



PRINCIPAL MODERATOR'S REPORT

**ENTRY PATHWAYS
ADDITIONAL ENGLISH**

SUMMER 2018

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Administration

Most centres are now aware of administrative procedures in this subject. The assessment record is the vital link between the centre and the moderator. Numbered page references and detailed teacher comments on the record coupled with annotation on the work linked to the assessment criteria means that the moderator will be fully informed of the reasons behind the centre's marking and that moderation will be fair and successful. Work must be submitted per unit, not per candidate and pieces within the folders should be in the order in which they appear on the assessment record. Only work that appears on the assessment record should be included: moderators are well aware how much preparatory work is involved in these tasks but need to see only the evidence which shows that the assessment criteria have been reached.

Many centres now have the confidence to produce their own criteria-led worksheets which are suited to their individual students. These are always appreciated by the moderator: it is quite amazing how many different approaches can be taken for any task. However, if the outcome of the task is not written, then a detailed witness statement must be included stating exactly what the student did or said; witness statements can never be generic. No matter how long a centre has been delivering this course, it would be advisable to use the amplification documents frequently to ensure that all the requirements are being met for each unit at each level.

Unit 6350: Exploring Shakespeare

This is one of the most popular units of study with *Macbeth* and *Romeo and Juliet* being the usual choices. Simplified texts are usually studied with only key scenes from the original. Some centres also watch the film when studying the text and this could then be used as one of the audio visual texts in Unit 6353: Exploring Events and Characters in Audio Visual Texts. The criteria are mostly different in each unit so, again, the centre should study the amplification document for the demands of each. Some centres wait until units have been completed before choosing the level at which to enter students but it should be noted that it is not just a matter of writing more at Entry 3 than at Entry 2; if a student has used worksheets tailored for Entry 2 criteria, it is unlikely that that work, however well done, would meet the demands of the next level.

Unit 6351: Communicating Experiences

The differing demands at Entry 2 and Entry 3 should be stressed here e.g. at Entry 2, AC1.1 *Outline an event/experience* sounds very similar to AC1.1 at Entry 3 i.e. *Communicate details of an event/experience*. This could not be further from the truth, as the amplification document explains. Similarly for the second and third learning objectives, the detail needed at Entry 3 is great and whereas at Entry 2, candidates should be prompted with questions to show their understanding of different points of view, at Entry 3 the candidate would be expected to do this without the need for prompting. Candidates do not find this an easy unit and need guidance from teaching staff to ensure that the work they are producing is relevant, informative and has the appropriate amount of details.

Unit 6352: Creating Narratives

This unit is worth three credits and therefore should be the result of about thirty hours' work. Some centres have worksheets which help a candidate to describe a setting or character, so it is always a little disappointing if these are seen just as exercises and not as a step to producing a better narrative. It is always enjoyable to read these narratives and quite often the moderator would consider a narrative entered at Entry 2 to be worthy of an Entry 3 grade but can do nothing about this as the centre chose to enter at that level. This is always an enjoyable unit to moderate as the students' creativity and imagination never fails.

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

Centres are now fully aware that two texts must be studied. However, the word 'text' here refers to the audio/visual text and not the written text; all too often, a worksheet will be given which refers to the book instead of the film (especially in *Of Mice and Men* and *Romeo and Juliet*) and this is not appropriate. Many centres now produce their own criteria-led worksheets with stills from the films to help the students focus on a particular event or character. The amplification document is extremely helpful for this unit, if only to explain the differences in the terms *outline*, *explain* and *describe* which are key to reaching the assessment criteria. A problem for the moderator that arises in each series is when centres do not make clear on the assessment record which two films have been studied, assuming it will be obvious from the work that follows (it usually isn't). The two films may have similarly structured worksheets but these should be kept discrete from each other; references on the assessment record should also make clear which text is being referred to. It should now go without saying that equal time and effort should be given to both texts.

Unit 6354: Exploring Narratives

Some centres find that they do not have time to study two novels and so choose a novel and a short story or two short stories. Whatever their choice, it must be stressed as above that each text must meet all the assessment criteria and that the evidence for a short story is no less robust than for a novel. It should be noted that a Shakespeare play may NOT be used as the second text for this unit as Shakespeare is covered in unit 6350: Exploring Shakespeare. Some centres choose to look at the components of narratives generally and do not explore these in the texts studied; this, as with Unit 6352: Creating Narratives, seems a missed opportunity even though it is not a requirement. The most popular narratives studied are *Of Mice and Men*, *Stone Cold*, *Lamb to the Slaughter*, and Roald Dahl's children's books.

Unit 6355: Exploring Poetry

This is a very popular unit as centres can decide to study more poems if they feel that any of the assessment criteria have not been met; this usually happens with very simple verse that may not have many poetic features. Sometimes a poem may be chosen to show onomatopoeia, another may illustrate rhyme. It is up to the centre to choose poems which they know will interest their students. A great deal of war poetry has recently been chosen for obvious reasons and all the students have shown some respect and understanding. The demands at Entry 2 and Entry 3 are very different though and this is another case where the amplification document must be studied as differentiation by outcome rarely works.

Conclusion

After another year, Additional English is now firmly established and a very useful tool for those teachers with the least able students. It goes from strength to strength and it is a privilege to be the Principal Moderator. Thank you to all the very creative and committed staff and students and congratulations to you all.



WJEC
245 Western Avenue
Cardiff CF5 2YX
Tel No 029 2026 5000
Fax 029 2057 5994
E-mail: exams@wjec.co.uk
website: www.wjec.co.uk