

AS/A level English Language, English Language and Literature, and English Literature Newsletter

We hope that you had a relaxing break over the Easter period and that you and your students are feeling prepared for the summer exam series. We have some general and subject-specific updates and information that you may need as you begin this new term.

1. Arrangements for summer 2023
2. Resources
3. NEA
4. Post-Results Services
5. Key Dates

1. Arrangements for Summer 2023

We are still aware of the impact of the disruption to teaching and learning over the last few years on learners aiming to complete their qualifications in the summer.

In order to support teachers delivering our GCE English qualifications, we have given advance information of some aspects of our AS and A level exams in 2023.

Whilst the whole specification subject content should still be taught, Advance Information will give an indication of the topics, themes and content that learners can expect in their exams. Its main aim is to support learners' preparation. Teachers and lecturers can download subject-specific details for the AS/A level English qualifications under the 'Resource' > 'Key Documents' tabs on each subject's homepage. We have also included the relevant documents below for you.

The following areas of content for each subject is suggested as key areas of focus for revision and final preparation, in relation to the Summer 2023 examinations. Please note, while advance information is intended to help guide and prioritise revision, to support exam performance and progression, revision plans should still take account of everything that has been taught.

The information for each unit is presented in the order it appears in the specification, not in question order in the examination.

Topics not included in this advance information may be assessed in low tariff, multiple choice or synoptic questions.

The aim should still be to cover all specification content in teaching and learning.

GCE English Language

Subject information for students and teachers

AS Units 1 and 2

AS Unit 1	
Section A	Section B
Genre/purpose of texts: attitudes in online publications	Genre/purpose of texts: online discussion

AS Unit 2	
Genre of writing	1b: Story 2b: Letter

A level Units 3 and 4

A2 Unit 3
Genre/Purpose of the texts: Cookery texts

A2 Unit 4	
Section A	Section B
Genre/purpose of transcripts: radio/television programmes	Genre/purpose of creative writing task: descriptive writing

GCE English Language and Literature

Subject information for students and teachers

AS Unit 1

Section A: Comparative analysis of poetry and unseen text

In order to provide advance information for the exam, we can inform you that in Section A questions, candidates will be assessed on the following poems from the *WJEC GCE AS Poetry pre-1914 Anthology*:

Text	Range for assessment
<i>WJEC GCE AS Poetry Pre-1914 Anthology</i>	'The Passionate Shepherd to His Love' 'Sonnet 130' 'A Satirical Elegy on the Death of a Late Famous General' 'The Schoolboy' 'She Walks in Beauty' 'Ozymandias'

	'Sonnet 43: How Do I Love Thee?' 'Song' 'God's Grandeur' 'The Darkling Thrush'
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AS Unit 2

Section A: Post-1900 drama

In order to provide advance information for the exam, we can inform you that in part (i) questions, candidates will be assessed on an extract from the following section of their studied drama text:

Drama text	Range for assessment
Tennessee Williams: <i>A Streetcar Named Desire</i> (Penguin Modern Classics)	The opening of the play, page 1 from " <i>The exterior of a two-storey...</i> " to the end of Scene 2, page 26 "... <i>hot trumpet sound louder.</i> ". Scene 6, page 62 from "[<i>She enters the bedroom...</i> " to the end of Scene 9, page 89 "... <i>is slow and blue.</i> ".
Peter Shaffer: <i>Amadeus</i> (Penguin Modern Classics)	Act 1, page 33 from "SALIERI: <i>Bene.</i> " To page 57 "END OF ACT 1". Act 2, page 81 from "THE PRATER" to page 105 "END OF PLAY".
Marc Norman and Tom Stoppard: <i>Shakespeare in Love</i> (Faber)	Page 1 from "INT. THE ROSE THEATRE. DAY." to page 39 "EXT.DE LESSEPSES' HOUSE. NIGHT". Page 116 from "EXT. THE ROSE THEATRE. DAY" to page 155 "... <i>up the beach towards her brave new world.</i> "
Edward Albee: <i>Who's Afraid of Virginia Woolf?</i> (Vintage Classics)	Act 1, page 1 from " <i>Set in darkness...</i> " to page 32 "MARTHA [<i>suggestive</i>]: I'll bet not. No fake Jap gun for you, eh?". Act 2, page 47 from "[<i>George, by himself: NICK re-enters.</i>]..." to page 79 "NICK [<i>quietly...intensely</i>]: You just wait, mister."
Diane Samuels: <i>Kindertransport</i> (Nick Hern Books)	The whole of Act 1, Scene 1, page 3 from " <i>Ratcatcher music.</i> " to page 21 " <i>Blackout.</i> " Act 1, Scene 2, page 24 from "EVA <i>starts crying.</i> " to page 46 " <i>End of Act One.</i> "

A level Unit 3

Section A: Shakespeare extract

In order to provide advance information for the exam, we can inform you that in Section A questions, candidates will be assessed on an extract from the following section of their studied Shakespeare text:

Prose text	Range for assessment
<i>Antony and Cleopatra</i>	Act 4
<i>King Lear</i>	Act 3
<i>Much Ado About Nothing</i>	Act 4
<i>Othello</i>	Act 1
<i>The Tempest</i>	Act 2

A level Unit 4

Section A: Unseen texts

In order to provide further advance information for the 2023 exams, we will pre-release one of the three unseen extracts from Section A of the paper six weeks prior to the examination.

Question	Unseen Extract
Question 1	The opening section of a speech. (To be released on Friday, 05 May 2023)

GCE English Literature

Subject information for students and teachers

AS Unit 1

Section A part (i): Prose fiction pre-1900

In order to provide advance information for the exam, we can inform you that in part (i) questions, candidates will be assessed on an extract from the following section of their studied prose text:

Prose text	Range for assessment
Austen: <i>Sense and Sensibility</i> (Penguin Classics)	p89-170 / Chapters 17-28
Brontë: <i>Jane Eyre</i> (Penguin Classics)	p238-330 / Chapters 20-25
Gaskell: <i>North and South</i> (Penguin Classics)	p293-396 / Chapters 37-47

Dickens: <i>David Copperfield</i> (Penguin Classics)	p672-840 / Chapters 46-59
Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)	p3-93 / Chapters 1-14

AS Unit 2

Section A: Critical Analysis

In order to provide advance information for the exam, we can inform you that in questions for Section A, candidates will be assessed on a poem from the following prescribed list. Candidates will still be able to answer on any poem in the collection (or from the prescribed section of poems for Thomas, Lewis, Yeats, Hughes as outlined in the specification) in Section B of Unit 2.

Poetry text	Range for assessment
Edward Thomas: <i>Selected Poems</i> (Faber)	'Old Man' 'Adlestrop' 'Man and Dog' 'The Owl' 'The Path' 'Digging' 'Home' ('Often I had gone this way before') 'Aspens' 'This is no case of petty right or wrong' 'Rain' 'Roads' 'And you, Helen' 'The sun used to shine' 'As the team's head-brass' 'Lights Out' 'Out in the dark'
Alun Lewis: <i>Collected Poems</i> (Seren)	'All Day it Has Rained' 'The Sentry' 'To Edward Thomas' 'The Defeated: For Wales' 'After Dunkirk' 'The Dancer' 'Autumn, 1939' 'The Odyssey' 'Destruction' 'Corfe Castle' 'Goodbye' 'On Embarkation' 'The Mahratta Ghats' 'Water Music' 'In Hospital: Poona (1)' 'Lady in Black'

<p>W.B. Yeats: <i>Poems selected by Seamus Heaney</i> (Faber)</p>	<p>'Adam's Curse' 'Red Hanrahan's Song about Ireland' 'No Second Troy' 'September 1913' 'To a Shade' 'Fallen Majesty' 'The Magi' 'The Wild Swans at Coole' 'An Irish Airman Foresees his Death'</p>
<p>W.B. Yeats: <i>Poems selected by Seamus Heaney</i> (Faber) (continued)</p>	<p>'Broken Dreams' 'Easter 1916' Sixteen Dead Men' 'The Second Coming' 'Nineteen Hundred and Nineteen' 'Sailing to Byzantium' 'Leda and the Swan' 'In Memory of Eva Gore-Booth and Con Markiewicz'</p>
<p>Dannie Abse: <i>Welsh Retrospective</i> (Seren)</p>	<p>'Leaving Cardiff' 'Musical Moments' 'Red Balloon' 'Return to Cardiff' 'The Game' 'Cricket Ball' 'Welsh Valley Cinema, 1930s' 'Lament of Heledd' 'A Heritage' 'Altercation in Splott' 'Case History' 'Sons' 'Two Photographs' 'Cousin Sidney' 'Last Visit to 198 Cathedral Road' 'The Story of Lazarus'</p>
<p>Ted Hughes: <i>Poems selected by Simon Armitage</i> (Faber)</p>	<p>'The Jaguar' 'The Horses' 'February' 'Hawk Roosting' 'The Bull Moses' 'View of a Pig' 'November' 'Pike' 'Thistles' 'Her Husband' 'Full Moon and Little Frieda' 'Lovesong' 'The Lovepet' 'Bride and Groom Lie Hidden for Three Days'</p>

	<p>'The River in March' 'Emily Brontë'</p>
<p>Sylvia Plath: <i>Poems selected by Ted Hughes</i> (Faber)</p>	<p>'Miss Drake Proceeds to Supper' 'Spinster' 'Full Fathom Five' 'Medallion' 'Face Lift' 'Tulips' 'Wuthering Heights' 'Finisterre' 'The Moon and the Yew Tree' 'Mirror' 'An Appearance' 'A Birthday Present' 'Lesbos' 'Mary's song' 'Winter Trees' 'Edge'</p>
<p>Philip Larkin: <i>The Whitsun Weddings</i> (Faber)</p>	<p>'Mr Bleaney' 'Love Songs in Age' 'Faith Healing' 'The Whitsun Weddings' 'Self's the Man' 'MCMXIV' 'Talking in Bed' 'The Large Cool Store' 'A Study in Reading Habits' 'Ambulances' 'Sunny Prestatyn' 'Dockery and Son' 'Reference Back' 'Wild Oats' 'Afternoons' 'An Arundel Tomb'</p>
<p>Carol Ann Duffy: <i>Mean Time</i> (Picador)</p>	<p>'The Captain of the 1964 Top of the Form Team' 'Litany' 'Stafford Afternoons' 'Brothers' 'Before You Were Mine' 'Confession' 'Like Earning a Living' 'Away and See' 'First Love' 'Cafe Royal' 'Never Go Back' 'Valentine' 'Adultery' 'Havisham'</p>

	'Fraud' 'Disgrace'
Seamus Heaney: <i>Field Work</i> (Faber)	'Oysters' 'Triptych' 'The Toome Road' 'The Strand at Lough Beg' 'A Postcard from North Antrim' 'Casualty' 'The Guttural Muse' 'September Song' 'High Summer' 'The Otter' 'A Dram of Jealousy' 'Field Work' 'Leavings' 'In Memoriam Francis Ledwidge' 'The Harvest Bow'
Owen Sheers: <i>Skirrid Hill</i> (Seren)	'Mametz Wood' 'The Farrier' 'Winter Swans' 'Night Windows' 'Border Country' 'Farther' 'Joseph Jones' 'Late Spring' 'Y Gaer' 'The Hillfort' 'Flag' 'The Steelworks' 'Drinking with Hitler' 'L.A. Evening' 'The Singing Men'

A level Unit 3

Section A part (i): Poetry pre-1900

In order to provide advance information for the exam, we can inform you that candidates will be assessed on the following reduced lines/range of poems from their studied text. Candidates will still be able to answer on any poem in the collection in Section A part (ii).

Poetry text /collection	Range for assessment
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<p>Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i> (Cambridge)</p>	<p>Lines 1-605</p>
<p>John Donne: <i>Selected Poems</i> (Penguin Classics)</p>	<p>'The Good Morrow' 'Song' ('Go and catch a falling star') 'The Sun Rising' 'Song' ('Sweetest love, I do not go') 'Twicknam Garden' 'A Valediction of Weeping'</p>
<p>John Donne: <i>Selected Poems</i> (Penguin Classics) (continued)</p>	<p>'The Flea' 'A Nocturnal upon St Lucy's Day, Being the Shortest Day' 'A Valediction Forbidding Mourning' 'The Ecstasy' 'The Relic' 'Elegy: Change' 'Elegy: To His Mistress Going to Bed' 'Holy Sonnet V' ('I am a little world') 'Holy Sonnet VI' ('This is my play's last scene') 'Holy Sonnet X' ('Death be not proud') 'Holy Sonnet XI' ('Spit in my face, you Jews') 'Holy Sonnet XIV' ('Batter my heart') 'Good Friday, 1613. Riding Westward' 'A Hymn to God the Father'</p>
<p>John Milton: <i>Paradise Lost Book IX</i> (Oxford)</p>	<p>Lines 613-1189</p>
<p>William Blake: <i>Poems selected by Patti Smith</i> (Vintage)</p>	<p>'To Spring' 'To Autumn' 'The Smile' 'Auguries of Innocence' 'from Milton, A Poem in 2 Books' 'Introduction' 'The Lamb' 'The Little Black Boy' 'The Chimney Sweeper' 'A Cradle Song' 'The Divine Image' 'Holy Thursday' 'Nurse's Song' 'On Another's Sorrow' 'Introduction' 'Earth's Answer' 'The Clod & The Pebble' 'Holy Thursday' 'The Chimney Sweeper' 'Nurse's Song' 'The Sick Rose' 'The Tyger'</p>

	'Ah! Sun-flower' 'The Garden of Love' 'London' 'A Poison Tree' 'The School Boy'
Christina Rossetti: <i>Selected Poems</i> (Penguin Classics)	'Have you forgotten?' 'Remember' 'From the Antique' 'Whatsoever is right, that shall ye receive' 'An Apple-Gathering' 'Goblin Market' (from line 269 to the end) 'Twice' 'Amor Mundi' 'Autumn Violets' 'They Desire a Better Country' 'De Profundis' 'The Thread of Life' 'The Greatest of these is Charity' 'Tune me, O Lord, into one harmony'

A level Unit 4

Section A: Shakespeare extract

In order to provide advance information for the exam, we can inform you of the Act from which the Shakespeare extract will be taken. The extract included in the exam paper and used to answer Section A is from the following Act of the chosen Shakespeare text:

Shakespeare text	Act the extract is taken from
<i>King Lear</i>	Act 4
<i>Antony and Cleopatra</i>	Act 1
<i>Hamlet</i>	Act 4
<i>Henry IV Part 1</i>	Act 1
<i>The Tempest</i>	Act 1

2. Resources

For our GCE English qualifications, our support teams have created Resource Guides for each of our subject areas:

[GCE English Language](#)
[GCE English Language and Literature](#)
[GCE English Literature](#)

These are essential dynamic documents for teachers as they curate the key support, guidance and resources offered by WJEC.

Remember to access the wide range of free digital resources available on the [Digital Resources website](#) to support the delivery of our English qualifications. Some recent additions to this site include:

GCE English Language:

[Knowledge Organisers](#): written by Sara Thorne, a collection of sample knowledge organisers to support the learning of A level Language covering open word classes, phrases and spoken language.

These could be used for revision or as a starting point for creating your own knowledge organisers.

On the [GCE English Language](#) page, you will find a series of student booklets for teachers to use as part of any blended or flipped learning approaches.

These editable materials collate many of the activities we have produced over the years in thematic booklets. These aim to support students develop their understanding of six different aspects of language study either working independently or as part of a curated programme put together by teachers to try to cover some learning remotely.

These can be found by following *Resources>Key Documents>Resources for Teachers*.

WJEC GCE English Language Resources Guide

This booklet provides an overview of the support, guidance and resources available to those teaching the WJEC GCE English Language specification across our suite of websites.

Subject webpage The WJEC GCE English Language subject webpage on the Edpages website is the starting place for anyone teaching the specification and contains a range of official documentation relating to the qualification including the specification, sample assessment materials and past papers.	Secure website The secure website gives teachers access to past papers and marking schemes ahead of their publication on the public website as well as access to other resources such as the NEA standardising videos. For teachers to access the secure website, they will need a username and password, which can be set up by their Examinations Officer.
Online Exam Review The Online Exam Review website hosts marked examination exemplar in an interactive digital format.	Educational Resources The Educational Resources website hosts free digital resources created by our dedicated team of subject experts and web developers to support the teaching and learning of WJEC qualifications.

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Search All > English Language > KS5



- Understanding Spoken Language
- Understanding The Language Levels
- Understanding The Nature Of Writing
- Understanding 21St Century English
- Understanding Concepts And Issues
- Understanding Language Change

GCE English Language and Literature:

A new set of Blended Learning Resources have been written to support teachers and learners with the AS/A level qualification. These aim to support learners in developing their understanding of linguistic and literary analysis, creative writing, spoken language and making connections between texts. These set of resources can be used either working independently or as part of a curated programme put together by teachers to try and cover some learning remotely. They can also be used in the classroom and they have been written by a team of senior examiners.



Exam walk-through: written by Principal Examiners, these resources offer practical hints and tips on how to effectively approach questions in each examination paper. Using questions from 2019 exam papers, the PowerPoint with audio and script in the notes will walk you through a mock examination paper, helping students revise and practise useful exam techniques. Students can complete the “mock” in a single sitting, tackle one or two questions at a time or revisit some parts of the presentation to reinforce their learning. These could be used for revision or as a starting point for creating your own **knowledge organisers**.



Exam walk through - GCE AS/A Level English Language & Literature

English Language/Literature KS5+
Aimed at learners, this Exam Walk Through resource offers practical hints and tips on how to effectively approach questions in the examination paper. Using questions from past exam papers, the PPT with audio help and audio script in the notes will walk you through a mock examination paper, helping you revise and practise useful exam techniques. You can complete the “mock” in a single sitting, tackle one or two questions at a time or revisit some parts of the presentation to reinforce your

WJEC AS English Language and Literature Unit 1 Section B: Creative writing and commentary				
<p>Key Words from Assessment Objectives</p> <p>AOC: demonstrate expertise and creativity in the use of English to communicate in different ways.</p> <p>Total 15 marks per task x 2 = 30 marks</p> <p>= 30 minutes</p>	<p>Some task ideas</p> <p>One task will ask for written text such as:</p> <ul style="list-style-type: none"> a novel / short story an autobiography a magazine article a blog a review <p>One task will ask for spoken text such as:</p> <ul style="list-style-type: none"> a playscript a vlog a voiceover a speech 	<p>Suggested approaches</p> <p>Demonstrate attention to audience and purpose through language choices and use of literary and linguistic terms.</p> <p>Address word count suggestion of approximately 200 words and in revision, get to know what that amount looks like in your own handwriting. Avoid lengthy planning during exam time. Best work on your idea first and on how you address genre, audience and purpose rather than what content you write.</p> <p>Quick edits can improve a piece of writing: a list, changing a verb, inserting a sentence in the imperative mood, using pre-modification before a noun, adding in a simile or metaphor, changing vocabulary to improve impact of phonology.</p> <p>Technical accuracy is important, not just in quality of written expression but also in deliberate choices of punctuation.</p>	<p>Style controlled for genre, audience and purpose (part of AOS):</p> <p>Prepare for a range of possible tasks by reviewing and mixing genres of literary and linguistic terms which demonstrate awareness of genre (e.g. instructional imperatives in speeches and reviews; mix of complex and minor declaratives in narrative prose); audience (e.g. simple premodification in speeches to young people; colloquialisms and informal register in vlogs) and purpose (e.g. lexical sets giving strong opinions in reviews, dynamic verbs in documentary voiceovers).</p>	<p>Language choices reveal knowledge of literary and linguistic features and their impact (part of AOS):</p> <ul style="list-style-type: none"> Adverbials; stative/dynamic verbs; conjunctions; consonant/abstract nouns; adjectives; pronouns; (single) compound/complex/ minor sentences; similes/ metaphors; personification; alliteration; declaratives/ imperatives/ interrogatives/ an exclamatory

GCE English Literature:

Remember that there is a relatively new set of **Blended Learning Resources** available. These have been written to support teachers and learners with the AS/A level qualification. These aim to support students in developing their understanding of different aspects of prose, poetry and drama, either working independently or as part of a curated programme put together by teachers to try to cover some learning remotely. They can also be used in the classroom and have been written by our Principal Examiners.

1 Select
5 extracts of about 20 lines from different parts of both the Prologue and Tale. Extracts do not have to each be between two full stops but that can coherently stand alone. See past papers for examples.

2 Process
In each of the extracts you have selected:
• check the meaning and your understanding of obscure language e.g. “trower” line 4; “hazardedness” line 27; “riggery” line 535
• look for image or language patterns e.g. “torments”, “moshies”, “sharper”, “brear” in lines 612-613; or “feend”, “mualce”, “cruelthe” in lines 7-13
• consider the tone of language choices and how this might be augmented by effects such as punctuation, rhyme and metre
• think about the ways in which the reader is guided to make judgements about the presentation of characters through implicit meanings
• decide how interactions between characters are used to create dramatic effects
• consider the ways in which Chaucer allows the character and concerns of the narrator to emerge in the Tale
• Look for evidence of possible points and implicit connections e.g. the repetition of “wresche May” (is she not deeply tainted?) or the description of Janewrie as a “worthy knight” – is he not selfish, predatory and abusive?

3 Approaches
Take one of the extracts you have selected and consider the different angles from which it might be approached. Under the heading **analyse the ways in which Chaucer presents...** You could also build upon this list as far as you can:

- romantic love
- duty
- blindness
- age and youth
- conflict
- deceit
- revenge
- loyalty

4 Exercise
Choose two topics from your list of approaches and write the first 100 words of a response to both. Take careful note of the ways in which you shape your response differently but relevantly from the (very start) in each case. If you have a study partner ask for comments on your work. If you are working alone, leave your responses for 24 hours and then see what improvements you could make.

Do

- start directly and relevantly
- look for patterns of language and imagery
- make and support points succinctly
- use technical terminology for economy and to demonstrate understanding/inspiration
- take care with your expression and judge the impact of your own language. For instance, see how important well-chosen adverbs are in the following: “Tallyho, May’s feelings about the antics on her wedding night are left unspoken” or “Despite her husband’s bluster, Prospero shows Herself to be the real force in her relationship with Putso as she authoritatively cleans the last word in their debate.”

Don't

- start at the first line and work through
- write descriptively or narratively
- write lengthy and redundant introductions e.g. “This narrative poem from the Canterbury Tales by Geoffrey Chaucer...”
- make extended references to context
- try to take account of other readings
- use overlong quotations or copy out large portions of the text
- use technical terms descriptively and for their own sake.

Exam walk-through: written by Principal Examiners, these resources offer practical hints and tips on how to effectively approach questions in each examination paper. Using questions from 2019 exam papers, the PowerPoint with audio and script in the notes will walk you through a mock examination paper, helping students revise and practise useful exam techniques. Students can complete the “mock” in a single sitting, tackle one or two questions at a time or revisit some parts of the presentation to reinforce their learning. These could be used for revision or as a starting point for creating your own **knowledge organisers**.



There is also an additional resource for those teaching **Unit 2**. We hope that these short booklets on the poets will support teachers during the year ahead.

In addition to those resources on the dedicated website, centres will find very useful material on the **WJEC secure website**, such as:

- previous A level CPD material: including lots of practical, classroom-focused activities
- NEA Standardising Material: videos and commentaries to help internal standardisation of NEA work
- past papers and mark schemes.

3. NEA

The final date for the submission of NEA marks and for sending the folders to the moderator for all three GCE English subjects is **15 May**.

We would like to remind centres that all non-examination assessment marks need to be submitted on the WJEC Internal Assessment Mark Input System (IAMIS) in sufficient time to generate the sample and despatch to the external moderator by 15 May 2023. Along with your sample please send the cover sheets and NEA checklists available on the subject pages.

[A level NEA Cover Sheet - English Language](#)

[A level NEA Checklist - English Language](#)

[A level NEA Cover Sheet - English Language and Literature](#)

[A level NEA Checklist - English Language and Literature](#)

[A level NEA Cover Sheet - English Literature](#)

[A level NEA Checklist - English Literature](#)

For further instruction, please see the **[Internal Assessment Manual](#)**.

Internal standardisation support

We have placed further exemplification on the **[WJEC secure website](#)** to support teachers standardising the marking of the NEA tasks. Our purpose with these materials is to exemplify marking standards rather than suggest ‘model approaches’.

The range of videos and commentaries explore the marking of the NEA tasks in detail in order to assist with the discussions of standards in centres.

To access these videos, please log in to the WJEC secure website (www.wjecservices.co.uk). Select 'Subject-Specific Support Material' under 'Resources' and use the 'Options' filters to access the resources. If you don't have access, please contact your exams officer.

Teaching resources and administrative guidance for the NEA components can also be found on the relevant subject pages.

NEA centre reports

Remember that you can access your individual centre report, written by your moderator, from the day on which the A level results are published. The focus of the report is on the quality of assessment and it will give clear reasons for any amendments made to the original marks rewarded.

This is a vital document for centres in ensuring the accurate assessment of NEA folders. Please remember to access it via the [secure website](#).

4. Post-Results Services

Following the publication of results for each examination series, WJEC offers a range of post-results services including:

- Clerical re-check - a re-check of clerical procedures leading to the issue of a result
- Post-results review of marking - a review of the original marking to ensure that the agreed mark scheme has been applied correctly
- Access to scripts - an electronic version of the script, either as a priority or non-priority service
- Post-results review of moderation - a review of the original moderation to ensure that the assessment criteria have been fairly, reliably and consistently applied

Applications for these services must come from the entering centre, and so candidates must speak to their school or college if they wish to apply for a Post-results service.

Further advice and guidance can be found on our [post-results services](#) page.

5. Professional Learning 2023/24

Details of our Professional Learning programme will be available soon. Please keep an eye on our [Professional Learning](#) site for information and guidance on how to book a place at one of our events.

In the meantime, you can find materials from previous Professional Learning events on the [WJEC secure website](#).

5. Key dates

Key dates for the coming year will be posted on the WJEC website under 'Resources' > 'Key Documents' on the relevant subject page in September.

[GCE English Language](#)

[GCE English Language and Literature](#)

[GCE English Literature](#)

The results for this summer's AS and A level exam series will be published on Thursday, 17 August.

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