



PRINCIPAL MODERATORS REPORT

**ENTRY PATHWAYS
ADDITIONAL ENGLISH**

JANUARY 2018

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Administration

Most centres are now fully aware of the demands of this qualification and are happy to explore the different ways in which their students can demonstrate achievement at this level. Assessment records are extremely important to the moderation process: they make the location of evidence within the folders clear (usually by numbered page references) and give the moderator any information he/she needs in the *teacher comment* section. Criteria referenced annotation on the pieces of written work is also most helpful. Candidates' folders present work in the order of the assessment criteria where possible. The use of the amplification documents is essential; these clarify what is expected at the different levels of each unit which, at first glance, may seem very similar. Criteria-led tasks are now used by most centres and make expectations quite clear. Centres should be aware that task setting is key: if an Entry 2 task is set for an Entry 3 candidate, he/she will find it very difficult to succeed.

Every year moderators are amazed by the inventiveness of teachers and their imaginative approaches to making this work accessible to their students. Evidence includes photographs, USB sticks and DVDs as well as written work, making the enjoyment of the students undertaking the tasks clear. Such different forms of evidence do need witness statements, however. Most Centres are now aware that if witness statements are included, they should be specific to what the candidate actually said or did to demonstrate achievement and not just an outline of a task set for a group.

Unit 6350: Exploring Shakespeare

Many centres choose to study simplified versions of the texts with some original key speeches included (more at the higher levels). The most popular plays studied are *Macbeth* and *Romeo and Juliet*. A memorable DVD of a classroom performance of *Macbeth* was included in this series for one centre whose students have profound and multiple learning difficulties proving that Shakespeare can be for everyone if studied appropriately.

The assessment criteria may look very similar at the different levels but the amplification document clearly shows expectations e.g. at AC1.1 the differences between what is expected from *identify* and *outline*. Some centres used the same E2 WJEC worksheets for all their students but then chose to enter them at different levels: these were too limiting for the higher level candidates. As was pointed out above, task setting is key to achievement. Many centres began by using WJEC worksheets when they first approached this qualification but then gained in confidence and developed their own to suit their students and this has been very successful.

Unit 6351: Communicating Experiences

The range of experiences outlined by students is vast and often includes photographs. Some candidates present their work using PowerPoint which helps them sequence the events. Most centres now realise that the student needs to outline a simple experience rather than an interest e.g. playing in a football match but not the history of Manchester United.

Candidates often find the second and third learning objectives more difficult i.e. expressing and showing understanding of different points of view. Again, task setting is crucial: it is far easier to show black and white opinions/diametrically opposed views. LO3 is simpler at E2 as the candidate only has to respond to questions which are framed to enable him/her show understanding; at E3 the candidate is not given this option.

Unit 6352: Creating Narratives

This is possibly the most popular unit attempted by most centres. It is worth three credits, however, so should be the result of about thirty hours' work. Preparatory exercises describing settings and characters are acceptable as stand-alone activities but it would surely be a more satisfying experience for the student if he/she could incorporate them in a narrative. More able candidates are now attempting this unit at E3 and their outcomes are generally sustained and engaging with memorable characters being created.

Moderators very much appreciate the work of those teachers who annotate final written narratives with the assessment criteria as well as including preparatory tasks to show earlier achievement.

Unit 6353: Exploring Events and Characters in Audio/Visual Texts

The essence of this unit is the study of audio/visual texts and not the written word. Some centres study the film of a book which they have read in class but if the candidate then goes on to write about the book in this unit, it is not acceptable.

Many centres now make their own worksheets which include stills from the films. These help candidates focus on particular characters or events and are very useful. *Billy Elliot*, *Kes*, *Romeo and Juliet* and *Of Mice and Men* remain the most popular films studied. It should be noted, however, that if a Shakespeare play has been watched and also studied for Unit 6350: Understanding Shakespeare, the assessment criteria for the two units are different and appropriate tasks must be set to demonstrate the different learning objectives.

Unit 6354: Exploring Narratives

As with Unit 6353, two texts must be studied and equal weight should be given to both. The texts could be novels or short stories or a mix. The titles of the texts should be included on the assessment record and evidence of the assessment criteria should be referenced in both texts.

Any narrative text may be chosen but the most popular are *Stone Cold*, *Lamb to the Slaughter*, *Of Mice and Men* and Roald Dahl books. Some candidates find difficulty with explaining how narratives appeal to an audience and supportive task setting is often helpful here.

Unit 6355: Exploring Poetry

The range of poetry studied is enormous, going from doggerel rhymes to First World War poetry. One centre included a DVD of a class performance of a poem which was hugely enjoyable for all concerned.

At E2, centres often choose to study a selection of simple poems each of which demonstrates a particular poetic feature e.g. the use of repetition in *Stevie Scared*. Narrative verse such as *The Highwayman* is also very popular. Most candidates are able to identify some poetic features but explaining their effect is more challenging and often requires more than one attempt to ensure that the evidence is robust.

As always, it has been an immense privilege to be part of this qualification, to see the inspiring work of teachers and to be able to confirm the achievement of the candidates. My thanks go out to every teacher and student for all their wonderful work.



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