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# **PRINCIPAL MODERATOR'S REPORT**

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**ENTRY PATHWAYS  
ADDITIONAL ENGLISH**

**JANUARY 2020**

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**January 2020**

**Administration**

It is always a pleasure to moderate all the units of Additional English as every centre has its own individual approach. Some use the WJEC resources available online, but most prefer to create their own resources, tailored to their individual students. The creativity and inventiveness of some centres is quite outstanding. Their approach to task setting (which is key to success) is always linked to the assessment criteria and the amplification document is used in determining the amount of detail demanded in each task. Evidence from these centres comes in the form of photographs, USB and DVD recordings as well as in written form. Of course, such an approach demands commitment from the staff as it nearly always needs to be accompanied by detailed witness statements which outline what the student actually did and said to show achievement; these witness statements are essential to the moderator as are assessment records which should show numbered page references for ease of location of evidence. Criteria-references annotation is always welcomed also and greatly facilitates moderation.

**Unit 6350: Exploring Shakespeare**

In this unit, the written text must be studied in the original or simplified version. It is not appropriate to study the film version as this is covered in Unit 6353: Exploring Events and Characters in Audio/Visual Texts. Candidates may study at E2, E3 or L1 but the centre must ensure that the tasks set allow the candidate to achieve all the assessment criteria at the appropriate levels. Some centres have given E2 worksheets but then entered the candidates for E3; it is clear when looking at the amplification document that the demands of the three units are different and E2 worksheets would be too limiting for those candidates who could achieve a higher level. The difference between the levels is not determined by the length of the answer: higher skills are needed, and these are made clear in the amplification document. DVDs were again submitted including transcripts for those candidates with hearing loss dependent on sign language. Some of these were a pleasure to watch, especially the one in which Macduff chopped off Macbeth's head and then swiftly picked up a papier mache covered balloon-head to show to the crowds!

**Unit 6351: Communicating Experiences**

The first learning objective in this unit is usually very well done by most centres (be able to communicate about an event or experience). The remaining two learning objectives, however, pose a problem for some. It should be made clear that the second and third learning objectives do not have to be linked to the first. The amplification gives examples of how these objectives may be achieved. The most successful approach is when a controversial topic relevant to the student is chosen e.g. whether the school should have a prom. If diametrically opposed views are given it makes it easier for the student to say what these views are and why they might be held. The amplification document is an essential guide for this unit.

### **Unit 6352: Creating Narratives**

This is always one of the most interesting units to moderate as most candidates throw themselves into the narrative with gusto! This unit is worth three units and should be the result of about thirty hours' work. While preparatory work does not need to be shown, the final narrative should be marked with ticks and annotation indicating where evidence of the assessment criteria is to be found.

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

All centres choose which two audio/visual texts they think will motivate their students to produce their best work. Many centres make their own worksheets using stills from the films studied to aid focus. An equal amount of time and effort should be spent on each text. It must be emphasised here that the text must be audio/visual; some centres study the book and then watch the film but the work for this unit must be from the film only (there have been instances where worksheets have been submitted which specifically refer to the written text). Page references must be made obvious to the moderator on the assessment record where evidence is to be found for both texts. At times, a film may not be known to the moderator so the title should be clearly stated on the assessment records as well as on worksheets.

### **Unit 6354: Exploring Narratives**

This unit could be very time consuming if two novels were chosen as both texts need to be studied in detail. Many centres choose two short stories or simplified, abridged versions of novels. A Shakespeare text may not be studied for this unit as that is covered in Unit 6350: Exploring Shakespeare. A few centres choose to give worksheets which cover the first two learning objectives generally and do not explore these in any detail in the texts studied; this would seem to be a missed opportunity even though it is not a specific requirement. The most popular texts are *Holes*, *Lamb to the Slaughter*, *Stone Cold*, *of Mice and Men* and Roald Dahl's children's books.

### **Unit 6355: Exploring Poetry**

The demands at E2 and E3 are very different in this unit and the amplification document is an essential reference tool. The choice of poem could be the same for the two levels, but task setting must be different. If simple verse is chosen it may be necessary to study more than one poem in order to have scope to discuss different poetic features. With such a wide range of poetry being studied, centres should make very clear which poems have been chosen and must not assume that the moderator will recognise them. It has been a great privilege to moderate the work from centres who have such committed and diligent teachers; every year they never fail to inspire me as well as their students. I look forward to the next series in May.



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