglish@wjec.co.uk

Matthew Oatley

029 2026 5054

gcseenglish@wjec.co.uk

GCSE

ENGLISH LITERATURE

Julia Harrison

029 2026 5374

gcseenglish@wjec.co.uk

Charlotte Dix

029 2026 5051

gcseenglish@wjec.co.uk

A level

ENGLISH

Sally Melhuish

029 2026 5303

Sally.Melhuish@wjec.co.uk

Rhodri Jones

029 2026 5188

Rhodri.Jones@wjec.co.uk

WJEC Resources

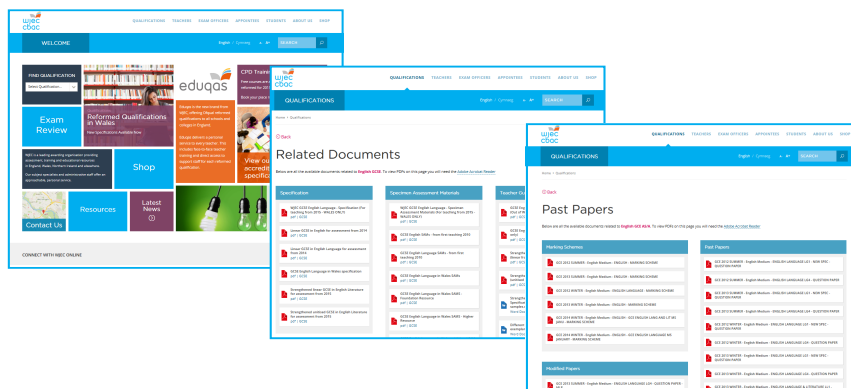
WJEC has a wealth of English resources to aid the delivery of all current WJEC English qualifications from Entry Level to A-Level as well as new qualifications in **WALES** available at the click of a button.

[WJEC Open Website](#)

All Current Specifications and New Specifications in Wales

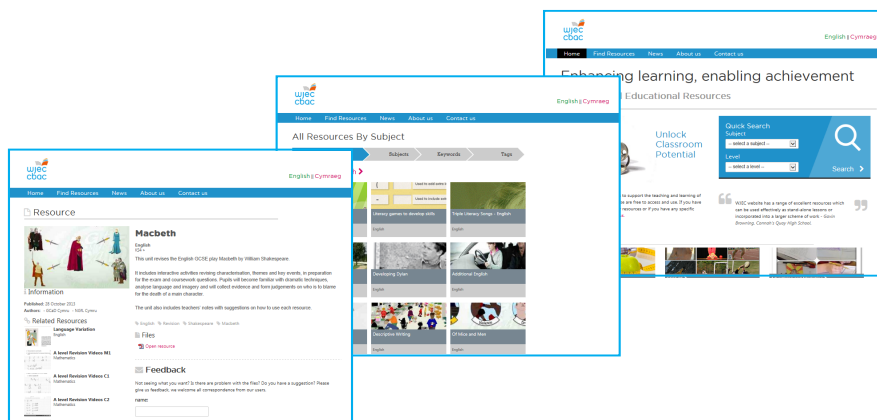
Each individual qualification page has a linked 'Related Documents' page. Here you will find the backbone of WJEC resources such as specifications, sample assessment materials and Principal Examiner reports. There is also a 'Past Papers' page for each qualification.

For Additional English, Entry Level English and Functional Skills English there are also Interactive Whiteboard Schemes of Work.



[WJEC Digital Resources](#)

WJEC creates digital resources to support the teaching and learning of subjects offered by WJEC. These are free to access and use.





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 Secure Website

The secure website contains many resources for centres such as exemplar and past CPD packs as well as information for controlled tasks. If you do not have access to the secure website please speak to your examinations officer who will be able to give you log in details.

Eduqas Resources

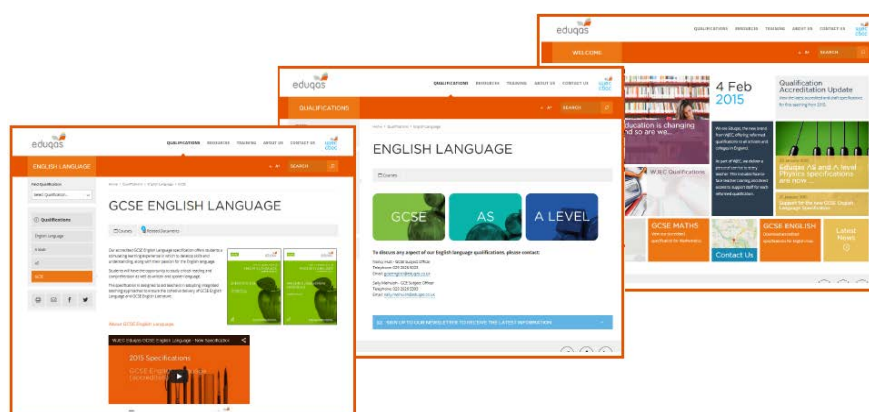


For new qualifications in ENGLAND Eduqas has a variety of resources to help you become familiar with the new specifications, all for free and easy to access and download.

[Eduqas Open Website](#)

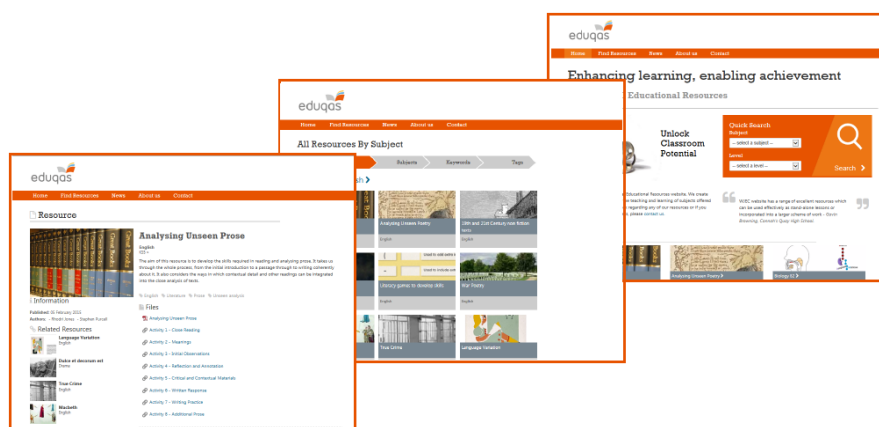
All New Specifications in England

Eduqas is the new brand from WJEC offering reformed qualifications to all schools and colleges in England. The Eduqas website is similar to the WJEC website and has specifications, sample assessment materials and overview leaflets available to download.



[Eduqas Digital Resources](#)

Digital resources have also been created to support the teaching and learning of subject offered by WJEC. These are free to access and use.



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

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

GCSE ENGLISH LANGUAGE

Nancy Hutt
029 2026 5023
gcseenglish@eduqas.co.uk

Matthew Oatley
029 2026 5054
gcseenglish@eduqas.co.uk

GCSE ENGLISH LITERATURE

Julia Harrison
029 2026 5374
gcseenglish@eduqas.co.uk

Charlotte Dix
029 2026 5051
gcseenglish@eduqas.co.uk

A level ENGLISH

Sally Melhuish
029 2026 5303
Sally.Melhuish@eduqas.co.uk

Rhodri Jones
029 2026 5188
Rhodri.Jones@eduqas.co.uk

Board Games

The Lone Reader

I really want my pupils to read. Not just to be able to read, not just to say that they've read 'Of Mice and Men' and not just to read in order to get a C grade or above in GCSE Literature.

I want them to read for the sake of it. I want them to read for pure pleasure.

Part of that pleasure is also in understanding *what* we read. Understanding character, considering the ideas in the text, understanding something about the way they've been crafted by good writers.

The problem is how to teach these things without making it into an academic exercise which will kill their enjoyment of a novel or a short story. Book review, anyone? Comprehension? Reading Log?

Recently, I tried another approach. I asked my Year 9 group to read a novel over the Easter holidays. You're right; they were a bright group of students. Most, however, were not avid readers.

Instead of the usual approach I thought I'd give them something more creative to do. An approach which meant I could track their understanding of the text but also allowed them to respond in their own way, using any number of skills they don't necessarily use in the classroom.

And with the classroom becoming, like schools

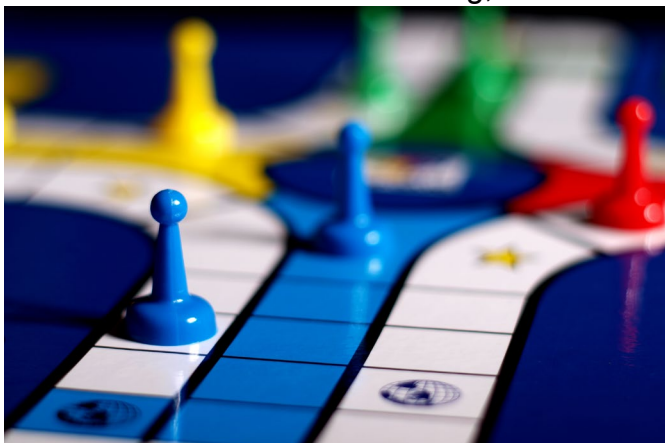


themselves, a place where creativity is stifled and tick-boxes ticked, I want to ensure that my pupils don't lose the opportunity to develop skills that can't be measured easily in an exam. I want them to be creative and independent. When they returned after Easter I asked them to create a board game based on the novel they'd read. We discussed the fact that I wanted to get some sense of plot, character and themes in their games but that they could also be as creative as they wanted.

I was staggered by their response. The first game was brought in within a couple of days and the others soon followed. Not only had they shown an understanding of what they'd read, they'd also been inventive and innovative in the way they designed their games. 'The Adventures of Huckleberry Finn' was based on moving Huck up the Mississippi River, avoiding Pap and helping Jim. There was a card-based board game for 'Paddy Clarke Ha Ha Ha' which dealt with the different themes of the novel.

Some had required a little more help with the texts themselves during the process but those discussions in themselves were valuable for them and for me as their teacher.

We ended the half-term by spending a lesson playing games. What I hadn't thought of beforehand was how this would also be a catalyst to engaging the pupils in the novels they hadn't read. Some senior managers would consider that game-playing lesson of little value perhaps. Yet, I returned after half-term to find that a number had gone on to read the novels on which the games they played were based. And do you know what? They'd also enjoyed reading them.



IMPORTANT DATES

Additional English

| | |
|-------------|-------------------------------|
| 21 February | June 2015 entry deadline |
| 5 March | January 2015 reports released |
| 30 April | Entry amendments deadline |
| 4 May | Sample submission deadline |

Please see the [Additional English Important Dates](#) document for further dates and information

Entry Level Certificate

| | |
|-------------|--|
| 19 March | Controlled Task window for completion closes |
| 19 March PM | Examination |
| 4 May | Coursework sample submission deadline |

Please see the [Entry Level English Important Dates](#) document for further dates and information

Functional Skills

| | |
|-------------------|--|
| 21 March | June 2015 entry deadline |
| 23 March | IAMIS opens |
| 27 April - 22 May | Controlled Task window for completion |
| 5 May AM | Level 1 & 2 Examination |
| 22 May | Sample submission deadline - Entry Level Sample of Records and Outline of Activities to moderator - Level 1 & 2 |

Please see the [Functional Skills English Important Dates](#) document for further dates and information

Level 1 / Level 2 Certificate

| | |
|-------------|--|
| 21 February | June 2015 entry deadline |
| 5 May | Speaking and Listening mark input deadline |

Please see the [Level 1 / Level 2 Certificate Important Dates](#) document for further dates and information



GCSE English / English Language / English Literature

| | |
|-------------|---|
| 21 February | June 2015 entry deadline |
| 24 February | English Literature - Details of poems studied in preparation for Unit 1 exam, and details of examination texts to WJEC |
| 9 March | IAMIS opens |
| 15 March | Poetry Collection request deadline for 2015-16 <i>Please note that candidates sitting the exam in 2016 will be the last cohort to use this poetry collection</i> |
| 27 March | Written Controlled Assessment samples to moderator - MAINSTREAM SCHOOLS ONLY |
| 5 May | Written Controlled Assessment samples to moderator - PRUs/SPECIAL SCHOOLS/FE CENTRES ONLY |
| 5 May | Speaking and Listening mark input deadline |
| 18 May AM | English Literature unit 4201 examination |
| 22 May AM | English Literature unit 4202 examination |

Please see the [GCSE English ENGLAND Important Dates](#) and [GCSE English WALES Important Dates](#) documents for further dates and information

GCE

| | |
|-------------|--------------------------|
| 21 February | June 2015 entry deadline |
| 23 March | IAMIS opens |
| 15 May AM | LL1 and LT1 examinations |

Please see the [GCE English Language](#), [GCE English Literature](#) and [GCE English Language and Literature](#) webpages for further dates and information

What's On

Theatre

Macbeth

Set in Mughal India and with an all Asian ensemble, Tara Arts brings Indian movement and music to Macbeth, offering a powerful contemporary take on Shakespeare's darkest play.

Touring the UK from 25 February to 9 May 2015

For more information see the [Tara Arts Website](#)

King Lear

Shakespeare's King Lear excellently portrayed by Barrie Rutter OBE is touring the UK in 2015.

27 February to 13 June

For more information see the [Northern Broadsides Website](#)

Mermaid

A bold re-imagining of Hans Christian Anderson's tale of love, loss and longing is also touring the UK in 2015. The company is looking for local young women aged 14-20 to make up the chorus for each performance.

These women will also participate in a project accompanying the show that looks at the effect of media on girls' sense of self and empowers them to challenge myths about femininity.

13 March - 23 May

For tour dates or to apply to be in the chorus see the [Shared Experience Website](#)

National Theatre Live

National Theatre Live is the National Theatre's ground breaking project to broadcast the best of British theatre live from the London stage to cinemas across the UK and around the world.

To find a venue near you visit the [National Theatre Live website](#).

| | |
|---------------|-------------------------------|
| From 12 March | Behind the Beautiful Forevers |
| From 16 April | The Hard Problem |

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



Books

Binary Star

- Sarah Gerard

The language of the stars is the language of the body. Like a star, the anorexic burns fuel that isn't replenished; she is held together by her own gravity.

With luminous, lyrical prose, *Binary Star* is an impassioned account of a young woman struggling with anorexia who goes on a road trip circumnavigating the United States with her long-distance, alcoholic boyfriend.

Binary Star is an intense, fast-moving saga of two young lovers and the culture that keeps them sick (or at least inundated with quick-fix solutions).

ISBN: 1937512258

Publisher: Two Dollar Radio

Publication Date: 13 January 2015

Get in Trouble Stories

- Kelly Link

Kelly Link's eagerly awaited new collection, her first for adult readers in a decade, proves indelibly that this bewitchingly original writer is amongst the finest.

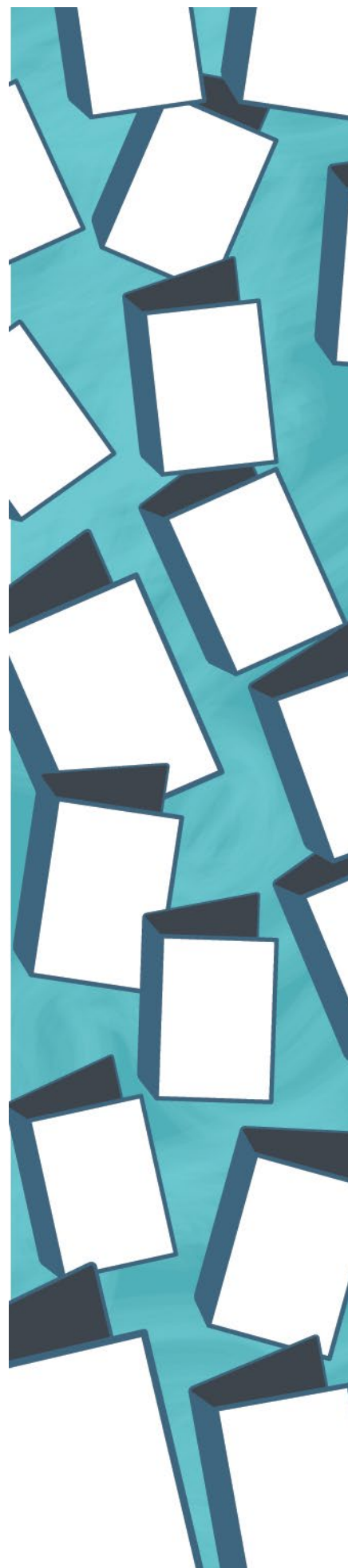
Link has won an ardent following for her ability, with each new short story, to take readers deeply into an unforgettable, brilliantly constructed fictional universe. The nine exquisite examples in this collection show her in full command of her formidable powers.

Hurricanes, astronauts, evil twins, bootleggers, Ouija boards, iguanas, The Wizard of Oz, superheroes, the Pyramids... These are just some of the talismans of an imagination as capacious and as full of wonder as that of any writer today. But as fantastical as these stories can be, they are always grounded by sly humour and an innate generosity of feeling for the frailty - and the hidden strengths - of human beings. In *Get in Trouble*, this one-of-a-kind talent expands the boundaries of what short fiction can do.

ISBN: 0804179689

Publisher: Random House

Publication Date: 3 February 2015



The Book of Strange Things

- Michael Faber

It begins with Peter, a devoted man of faith, as he is called to the mission of a lifetime, one that takes him galaxies away from his wife, Bea. Peter becomes immersed in the mysteries of an astonishing new environment, overseen by an enigmatic corporation known only as USIC. His work introduces him to a seemingly friendly native population struggling with a dangerous illness and hungry for Peter's teachings - his Bible is their "book of strange new things".

A separation measured by an otherworldly distance, and defined both by one newly discovered world and another in a state of collapse, is threatened by an ever-widening gulf that is much less quantifiable. While Peter is reconciling the needs of his congregation with the desires of his strange employer, Bea is struggling for survival. Their trials lay bare a profound meditation on faith, love tested beyond endurance, and our responsibility to those closest to us.

ISBN: 055341884X

Publisher: Hogarth

Publication Date: 28 October 2014

The Storied Life of A.J. Fikry

- Gabrielle Zevin

A.J. Fikry's life is not at all what he expected it to be. His wife has died, his bookstore is experiencing the worst sales in its history, and now his prized possession, a rare collection of Poe poems, has been stolen. Slowly but surely, he is isolating himself from all the people of Alice Island. Even the books in his store have stopped holding pleasure for him. These days, A.J. can only see them as a sign of a world that is changing too rapidly.

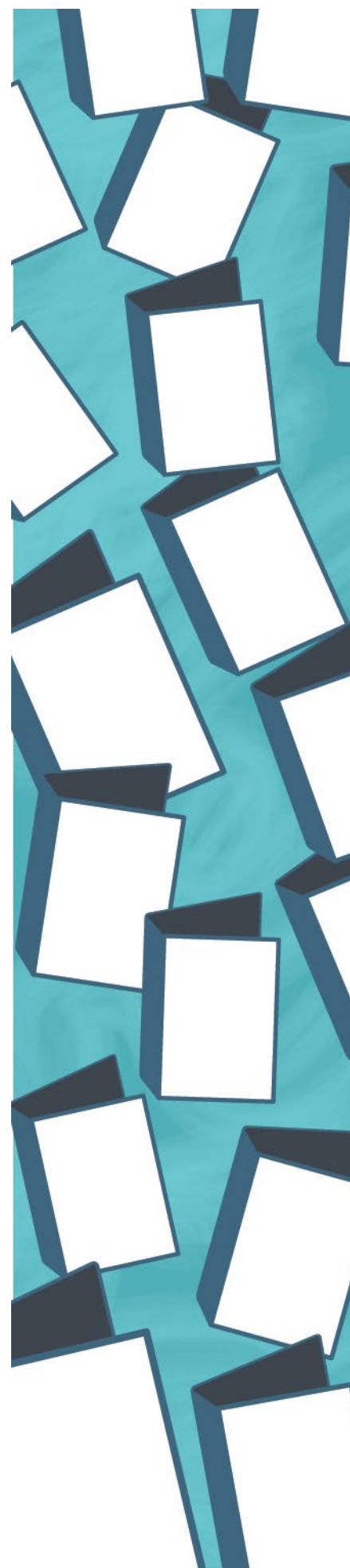
The unexpected arrival of a mysterious package gives A.J. Fikry the opportunity to make his life over. It doesn't take long for the locals to notice the change overcoming A.J. or for everything to twist again into a version of his life that he didn't see coming.

As surprising as it is moving, *The Storied Life of A.J. Fikry* is an unforgettable tale of transformation and second chances, an irresistible affirmation of why we read, and why we love.

ISBN: 1616203218

Publisher: Algonquin Books

Publication Date: 1 April 2014



Contacts

For all comments, questions, suggestions and contributions contact us at:
english@wjec.co.uk

Sally Melhuish

Subject Officer GCE English

Telephone: 029 2026 5303

Email: sally.melhuish@wjec.co.uk



Nancy Hutt

Subject Officer GCSE English / English Language (Out of Wales);
Level 1 / Level 2 Certificate in English Language

Telephone: 029 2026 5023

Email: gcseenglish@wjec.co.uk

Julia Harrison

Subject Officer GCSE English Literature; Functional Skills
English Levels 1&2; Level 1 / 2 Certificate English Literature

Telephone 029 2026 5374

Email: julia.harrison@wjec.co.uk



Guy Melhuish

Subject Officer GCSE English Language in Wales

Telephone 029 2026 5179

Email: gcseenglish@wjec.co.uk

Rhodri Jones

Subject Officer Additional English; Entry Level English;
Functional Skills English Entry Level

Telephone: 029 2026 5188

Email: rhodri.jones@wjec.co.uk



Michael Williams

Subject Support Officer GCE English

Telephone: 029 2026 5129

Email: mike.williams@wjec.co.uk



Matt Oatley

Subject Support Officer GCSE English, English Language and English Literature

Telephone: 029 2026 5054

Email: gcseenglish@wjec.co.uk

Charlotte Dix

Subject Support Officer GCSE English, English Language and English Literature; Level 1 & 2 Certificate in English Language and Literature

Telephone: 029 2026 5051

Email: gcseenglish@wjec.co.uk



Sally Cunliffe

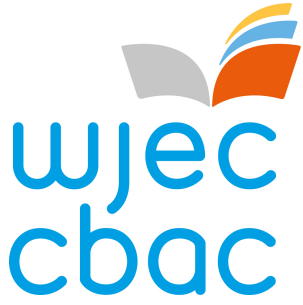
Subject Support Officer Additional English; Entry Level English; Functional Skills English; Speaking and Listening

Telephone: 029 2026 5070

Email: sally.cunliffe@wjec.co.uk

Image Credits

<http://www.freeimages.com/profile/colinbroug>



WJEC, 245 Western Avenue, Cardiff, CF5 2YX
029 2026 5000 info@wjec.co.uk www.wjec.co.uk

CBAC, 245 Rhodfa'r Gorllewin, Caerdydd, CF5 2YX
029 2026 5000 gwybodaeth@wjec.co.uk www.cbac.co.uk