



Level 1 / Level 2 Examiners' Report

Performing Arts

Level 1/2 (Technical Award)

Summer 2024

Introduction

Our Principal Examiners' report provides valuable feedback on the recent assessment series. It has been written by our Principal Examiners and Principal Moderators after the completion of marking and moderation, and details how candidates have performed in each unit.

This report opens with a summary of candidates' performance, including the assessment objectives/skills/topics/themes being tested, and highlights the characteristics of successful performance and where performance could be improved. It then looks in detail at each unit, pinpointing aspects that proved challenging to some candidates and suggesting some reasons as to why that might be.¹

The information found in this report provides valuable insight for practitioners to support their teaching and learning activity. We would also encourage practitioners to share this document – in its entirety or in part – with their learners to help with exam preparation, to understand how to avoid pitfalls and to add to their revision toolbox.

Further support

Document	Description	Link
Professional Learning / CPD	WJEC offers an extensive programme of online and face-to-face Professional Learning events. Access interactive feedback, review example candidate responses, gain practical ideas for the classroom and put questions to our dedicated team by registering for one of our events here.	https://www.wjec.co.uk/home/professional-learning/
Past papers	Access the bank of past papers for this qualification, including the most recent assessments. Please note that we do not make past papers available on the public website until 12 months after the examination.	Portal by WJEC or on the WJEC subject page
Grade boundary information	<p>Grade boundaries are the minimum number of marks needed to achieve each grade.</p> <p>For unitised specifications grade boundaries are expressed on a Uniform Mark Scale (UMS). UMS grade boundaries remain the same every year as the range of UMS mark percentages allocated to a particular grade does not change. UMS grade boundaries are published at overall subject and unit level.</p> <p>For linear specifications, a single grade is awarded for the subject, rather than for each unit that contributes towards the overall grade. Grade boundaries are published on results day.</p>	For unitised specifications click here: Results, Grade Boundaries and PRS (wjec.co.uk)

¹ Please note that where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

Exam Results Analysis	WJEC provides information to examination centres via the WJEC Portal. This is restricted to centre staff only. Access is granted to centre staff by the Examinations Officer at the centre.	Portal by WJEC
Classroom Resources	Access our extensive range of FREE classroom resources, including blended learning materials, exam walk-throughs and knowledge organisers to support teaching and learning.	https://resources.wjec.co.uk/
Bank of Professional Learning materials	Access our bank of Professional Learning materials from previous events from our secure website and additional pre-recorded materials available in the public domain.	Portal by WJEC or on the WJEC subject page.
Become an examiner with WJEC.	We are always looking to recruit new examiners or moderators. These opportunities can provide you with valuable insight into the assessment process, enhance your skill set, increase your understanding of your subject and inform your teaching.	Become an Examiner WJEC

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Executive Summary

It was pleasing to see a range of creative responses to the different briefs. In Unit 1 candidates have considered how their choices of repertoire were appropriate for the Whittingborne Festival. For Unit 2, candidates have taken inspiration from a variety of sources, including how music has been used in sport, the stories of inspirational athletes, the development of the Olympic games etc. Other responses have taken a more abstract approach to the brief, for example a focus on the Olympic values of 'excellence, respect, friendship' and created performances using these words as a starting point. Many focused on the history aspect of the brief and considered local, national, or global issues in relation to this. Common responses to Unit 3 included a focus on environmental issues, where candidates were able to express their passion and interest in using the arts as a way of raising awareness of global issues. Other submissions considered the brief in relation to specific issues relating to the candidates' own world, whether that was on a more personal or community level.

Where candidates achieved well in all units, there was a real sense of how they were inspired by the brief throughout all of their tasks, the final outcome may not on the surface appear to be linked to the brief, but there was always a thread of how they ended up with the finished idea. Centres are reminded that for Units 2 and 3, a new brief is published annually, it is important to check that the correct one is being used for that academic year.

Although the majority of the work seen was from acting/devised drama and music/composition options, there was a growing number of musical theatre/choreography and music technology submissions, along with an increase in production candidates.

It is important throughout the tasks that candidates are demonstrating their understanding of their chosen discipline and referring to specific terminology linked to this. In many cases, production candidates, particularly ones working in a group with performance candidates, often made little reference to their chosen production skill, instead using the development logs to consider the creation of the actual performance.

The most successful responses to development logs had a focus on reflection throughout the process, highlighting where ideas had changed, and, more importantly, why, and how they had made creative decisions. As part of the creative process, ideas will naturally evolve and may vary from the original intention, in these cases there is no need to redo earlier tasks, but the development log is the opportunity to record this process. Higher achieving candidates demonstrated a real understanding of how different rehearsal techniques had been used to help them overcome issues. Basic responses simply stated that they had rehearsed in the session, without being specific about what and how, then the impact this had. Some responses were relatively short, with only two or three sessions recorded, this often limited the candidates' ability to be reflective on the process as a whole.

Where candidates achieved well in the practical tasks, there was a real sense of ownership of the work, it was clear how their research, initial intentions and influences had been realised in practice. Centres are reminded that where candidates work in groups on the internally assessed units, there should be clear evidence of what they have individually contributed.

Evaluations were most successful when candidates were analytical and included well considered evaluative comments, focusing on both the process and the final outcome. Where candidates simply repeated the feedback given to them this limited their responses. Candidates who were able to make links to professional working practices achieved the higher bands.

A number of centres had used scaffolds for candidates to structure their work, these were more successful when they used the bullet points from the criteria as prompts. Very rigid templates, particularly for research and evaluation tasks, often restricted candidates to one or two word responses, which did not allow them to go into enough depth to access the higher mark bands.

Overall, centres and candidates are responding well to the demands of the qualification, it is clear to see candidates' enjoyment of creating and performing work across a range of disciplines. As centres are becoming more confident with the specification, there is an increase in candidates taking real ownership of the work and being encouraged to present work in a format which best suits them.

Areas for improvement	Classroom resources	Brief description of resource
Skills development	<u>SKILLS AUDIT</u>	Skills Audit Checklist
Discipline specific vocabulary	<u>GLOSSARIES</u>	Key Vocabulary
Links to professional practice	<u>INDUSTRY INSIGHTS</u>	Interview Series

PERFORMING ARTS

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UNIT 1 PERFORMING

Overview of the Unit

This unit is intended to establish good working practices for candidates to recreate a piece of existing repertoire. Candidates consolidate their performance skills, learning how to prepare for a performance from the initial research stages through to evaluating their final outcome, thus preparing them to enter the performing arts industries.

Candidates can select from Acting, Music, Music Technology or Musical Theatre options. Musical Theatre candidates must demonstrate their skills in at least two disciplines, although these do not need to be of equal weighting. Candidates should not be choreographing their own material, this unit is about how they learn and interpret existing material. It is acceptable for teachers to choreograph a routine in an appropriate style for the chosen musical, which is then taught to candidates. While the majority of work seen this series was from acting and music submissions, there has been an increase in musical theatre and music technology submissions. It is encouraging to see that candidates are being supported to explore their own interests through this unit, with some centres enabling different disciplines in the same cohort to suit the different skills of the candidates.

Centres are reminded that there is a brief for this unit and candidates should be making reference to how their choices meet the requirements of the Whittingborne Festival. This will most likely be done in Task 1 when they are considering their choices of repertoire. Some centres made this a big focus throughout the tasks, for example when candidates were performing their work, it had been set up as an audition for the festival, with teachers taking on the role of the panel.

Where candidates have achieved well in this unit, they have understood that for a performance to be successful, it is first necessary to consider the background and context for the piece, along with their own skill level. They have demonstrated how they developed their performance, exploring it, researching the context of its origin and how it was developed and using that knowledge to develop a performance that fits their context (age, contextual environment and brief).

In successful responses, candidates have described the journey they have taken with their performance, from initial watching or listening, deconstructing individual components to learn, exploring the elements of their discipline to be able to deliver a polished performance. They have then demonstrated that they can evaluate their performance, reviewing their performance critically and constructively and responding to feedback from their audience.

General performance across the unit has been consistent with previous series. Task 4 (the performance presentation) continues to be the most successful as this is core to teaching colleagues experiences. It remains that the supporting evidence, Tasks 1, 2 and 5, pose most challenge to candidates. This is fundamentally because responses often failed to examine the performance piece using discipline specific concepts and elements and use the appropriate terminology to describe what candidates were doing and how. Accounts were often vague and lack specificity.

To ensure the qualification is accessible for different candidates, it was encouraging to see a range of approaches to submissions, including vlogs and narrated PowerPoints to support candidates to express themselves in a format most suitable for them.

A number of centres have given candidates the option of using scaffolded writing frames to support the development of Tasks 1, 2, 3 and 5. Where this has been done well, candidates use these as guides to write in prose or use them as prompts adding more detail verbally to narrated PowerPoints or video responses. It must be mentioned that often, the scaffolding given to candidates is very rigid and leads to short responses or one or two word answers. While this may be appropriate to use to support candidates to give a response rather than nothing at all, they do not include the depth and detail required to achieve the higher bands. Rather than scaffolding which requires a closed answer, candidates should be encouraged to discuss or describe their work using discipline terminology and concepts.

Comments on individual questions/sections

Task 1a and 1b

Outline the findings of the research you have undertaken for your chosen piece(s). Discuss how this research will influence your performance and what impact you are hoping to achieve.

Generally, this task has been done well, with candidates having real ownership of choices which is reflected in the way they have been able to reflect on the piece(s) of repertoire. Where centres have selected the repertoire, for example the same play text or musical, then it is still important for candidates to consider why it has been chosen, for example have they been given a choice in selecting the scene they will do or the character they play? This will allow them to give rationale and context.

High-level responses to this task demonstrated a real understanding of the chosen repertoire, for example the context of the piece, where it was originally performed, target audience etc. Where candidates have done this part successfully, it was easier for them to consider their own intentions in Task 1b, for example, are they planning on a key change or an acoustic version of a song? Have they edited scenes or characters? If so, why? and does this change the original performance intention?

For Acting and Musical Theatre responses, it is acceptable to combine scenes, cut lines of dialogue or characters etc, update references if appropriate, candidates should then reflect on the changes within their response.

Task 2

Outline a rehearsal schedule that will enable you to be fully prepared for the performance required in the brief.

This task highlights candidates' understanding of the rehearsal process by asking them to plan a schedule. High level responses included reference to the different rehearsal types and key stages within the process. For example, initial read through/walk through, blocking, individual rehearsals, rehearsals with an accompanist or backing track, technical and dress rehearsals and so forth. Music Technology candidates should be considering the process they will go through and plan a schedule of their time accordingly, for example which parts they would input first.

There is no need for candidates to produce extensive commentary into the different types of rehearsals, but to achieve the top mark they should be able to show that they have included different types of rehearsals/stages, rather than just a generic 'rehearse' statement.

Task 3

Produce a reflective journal that records the practical rehearsal process required to ensure you are fully prepared for the performance required in the brief.

In this task, candidates are required to detail the journey from page to performance. In a number of responses, this task had been submitted with individual sentences which did not highlight knowledge and understanding of how to create a performance. Candidates need to be able to describe what they did, how they did it (discipline techniques), why (how the performance improved) and plan for the next rehearsal. It was pleasing to see a number of Music Technology responses including screenshots, and some Acting and Musical Theatre responses with annotated scripts with blocking moves or dance notation. Where screenshots or rehearsal photos were used, higher achieving responses included annotations on these which outlined candidates' thought process, demonstrated what they had been working on and how they used discipline related techniques to overcome specific problems. Where plans may have changed from the initial ideas and schedule then successful responses made reference to this.

High achieving responses demonstrated candidates' understanding of professional practice throughout the logs, for example, with the use of subject specific vocabulary, how they have explored canon, dynamics, proxemics, articulation, how they have worked on fluency and accuracy. The most successful responses also had relevant health and safety considerations embedded throughout, rather than a generic risk assessment submitted as additional evidence. Examples here included, how a dancer was preparing for a rehearsal, such as making sure they were wearing correct clothing and footwear, removing any jewellery, warming up their bodies. Music Technology candidates considered that they may be sitting for long periods of time or thought about noise levels on headphones.

Successful responses were able to use the reflective logs to consider any responses to feedback, and the actions candidates have taken to improve their work in light of this.

Task 4

Perform / present your chosen piece(s) to an audience.

It has been a pleasure to see and hear the range of practical work submitted by candidates. In this series, moderators saw a range of approaches to the task, with some centres using this unit to raise the profile of the performing arts in their school and giving a more formal showcase type of environment for an external audience. This is obviously very dependent on individual context, and we have seen some equally high quality work performed in the classroom to a much smaller audience. It was also very encouraging to witness opportunities centres had created to support candidates who may have found performing challenging.

Approaches to the unit continue to include a combination of solo and ensemble performances. The majority of the work seen consisted of individual pieces of repertoire, although a number of candidates chose to submit a portfolio made up of different tracks/extracts to make up the time, either approach is acceptable. Centres are reminded of the time requirements of 3-6 minutes for this unit. There is no specific penalty applied for work under or over time, however if work is under the required time, then candidates will be unlikely to meet all the requirements of the top band.

The quality of recordings is improving, centres should consider the placement of the recording equipment. If too far from the candidates, then the recording may not capture the subtleties of facial expressions and the intricacy of footwork, or sound quality may be poor. It is acceptable to make use of pan and zoom on the recording equipment if required.

For clarity, for music submissions the candidate performs live in front of an audience which is then video recorded, for music technology, candidates will have sequenced parts of a performance into a DAW and manipulated it to create a final piece, this can be submitted as an audio recording.

It is essential that in group performances candidates can be identified. The best way to do this is through introductions at the start of the recording or it could be recorded before or after and edited in.

Task 5

Evaluate the success of your performance including what you have learned from undertaking this work and how it will inform your future performances.

Reflecting on a performance and analysing the success in respect of a given brief is an integral part of the creative arts industry. Candidates should be able to reflect on their strengths and areas for future development, to do this they need to receive comprehensive feedback from the audience of their audition/presentation. Successful submissions reflected on feedback and linked this with candidates' self-reflections to determine their strengths and where they needed to further develop their practice. In-depth analysis made use of the elements and devices of the discipline to create a justified evaluation of the success of the performance. Less successful submissions were descriptive accounts of what candidates had performed, without commenting on its success against the requirements of the brief. They often lacked a balance between analysis and in-depth evaluation.

As with other tasks, evidence for this task can be presented using a variety of methods, including prose, a vlog or an interview. Prompts are allowed and may support candidates to fulfil the requirements of the task. Some candidates presented a hybrid portfolio of prose, video evidence and annotated screenshots or photos.

Summary of Key Points:

- The most successful responses included accurate and appropriate use of discipline specific vocabulary.
- Links to professional working practices should be included throughout.
- Reflective logs should include key actions taken during the rehearsal process, including what candidates did and why, then the impact this had.

Task marking

Comments on approaches to internal marking

Overall, centres have applied the marking criteria more confidently and accurately. Where centre assessment was generous, it was often in Task 5. Responses here need to be both analytical and evaluative. In many cases marks had been awarded for responses which repeated feedback candidates had received, rather than fully reflecting on it and considering how they will use the feedback to improve.

[Unit 1 Guide](#)

[Unit 1 Teacher Notes](#)

PERFORMING ARTS

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UNIT 2 CREATING

Overview of the Unit

Unit 2 is the Creating Unit. Candidates must create original work in response to the published brief set by the board every September.

This unit enables candidates to develop and demonstrate knowledge and understanding of the skills and techniques needed to create and refine original work in the performing arts. This unit can be completed through a performance discipline or a production discipline. Creatives work in a wide range of different environments, they may work to a brief of their own design or create something to a commissioned brief from someone else, that is why it is imperative that all the work created by the candidates should always be focused on the brief. The brief should underpin every creative decision to allow a sense of journey to a final creative product, be it performance based or a production discipline. There needs to be a clear vision of what the candidates will create and seen throughout their intended purpose and log.

In the Candidate Pack, there is clear guidance of what the requirements are for each task. Not all candidates followed the guidance and actually created an outcome, especially in the production elements. Some of the more successful outcomes had a real sense of ownership, were skills based, and the candidates created a very personal response.

Before starting this unit, it is suggested that candidates are taught how to write a melody, how to create dialogue and structure a performance, how lighting can be used to create particular effects etc. The teaching should be based on the skill chosen by the candidate, so that the candidate can focus on using these to create an outcome which fits the brief. This can be achieved by looking at how other practitioners have worked and comparing techniques, as well as by giving candidates short exercises to complete. Developing these skills before the start of the unit allows candidates to ensure that task 1 is about how their skills will be used to create the outcome.

There was a variety of approaches to this unit from individual composition tasks to ensemble devised drama and choreography. It was clear that some centres specialised in specific disciplines and all candidates could therefore develop their skills together. The centres with multi disciplines had a varied approach which allowed candidates to explore their creativity in a multi skills environment.

Overall, the performance candidates showed their discipline well, but there was still a general lack of skill developed in some production disciplines. The focus needs to be on how the production discipline was used in the creating of the outcome, often responses focused on the actual performance created by a group rather than what productions candidates were doing.

Comments on individual questions/sections

Task 1

Outline the components that you considered when writing your creative brief.

The focus of this task should be research which candidates can use to create something real.

The work for this task can be in any appropriate format but should start with a statement of what the candidate intends to create, (a statement of intent), before explaining how their skills will help them achieve their outcome. In the most successful responses, candidates had a good awareness of the intended purpose and effect of their created outcome. Responses were focused on why the outcome would be fit for purpose and had clear research to support that understanding. Production candidates still need to focus on their skills, and how they will use those skills to develop their creative work. Performance candidates had a better grasp, but some of the group tasks did not show individual skill development for this task. By outlining in Task 1 what skills candidates intend to develop, Task 2 development log becomes a journal based on how and what was created.

This series candidates had a better grasp of the scale of their outcome. All disciplines showed an understanding of the number of performers, or the equipment/instruments needed to produce their outcome for Task 3, but there was a lack of practitioner research seen in many responses which linked to the final outcome. High level responses clearly showed how the work of practitioners had influenced decisions, there was an understanding of the key features of the practitioners' work and how candidates would make use of these in their own work. Some responses gave very detailed biographical accounts of a practitioner, but no real sense of why the candidates were inspired by them or what aspects of their work they would use and why it was appropriate.

Task 2 – To be completed alongside preparing for Task 3

Produce a development log that records the exploration and development of your ideas in response to a creative brief.

The evidence for this task was generated in a variety of ways. Some candidates opted for Word documents with many others using PowerPoint. A few candidates submitted video or audio logs. Where candidates submitted PowerPoints, videos of the process was often embedded in their work, and this aided the moderation process as it clearly showed the journey that the candidate had taken. By embedding the work in the PowerPoint candidates could respond to the work as it was being created.

Some development logs were very short with only 2 or 3 entries. This task needs to highlight a real sense of journey, a chance for candidates to reflect and make changes accordingly. Candidates need to be able to reflect and set targets for their next session – what do I need to do next? what is my next step? They might need to do additional skill research for a specific thing they want to create – this shows that they are continuing the creative process and are confident in their approach. It should contain evidence which shows how the candidates have explored the relevant ideas and techniques as appropriate to the piece they are creating. It could mention why they are looking at these things, or why they have disregarded others.

In the most successful responses, candidates had a real sense of ownership and a clear understanding of the brief. The brief and their idea that came from it framed every decision and these were a pleasure to read. The final outcome may have varied from the initial intention or may not on the surface appear to connect to the brief, but high level responses included how candidates had progressed through ideas.

In high level responses, candidates were able to confidently and accurately make use of discipline specific vocabulary throughout their development logs, demonstrating excellent knowledge and understanding of their chosen skill.

Task 3

Present your final piece(s) to an audience.

This is where the actual created piece is assessed. Each discipline has specific criteria laid out in the marking scheme and should be used as a guide for candidates to achieve in this task. The assessment here is not of whether the candidate has managed to perform or present their piece perfectly, although this will aid in communicating the nuances of each discipline, it's whether the creative skills or methods have been employed *in the creation* and are evidenced in the final outcome.

Many candidates introduced themselves at the start of their presentations explaining why and how they had created their idea. It is very important that all candidates can be identified, particularly when working in groups, either through a picture or at the start of a video. This is their chance to shine and share their outcome so clear identification is vital.

It was a pleasure to see a range of creative practical outcomes from candidates across all disciplines. The most successful responses had a clear purpose, and where appropriate used features of the chosen style effectively. The interpretation of the brief varied, many candidates focused on the idea of the history of sport or famous athletes, while others took a more abstract approach.

Where candidates relied heavily on existing material, including the use of loops in compositions, they were unable to demonstrate real creativity. Existing material can be used for either inspiration or in a different skill, for example a choreography candidate wouldn't be expected to compose the music for their piece.

Where production candidates have worked with a group and there is evidence of their work in performance, then this should be uploaded in addition to any supporting documentation, such as design drawings, models of set, cue sheets etc.

Task 4

Evaluate the success of your creative process and final creation. Discuss the areas of your work that need improving / developing and explain how you would make the improvements or justify why particular feedback has not been acted upon.

This task can be a written piece of work, or in any other format which is appropriate to the candidate. Many candidates did well in this task explaining how the feedback given during the whole process helped them. Responses commented on how effective or not feedback had been and how candidates developed their work accordingly. They included a clear explanation of how the work developed both on the basis of the feedback from others but also candidates' own self-evaluation. It can be difficult to write about how you could improve something which was actually really successful, so candidates need to be aspirational and consider what they could do if they had much bigger/better resources available, professional actors/dancers/musicians as performers, a fully equipped theatre with the best lighting/sound rig and a team of technicians, much more time etc.

Many responses included effective examples of how successfully the outcome met the brief – but where this was not clear, candidates struggled to evaluate effectively. Production candidates did not always focus on their skill enough.

Basic responses just copied what feedback candidates were given and did not really reflect on what was said and how their work would be improved as a result of this. The most successful responses were reflective and candidates could see why their work was suitable or not. This does not need to be written as an essay. Candidates can add images or screen shots to support their knowledge and help them explain their point.

Summary of Key Points

- Candidates must be able to explain how they have been inspired by the brief.
- Research is the key to Tasks 1 and 2. It will allow candidates to focus on why their outcome is suitable for the brief and their target audience.
- More reference is needed to professional practice and the use of discipline specific vocabulary.
- ALL candidates must be clearly identified if a video is submitted.
- Work uploaded as Zip folders is an example of good practice and does aid moderation.
- Existing material, including the use of loops, should be used as support and inspiration and not a final piece.

Task marking

Comments on approaches to internal marking

Overall, centres have become more accurate and confident in applying the mark scheme across all tasks. Where some centres were generous, then this is often found in Tasks 2 and 5. In Task 2 credit has been given for quite basic responses, which have not fully outlined how and why decisions have been made throughout the process. In Task 5, marks have often been awarded where responses have simply repeated feedback rather than fully analysing it and evaluating how this could help them improve. Some centres have often been a little harsh with their marking of Task 3, as they have focused on the performance of the outcome, rather than the actual outcome itself.

Where candidates have worked in groups, it is important to evidence individual contributions, where centres had made effective use of the assessment record sheets and observation record sheets, it was clear why marks had been awarded to certain individuals within a group.

[Unit 2 Guide](#)

[Unit 2 Teacher Notes](#)

PERFORMING ARTS

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UNIT 3 PERFORMING ARTS IN PRACTICE

Overview of the Unit

Unit 3 is only available in the summer series with this being the first time that candidates were able to submit work for this unit, following the publication of the Assignment Brief earlier in the year. For Summer 2024, the Assignment Brief was based on the fictitious Festival of the World in celebration of World Earth Day. Candidates have a total of 20 hours in which to complete the seven tasks, which must take place under direct supervision. Guidance as to the nature of the controls associated with the production of candidate work for this unit are contained within the Assignment Brief, as well as in other publications. It is essential that sufficient time is provided for the completion of these tasks and that this unit is afforded the same level of consideration that centres would give to other forms of external assessment.

Examiners have reported seeing a range of high quality work submitted by candidates. Where candidates were able to express themselves and develop a clear sense of their ideas with autonomy of expression, they were able to guide and manage their own output. This led to some very creative responses to the brief, either in terms of an event closely linked to World Earth Day or in response to the wider statement of the way people feel about their world, which was referenced within the Assignment Brief. A wide variety of work was seen, including responses linked to plastic pollution, deforestation, and other environmental issues, as well as events surrounding world music, with candidates showcasing work from various forms of traditional music, for example. Responses included a range of performance and production disciplines, with a number of high achieving candidates producing pieces that gave full consideration to both performance and production disciplines. However, some examiners did report seeing work that referenced the creation of visual art installations, cooking programmes, TV chat shows with famous guests, or the production of video documentaries; none of which adequately fit within the ethos of Performing Arts. Whilst some responses clearly referenced the brief and what the candidate had taken from this, examiners did report that some candidates awarded lower overall marks tended to show no real awareness of the theme, which was much more clearly established in the higher achieving responses.

There was evidence from some centres of candidates being given very detailed guidance as to what to include in response to each of the tasks. Whilst some of this was based around existing materials provided to centres, there was also examples of material that was very prescriptive. This level of support should be considered alongside the controlled conditions which apply to this unit.

Examiners reported a number of issues with missing items from candidates' submissions, leading to them contacting centres to confirm. Centres are reminded that this is the external assessment and should be treated in the same way as any other external examination with due care taken to ensure that all items requiring marking are submitted and on time.

Comments on individual questions/sections

Task 1

Outline the factors that have influenced the creation of your practical performance work.

The task outlines a series of areas that the candidate should consider within their response, based upon the knowledge that they have gained from teaching throughout the course. The higher achieving submissions responded effectively and in detail to all of the prompts, with judicious decision making to reflect candidates' individual response to the Assignment Brief, which often included research into World Earth Day as a starting point. It is essential for candidates to not treat this task in isolation, but as one part of their overall response and ideas to the brief. They need to clearly communicate their overall idea and how this relates to the various prompts.

Some responses used the prompts as sub-headings, and this was an effective approach in ensuring that all areas were covered adequately. However, lower achieving responses tended to not provide much detail, showing only limited knowledge and understanding. In addition, there was a tendency for these responses to not include reference to some of the prompts.

A particular area to note is that candidates were asked to consider the work of practitioners who have created performance work, as well as different types of organisations that create performance work. Some candidates did give effective responses and clearly linked their chosen practitioner or organisation to their proposal, giving clear examples how the methods that are associated with the practitioner and/or organisation can be specifically used within the candidate's proposed idea. However, some candidates mentioned these without any clear link to their proposal being established.

It is imperative to note that the chosen practitioners and organisations must be clearly linked to performance work. There were many references to David Attenborough or Greta Thunberg, who would not be considered to be performing artists, along with various environment organisations.

Task 2

Produce your plans and ideas for your proposed event.

This task allows candidates to expand more specifically on their idea, which they often mentioned in relation to their initial thoughts within Task 1. Where candidates were able to provide detailed responses, for example: scene by scene breakdowns for drama pieces; clear indication of specific motifs within choreography and how these would build to form the entire piece; or how compositions used various instruments at different moments and the effect of these, then they were able to access the higher marks. However, more generalised responses that did not allow the examiner to visualise the idea were less successful. Some responses tended to list a series of scenes or proposed music tracks, without further detail. Centres are reminded that candidates should be producing a response that does not rely heavily on existing work. As such, a series of music performances based on songs that refer to the world would not meet the requirements of the brief.

The criteria requires candidates to consider both performance and production disciplines within this task, although they don't necessarily need to provide practical examples of both within task 5. Higher achieving candidates were able to clearly articulate, using appropriate terminology, their understanding of both performance and production disciplines. For example, a candidate who was focused on composing their own music pieces using technology was also able to describe the staging and use of lighting that they would use within their performance, or a production candidate who has focused on costume but also being able to detail the synopsis of their drama piece and how their costume reflected the characters.

Lower achieving responses tended to disregard the need to refer to both performance and production disciplines, often presenting only minimal responses.

In addition, it was noted that a relatively small number of candidates produced responses that were not considered to be sufficiently regarded as Performing Arts. As such, catwalk shows, for example, that presented a series of costumes not linked to a specific performance idea, would not provide sufficient scope for the candidate to express an appropriate response to the Assignment Brief.

Task 3

Outline your timeline, personnel and resources required for the implementation of your creative proposal.

Effective responses to this task covered a range of points with a clear focus on the developing of the proposed production, with a clear timeline which realistically reflected the production process over time. Many candidates were able to identify roles and personnel, although some tended to describe these generically rather than how these specific roles would relate to the performance. Some responses focused the timeline on the day of the event, and this was somewhat limiting.

The quality of the budgets provided varied considerably. Responses were most effective when they provided realistic budgets showing costings for both required personnel and resources. Where budgets were considered unrealistic they often underestimated staffing costs by only paying for the duration of the performance or hiring venues by the hour. There were a number of examples of responses where candidates wanted to hire Wembley Stadium for 3 hours and productions that would see substantial profits, often in the millions.

This task in particular often saw candidates using a structured pro-forma that did not clearly show the development of the candidates' response to the task. It is essential that the candidates are producing their own work and are complying with the relevant controlled conditions for the external assessment of their work.

Task 4

Outline how you could use marketing and public relations to promote your event.

The most effective responses to this task were ones in which the candidates created their own examples to support their proposal. The use of posters, Instagram or Facebook posts, radio adverts, as well as various video reels, tended to be most successful. The least successful responses tended to be limited to simply identifying a list of possible marketing opportunities without specifically detailing how these are used in promoting performing arts events or why one approach would be more suitable for their event over another. They were often generalised in their approach, for example that social media is only for the young.

Task 5

Produce practical examples from your proposed event connected to one of more disciplines listed in task 2.

Candidates are required to produce one or more practical example of the work that forms the basis for this proposal in response to the Assignment Brief. These snippets do not need to be very long and are simply to give a flavour to the commissioning panel as to the candidates' ideas within the overall performance. Candidates are not assessed on the quality of the performance skills but on the ideas being presented. Examiners saw a wide range of work for this task covering all performance and production disciplines.

Whilst there are no specific requirements for the number or duration of these snippets, the more successful candidates tended to produce more than one as this allowed them to show variation and depth to their work. Although there were also examples of successful responses where candidates produced a single practical example, but these allowed the showcasing of variation within the piece.

Some candidates chose to present practical examples of both performance and production disciplines. For production, this included the use of sound or lighting to accompany dramatic performance, or in providing information on set design to accompany a live music performance.

It should be noted that some candidates presented work for Task 5 that would not be considered sufficiently practical. For example, rough initial sketches for costume or make-up that was not then shown to be developed. The key here is that it is a practical example. For production disciplines it would be expected that the examiner would see the make-up design applied to a character that would appear within the performance, or that the costume design would be modelled by either the candidate or an unassessed participant, or examples of fabric swatches etc shown. Some centres choose to create scaled costumes that they presented during their pitch on mannequins. These were seen as an effective way of showcasing the practical example, in much the same way that a model set would be.

Some candidates presented scores and scripts to accompany their practical examples, although some of these were presented in lieu of the practical work. It is essential that practical examples are provided in order to access the marks available for this task.

Task 6

Produce and pitch your creative proposal, including your practical examples, to an audience and gain feedback.

Marks are awarded for this task based on presentation skills, clarity, use of tone, communication, and use of practical examples. As such, the specific content is not being assessed, although it is important that the candidates are able to clearly articulate this.

The practical examples from Task 5 are to be presented as part of the pitch. These can be either recorded and played to the panel during the pitch or presented live. Many successful responses tended to embed candidates' practical examples within the pitch, allowing time afterwards to comment more on this. Where they had multiple practical examples, they often dispersed these throughout the pitch, with some candidates choosing to start with a practical example. Candidates who tended to add their practical example at the end of their pitch or who did not include these at all, were often less successful.

The most successful candidates understood that what they were doing in this task was selling a vision of their idea. They were to give a flavour of what they intended and that they had to engage the panel. They did not simply need to repeat all the information from Tasks 1-4. As such, candidates who achieved highly tended to produce succinct pitches that focused on addressing the panel. They avoided reading word for word from a PowerPoint or from prepared notes. They may have used some prompt cards to support and guide them, but they were not simply reading from these throughout. Whilst some candidates will find this daunting, being able to pitch and participate in a similar process is an important part of a career in the performing arts industry.

Centres are advised that in future series that they should limit the duration of the pitches to around five minutes, with additional time for the presentation of practical examples, depending on the length of these. In producing more succinct pitches, candidates will be able to better prepare and rehearse how they are to deliver their proposal to the panel.

Task 7

Evaluate the success of your creative proposal. Discuss what you have learnt from undertaking this work and how it will inform your future planning of events.

Successful responses included discussion on a range of aspects taken from the various tasks and were able to offer clear evaluation and analysis, highlighting specific points and explaining the strengths of these or how these could be enhanced in future work.

Candidates should be responding based on their proposal as presented to the commissioning panel. There were some examples of candidates evaluating the completed project as if they had performed their piece.

There were numerous examples of candidates being given clear feedback from the commissioning panel. As such they were able to respond effectively to this feedback. This allowed for more successful responses. Successful evaluations also made clear reference to the Assignment Brief, which led to more detailed analysis of the effectiveness of candidates' response to the commission. Where candidates had not responded effectively to the Assignment Brief throughout the unit, they also tended not to refer to it within the evaluation, although there were some responses where candidates reflected that they had deviated from the brief and therefore acknowledged that their work did not fulfil the needs of the commissioning panel.

Not all candidates responded to this task or did not produce work that was of the same level as they achieved in other tasks. It is essential that centres plan accordingly to allow sufficient time for candidates to complete this task following completion of this the pitch.

Summary of Key Points

- The most effective responses were fully aware of the Assignment Brief, and candidates referred to this throughout their responses, showing how they had interpreted this and their specific focus with detailed examples of their ideas.
- Effective practical examples were relevant to the proposal and clearly showed how the ideas of the candidate would be realised in performance. They were effectively used within the pitch to illustrate the proposed response. Ideas that were simply presented on paper were not deemed to be effective practical examples.
- The most successful pitches were those that were clear and succinct and did not simply read the information, either on paper or from a PowerPoint, that had been presented as the response of the candidate to the previous tasks.
- Centres are reminded that responses to this unit must be completed under controlled conditions. Tasks that are missing, incomplete, or not readily accessible to the examiner will not be assessed and candidates will be awarded marks based solely on the work that the centre has uploaded.

[Unit 3 Guide](#)

[Unit 3 Teacher Notes](#)

Supporting you

Useful contacts and links

Our friendly subject team is on hand to support you between 8.30am and 5.00pm, Monday to Friday.

Tel: 029 2026 5470

Email: performingarts@wjec.co.uk

Qualification webpage: [Level 1/2 Vocational Award in Performing Arts \(wjec.co.uk\)](http://wjec.co.uk/level-1-2-vocational-award-in-performing-arts)

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