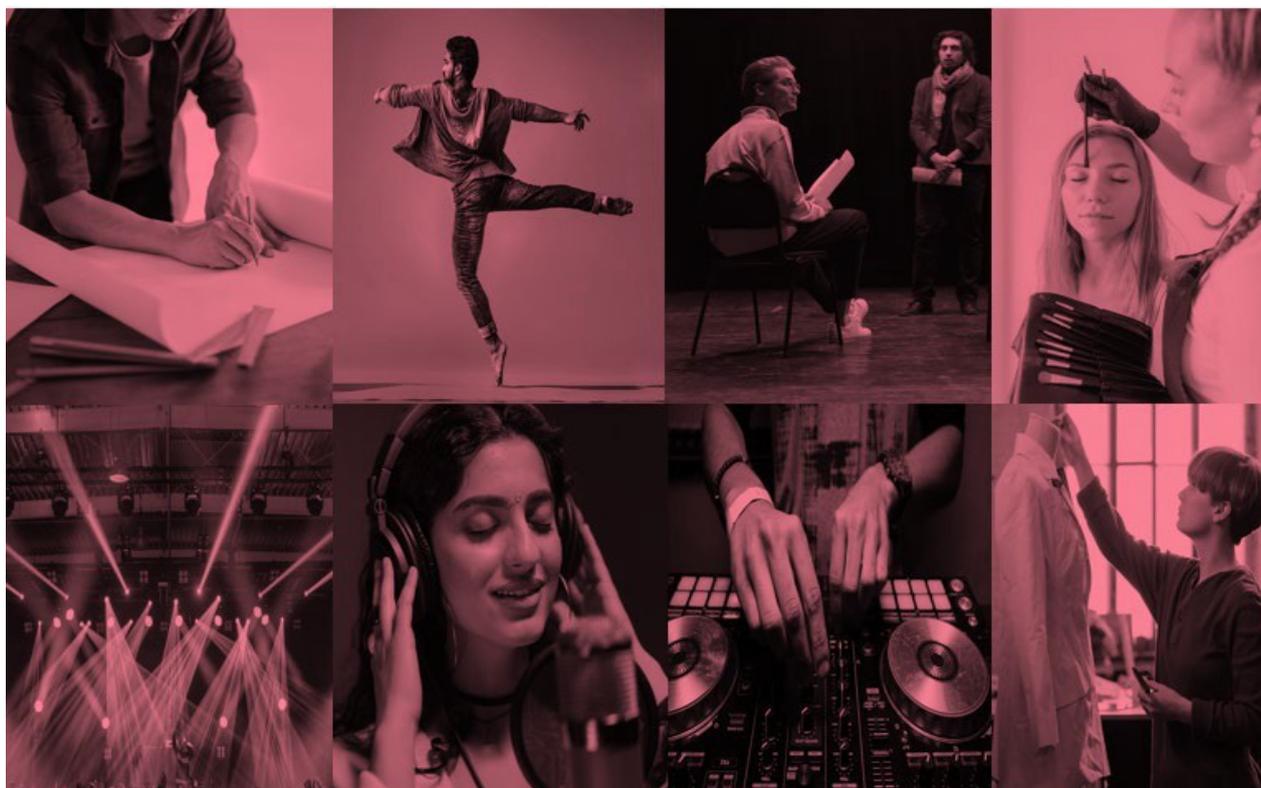


Level 1 / 2 Performing Arts (Technical Award)

Frequently Asked Questions



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Unit 1 Performing General

Q1 Where can I find the brief for this Unit?

A1 This can be found on Portal (**formally known as the secure website**).

Tabs: Resources > Subject Specific Support Materials inc CPD and Exemplars

Filters: Subject > Performing Arts, Level > Level 1 / 2 Award, Type of Document > Non-Examination Assessments, Publication Year > 2022, Language > English, Brand > Eduqas. Press Search.

Q2 Can learners be entered for different disciplines under the same Unit?

A2 You can have learners in the same class doing different disciplines, but each learner will choose one discipline for the Unit. They can approach each Unit from a different discipline.

Q3 For Unit 1, if doing Music Technology how much are teachers allowed to direct, or should it be all independent work?

A3 You must teach them, but **not** do it for them. Try to compare it to how a clarinet tutor would support a learner. Demonstration and general feedback are fine, but the tutor would not perform on the learner's behalf.

Q4 Is there an overall word count for Unit 1?

A4 There is no word count, but learners should keep their responses focused and ensure they address the bullet points in the mark scheme.

Q5 For Unit 1 can we provide learners with a script that would suit their abilities?

A5 It would be better to provide more than one, so they have a choice and can justify their decisions in Task 1.

Q6 Can we use a school production as the repertoire?

A6 This has potential to limit ownership of the work and how much learners can explain their justifications for choices (see previous question). They may however have been involved in a whole school production and choose to use a section from it as their repertoire. Equally a school concert or showcase may be appropriate where learners are selecting and performing repertoire. Please bear in mind if using recorded evidence from a whole school event, then cameras and microphones may well have been positioned to capture the whole space and are not fully focused on the individual / group being assessed.

Q7 In Unit 1, how long do learners have to sequence the Music Technology track? Is that Controlled Assessment?

A7 They can practice by working on sections which they then take into the Controlled Assessment time to assemble their finished evidence. The Controlled Assessment piece must be kept securely between sessions, and they may not take it out. Consider it in the same way as if it was a violinist – they would be able to practise in their own time.

Q8 Can learners work in groups?

A8 Yes, they can either work individually or with others up to a maximum of 10 in a group. It is important to note that they should all have their own supporting tasks e.g. If singers are performing in the same piece, they should have their own parts and harmonies and are not just singing in unison.

Q9 Do we have to conduct the Controlled Assessment in one block of time?

A9 No, it is up to you how you split up the time, this is why there are a number of rows on the Time Record Sheet (TRS). For Task 3 for example, it is likely that learners will need time at regular intervals to record their reflections on their progress.

Q10 Can I give learners a template / booklet to complete their work?

A10 Templates can often limit the individual responses of learners. If using prompts as a guide, then the bullet points in the red boxes of the mark scheme would be useful to keep learners focused.

Task 1

1a Outline the findings of the research you have undertaken for your chosen piece.

1b Discuss how the findings of the research you have undertaken will influence your performance and what impact you are hoping to achieve.

Q11 In terms of the research for Unit 1 and how it influences the current performance - they are only performing a small part of the play, the influences may be wider than that, can they refer to the play at large?

A11 Yes, if it has influenced their performance.

Task 2 Outline a rehearsal schedule

Q12 For the rehearsal outline do learners have to be specific with rehearsal dates? Or can they simply complete assessments and say where this will take place?

A12 They should give an overview and an outline of what they plan to work on which demonstrates their understanding of the process e.g. types of rehearsals such as dress and technical / sitzprobe etc.

Q13 For Music Technology what will a rehearsal schedule look like as they will not have things like blocking / dress / technical rehearsals / band calls / sitzprobe etc to include?

A13 Learners should outline a plan for what they want to achieve in sessions – this will demonstrate their understanding of the process involved in sequencing a track.

Q14 If working in groups their schedule will be the same, so can they not just submit the same rehearsal schedule?

A14 Key points of the rehearsal process will likely be the same e.g. knowing how long to give to each phase and including the different types of rehearsals. Learners should be submitting their own schedule which includes any work they may be doing away from the group e.g. on character development, technique, learning lines or a score etc.

Task 3 Produce a Reflective Journal

Q15 How many logs do learners have to include?

A15 There is no set amount required. The reflective journal should outline the process and include how skills are developing throughout. It should include action planning and how learners have responded to any feedback.

Q16 How many recordings of the process do learners need to include?

A16 There should be 3, one at the start, one mid-point and one at the end. These don't always need to be recordings of the entire piece each time – for example if learners have identified that they need to work on a specific technique then a mid-point recording might be them working on this and applying it to a section of the repertoire.

Q17 Does the reflective log need to be in a written format?

A17 No, it can be a video / audio log, annotated photographs, notes in a diary. We encourage learners to present work in a format which is most appropriate for them.

Q18 Does feedback need to be recorded and included or is it just the response?

A18 The actual feedback is not assessed, just the response to it, although it may be useful to have it in either written or video format for learners to refer back to as part of the process.

Q19 If a learner changes their mind about their choice of repertoire during the process do they need to start their reflective log again?

A19 No, the reflective log outlines the process, if a learner changes their mind then they should include this in the log, explaining the reason for a change etc and continue from there.

Task 4 Perform / present your chosen piece to an audience

Q20 How long does the performance need to be?

A20 As in the brief: individuals need to perform for between **3 and 6 minutes**. Within a pair / group performance this individual timing remains. There is no need to multiply this timing by number of performers, individuals can perform at the same time e.g. a duet with both individuals singing at the same time, an ensemble piece of drama / dance could be 3 minutes long.

Q21 In terms of the timings for the Unit 1 performance: is it 3 minutes per learner for drama, if there is a group of 10, is this then added together i.e. so, if you have 10 people in a group is it 30 minutes?

A21 Only if they all perform separately. Individuals need to perform for between 3 and 6 minutes. Within a pair / group performance this individual timing remains. However, individuals can perform at the same time e.g. a duet with both individuals singing at the same time could be 3 minutes long. This could apply to a section when actors are all performing together in a scene too.

Q22 Is there a penalty applied for work under or over the time limit?

A22 No. If work is under time then learners will be unlikely to fully meet all of the requirements for the top band, but there is no specific penalty applied. If work goes over time, then again there is no penalty applied, you should assess the whole piece and not stop marking at the time limit. I would not recommend going much over the time as there is more opportunity for learners to make mistakes and sustain their level of performance.

Q23 For the 3 – 6 minute timings, if a learner has chosen to create a portfolio rather than one piece, does each piece have to be 3 – 6 minutes or does the portfolio have to add up to 3 – 6 minutes?

A23 The portfolio.

Q24 Can teachers perform on Unit 1 performances with learners if required?

A24 Yes.

Q25 Can learners play to a backing track?

A25 Yes, but it should not double the part played by the learner – so an actual backing track, not just performing along with the original.

Q26 For Unit 1, does the remix have to follow the same structure as the original or can this be interpreted differently?

A26 It should follow the lead sheet.

Q27 If learners do DJing for Unit 1, what would the lead sheet be, and would they only perform 1 song?

A27 It is up to the learner to decide what their performance will include (number of pieces etc). On the basis of evidencing the criteria, the lead sheet would show what they plan to do in terms of mixing, beat matching, using effects etc.

Q28 Can learners copy from a youtube video or audio recording?

A28 Yes, if there is a way to evidence the accuracy of the performance for assessment which does not require you or a moderator to memorise a potentially unfamiliar piece and compare it to a learner's performance. It would be helpful to include a link to the recording.

Q29 Is their performance supposed to be like the original or an interpretation i.e. learners who might be classically trained?

A29 Learners should be using a score or similar to create an audio result. So, it could be a violinist playing a grade 3 piece from a score, or it could be a guitarist performing a rock song from a lead sheet. The lead sheet will probably allow for more interpretation as appropriate to the style.

Q30 Can learners choreograph to an existing musical theatre number for Unit 1 or do they have to learn the actual choreography from the show?

A30 They are not expected to choreograph for Unit 1. They are expected to perform, so you can teach them a dance, they can learn from a video etc. Please bear in mind health and safety of non-professional dancers attempting professional routines.

Q31 How much of Musical Theatre repertoire needs to be acting or singing when teaching dancers?

A31 There is no specified minimum, there just has to be evidence of a second discipline. So, it could be a line of dialogue before or after a dance number etc or learners could sing during the number or before or after.

Q32 For Musical Theatre or Acting does it need to be one continuous extract, or can it be sections of repertoire put together?

A32 Either would be fine.

Q33 Can learners perform extracts from different musicals / plays?

A33 Yes, but their Task 1 would need to reflect this, so they may end up doubling or tripling their research which may impact on the depth of quality research.

Q34 Can a script be edited e.g. combine lines of dialogue from multiple characters into one?

A34 If the scene still makes sense and keeps the overall intention of the play, then yes.

Q35 For Music Technology, is it possible for all learners in the class to recreate the same piece of music?

A35 If they all CHOOSE to do it in task 1, yes.

Q36 Do learners have to perform to an audience?

A36 They should perform to someone as they will need feedback to be able to do Task 5, but you can decide who that is and how large / formal.

Q37 Does the feedback need to be recorded as part of the performance?

A37 Not necessarily, and it does not have to be submitted as evidence but it may be helpful for the learner to be able to go back and listen to it again, especially when completing Task 5 the evaluation.

Q38 When learners are choosing their repertoire can they choose pieces from film i.e. a monologue / dance from a film?

A38 Yes.

Q39 Does the performance have to strictly follow a score?

A39 If using a score, then yes it should follow it, but planned changes can be annotated on. For something more interpreted, consider a lead sheet instead.

Q40 Can learners develop work based on original material?

A40 Unit 1 is about performing someone else's ideas, so repertoire that has already been published.

Q41 Can DJing be used as part of Music Technology?

A41 Yes, DJing as a skill would fall under Music Technology.

Q42 Is there an expected level learners need to be performing e.g. grades 3 - 5?

A42 Not necessarily, it just needs to evidence the criteria, although bear in mind that this qualification is equivalent to a GCSE.

Task 5 Evaluate

Q43 Does the feedback from the audience need to be filmed as part of the video evidence?

A43 It is not assessed and does not need to be submitted, but you may find it useful to record it for learners to refer back to.

Q44 Do learners have to include copies of any written feedback with their submission?

A44 No, Task 5 asks them to respond to the feedback, they may want to include a few direct quotes, overall common points etc, but there is no need to submit any formal responses.

Unit 2 Creating General

Q45 We plan to start Unit 2 in February, completing in Nov the following year, will that be possible with the brief that is released in September, as it will cross the academic year?

A45 No, Unit 2 must be started and finished within one academic year.

Q46 If learners are working in groups to create a piece of drama, would they all have to do monologues or could it be an ensemble piece?

A46 They can work together as long as they all document their own contributions. Two learners cannot both get the credit for the same thing.

Q47 Can learners choreograph to an existing song for Unit 2, as the choreography is the devised element?

A47 Yes.

Q48 How close do learners have to stay to the wording on the brief when devising their own work?

A48 Learners should be able to connect their ideas back to the brief and make references to this throughout their work. The brief itself should be seen as a springboard for ideas rather than a rigid statement to follow. For example, in the SAM the theme is 'heroes and villains'. Learners may decide to compose a piece of film music for a new superhero film, or perhaps a drama exploring political or historical figures who may be regarded as heroes or villains. A choreographed dance may explore words / feelings / moods associated with either of these words.

Q49 Do learners doing production disciplines have to design for another group?

A49 No, they can if they want and it is appropriate for them to do so. Otherwise, they could create new material for an existing piece of work which connects to the brief e.g. costumes for a play / film etc.

Q50 In terms of creating ideas does everything have to happen during the Controlled Assessment time?

A50 The expectation is that they may do work on different parts of the piece outside of Controlled Assessment time e.g. a learner may have an idea for a tune while they are out with the dog, but they must assemble the final evidence in Controlled Assessment time. Learners are able to bring ideas into Controlled Assessment time, they just cannot remove anything they have worked on e.g. if working on a set model box etc, they should not be taking that home with them to work on.

Task 1 Outline the components that you considered when writing your creative brief.

Q51 What does this task mean when the brief is already set?

A51 Components here refers to all aspects involved in considering their ideas, so will likely include: performance or production disciplines, style, target audience, performance space etc. The bullet points in the red box in the marking scheme are good indicators here of the sort of things learners should be including.

Q52 When learners are conducting research what aspects of existing artists or material do they need to investigate, and how would you evidence that?

A52 Name the composer / practitioner they have been researching, describe what aspects of their work are of interest and why, and explain how they could be an influence.

Q53 How much detail is needed when considering the work of two practitioners? e.g. do learners need to include the history and repertoire of each practitioner?

A53 This is not about how many facts learners know about different practitioners, but more about how their work may have influenced their own. Are they inspired by features of the style etc? So they would likely be explaining what these features are and how and why they might be influenced by them. Some theatre companies and playwrights for example have very distinct approaches to their work e.g. Frantic Assembly, Mark Wheeler, Paper Birds.

Q54 If learners are doing a devised drama piece but include aspects of physical theatre is that ok?

A54 Yes that is fine, many companies include a mixture of approaches.

Task 2 Produce a development log that records the exploration and development of your ideas in response to the creative brief.

Q55 Does the development log for Unit 2 have to be done in Controlled Assessment time in lesson or can they also do research in their own time and include it in their development log?

A55 They can make notes as they go along then use Controlled Assessment time to collate it into the evidence they will submit.

Q56 Are we allowed to provide a template for the Unit 2 development log which learners then complete with their own information / video clips etc as they go along?

A56 As long as it is open-ended enough to ensure that each learner will produce an individual piece of work. Using the bullet points from the mark scheme would be a suitable approach in this instance. Often very prescriptive formats requiring very short answers can limit the response of a learner.

Q57 We have done some workshops on different styles and practitioners. Is it ok for learners to be including this in their development log even though they may have eventually chosen to do choreography instead of the drama they have initially written about?

A57 That is fine as it is part of the process.

Q58 Can learners record the development log as a video diary?

A58 Yes that is fine. We are encouraging learners to use the format which will best demonstrate their ability to evidence meeting the criteria.

Q59 Does the recording of the beginning, middle and end of the process go towards the development log too as learners write feedback?

A59 Yes, although they do not carry specific marks from the assessment criteria, they support in showing the development process.

Task 3 Present your final piece(s) to an audience.

Q60 For Task 3 it gives a recommended time of 2 hours. Is this the amount of time they have to actually create the piece?

A60 This is the time for performing / presenting their work.

Q61 How would learners present a composition?

A61 Perform it or press play on a recording / DAW but then be there to receive feedback to use in the evaluation task.

Q62 Do learners who are performing need to do a presentation as well?

A62 No, they don't have to. Some learners may feel that it helps to put the work into context and give a brief introduction / presentation to explain their ideas, but this is not essential.

Q63 Does a learner following the costume option have to make their pieces from scratch?

A63 No, there is no expectation for learners to construct the costume themselves, they may have considered things such as how hiring costumes may be more economical, or altering existing pieces etc. If they are presenting designs rather than a finished product, then these should be detailed, rather than rough sketches, perhaps including things like fabric swatches etc.

Q64 Do learners need to notate their composition (Music Route)?

A64 No, as long as there is a way to evidence that it is original, and for the assessor and the moderator to be able to see all the credit-worthy aspects. A score, lead sheet or some kind of description may be helpful. If using software to compose then screenshots of the process can also be very helpful here.

Q65 Can learners work in groups?

A65 Yes, they can either work individually or in groups of up to 10 but there must be a way of documenting the individual contributions.

Q66 If working in groups, does each person need to create a solo piece to perform within the group piece?

A66 Not necessarily, it could be an ensemble piece providing it is clear what each learner is doing and which ideas were theirs. For example, you could not have two learners being awarded marks for the same bassline.

Q67 How would you show the individual contributions?

A67 This will likely be done through the Task 2 development log. Learners could also submit annotated scores, scripts etc which outline their contribution.

Q68 How long is time limit for piece?

A68 If choosing a discipline from the performance category, the created piece must be between **3 and 10 minutes** long. If learners have chosen a production discipline then their presentation should be between **3 and 10 minutes**.

Q69 Does the timing need to be multiplied per member of the group?

A69 Within a pair / group performance this individual timing remains. However, there is no need to multiply this timing by number of performers, individuals can perform at the same time e.g. a duet with both individuals singing at the same time, an ensemble piece of drama / dance could be 3 minutes long.

Q70 For composition, does the performance have to be live, or playing the DAW file?

A70 Either would be fine.

Q71 If learners are using a DAW is the emphasis on the composition or the use of the technology?

A71 It is the composition which is being assessed.

Q72 For Devised Drama do learners have to write a script for their final piece?

A72 It would be good evidence to have, so yes. This is also helpful if working in a group, as it allows learners to indicate on the script which ideas were theirs.

Q73 For Choreography do learners need to know and use correct dance notation?

A73 Not at all, if they know it and want to use it as part of their development logs to document the ideas, then this is fine, but there is no expectation to do so. Annotated photographs, descriptions of ideas etc would be perfectly acceptable.

Q74 Can Music Technology learners use pre-set loops alongside original material?

A74 Yes, but they will not get credit for their creation, and they must be fully declared.

Q75 For Music Composition with technology, does EDM project garage band suffice for that?

A75 Yes, as long as it contains original material, not just pre-set loops which cannot be credited.

Q76 Can learners use already written poetry or lyrics if they want to compose a song for Unit 2?

A76 Yes, as it is the music composition they are being assessed on, but they would need to declare what they have used.

Q77 If the composition is being recorded into a DAW, is the teacher allowed to record an instrumental line into the DAW if the learners specify the chords and rhythm to be played?

A77 As long as the teacher knows exactly what to play, and it is entirely the learner's creation, then yes.

Q78 Can learners bring in electronic sketches to input during Controlled Assessment hours?

A78 Yes, but they may not take anything OUT of the Controlled Assessment session and their work must be kept securely.

Q79 What can the learners work on outside of the Controlled Assessment for Unit 2?

A79 Ideas, practice of techniques.

Q80 Creating (Music) - When composing a song, do learners need to do multiple instruments? For example, can my singers just compose a vocal melody and lyrics over a backing track?

A80 They would only get credit for the vocal line as the rest would not be their own work.

Q81 Can we guide them to all do the same style of composition e.g. minimalism?

A81 Learners need to set their own brief. You should teach them some composing techniques which could include minimalism but try to let them work to their own strengths and interests.

Q82 Is there a standard for a performance? Like in the GCSE course for grade 3 or is it just a performance that shows enough of the criteria?

A82 No, there is no grade but remember this is equivalent to GCSE. They need to evidence the criteria.

Q83 What would a beginning / milestone 1 recording look like?

A83 Initial ideas, melodic fragments, chord sequence, initial improvisations or still images, hot seating of characters, a dance phrase or motif – it depends on the learner and what they start with.

Q84 Do learners have to perform to an audience?

A84 They should perform to someone as they will need feedback to be able to do Task 4, but you can decide who that is and how large / formal.

Task 4 Evaluate

Q85 Does the feedback from the audience need to be filmed as part of the video evidence?

A85 It is not assessed and does not need to be submitted, but you may find it useful to record it for learners to refer back to.

Q86 Do learners have to include copies of any written feedback with their submission?

A86 No, Task 4 asks them to respond to the feedback, they may want to include a few direct quotes, overall common points etc, but there is no need to submit any formal responses.

Q87 As part of the performance / presentation and feedback could I submit videos of learners evaluating their work and submit that as the evidence for task 4?

A87 Yes, just make sure they have covered the bullet points in the criteria. For example they may want some time to consider how useful the feedback has been. This could always be recorded at a later point and added to the evidence.

Q88 Do learners just evaluate the final performance / presentation?

A88 No, if you use the bullet points from the red box on the marking criteria, this outlines what learners should be including. Feedback they have received during the process and how this has helped shape the finished product, how their skills have developed during the process, whether their piece meets the intended brief etc.

Unit 3 Performing Arts in Practice General

Q89 How many hours are there for Unit 3?

A89 20 hours for the Controlled Assessment tasks.

Q90 When is the Unit 3 brief released?

A90 September each year (for submission the following Summer in the year of cash in). This can be found on Portal.

Q91 Do I have to wait until the brief is released to start any pre teaching?

A91 No, you can start any preparation work before the brief is released. This will likely include things such as strategies used by performing arts organisations for promoting events, roles and responsibilities, production schedules, positives and negatives of different types of performance venues etc. Learners can then refer back to this information when they are responding to the set brief.

Q92 Once the brief is released am I able to discuss it at all with the learners?

A92 You can have some initial general conversations with the group e.g. how might the brief be relevant to their local context, are there any wider social, historical, political issues to consider etc?

Q93 Can feedback be given on ideas / work in progress?

A93 Unit 3 is the equivalent of a written examination, therefore the levels of control for guidance are **direct** for all tasks in this unit. This means that no advice, even at a general level, can be given.

Q94 The brief says the piece should be 30 – 60 minutes in length, do learners need to prepare practical work which is this long?

A94 No, this is how long the **planned** event will be, so learners should take that into account when considering any timelines e.g. production / rehearsal schedules etc. The actual practical examples they will present as part of their pitch will just be a taster of what the piece would look like if they were given the funding to produce it.

Q95 Is Unit 3 an individual project?

A95 Yes. The ideas must be individual for each learner, if they want to use anyone to help demonstrate an idea as part of their Task 5 / 6 then that is fine, but they must tell them what they want them to do.

Q96 Can learners share the 'clips' of their practical examples if they worked in a group together?

A96 Learners should not be sharing work, all work must be individual.

Q97 Does the piece have to be completely new material, or can it make use of existing work if given a new interpretation?

A97 Existing work can be reinterpreted providing there is enough original material in the overall idea too e.g. Matthew Bourne reinterpreted Romeo and Juliet into dance, Jukebox musicals are created using existing material. Musicians may have creative ideas for arrangements, a naturalistic play will have a very different impact if done in a different style e.g. Splendid Productions have reworked classics such as Antigone and Everyman using non naturalistic techniques. All of these approaches give new life and a different perspective to existing work.

Task 1 Outline the factors that have influenced the creation of your proposed performance work.

Q98 What sort of things do learners need to be including in their response to Task 1?

A98 The red box on the mark scheme in the Sample Assessment gives a breakdown of the things learners should be making reference to.

Q99 When making reference to the work of practitioners, is there a minimum number of practitioners they should consider, or can it just be one?

A99 There is no specified requirement for this, it will depend on who they have been influenced by. If learners want to work in a specific style, then they could make reference to a range of practitioners working in this area e.g. for physical theatre they may reference the likes of Frantic Assembly, Gecko etc. Alternatively, they may be influenced by one particular artist and their approach to work. These should be practitioners working within the performing arts.

Task 2 Produce plans and ideas for your proposed event

Q100 How is this different to Task 1?

A100 In task 1 learners should be outlining their overall vision and influences. Task 2 requires some more specific detail about their plans e.g. what performance / production disciplines will they make use of? Breakdown of the full event e.g. number of songs if a concert, synopsis if a drama etc.

Task 3 Outline the timeline, personnel and resources required for the implementation of your creative proposal.

Q101 How much detail is required for this task?

A101 Responses should cover the bullet points given in the task, so resources / materials, job roles and responsibilities within organisations that create performance work, the production process, production schedule, budgeting. This should be an overview and relevant to their brief.

Q102 For the budgeting aspect of this, how much detail do learners need to include? Do they need to know the exact costings of everything?

A102 The budget should be realistic in that learners have considered a range of things they will require e.g. performers / technician fees, venue hire, equipment hire, marketing costs, any licence fees if making use of existing work within their piece e.g. music for a choreographed dance etc. They may not necessarily know the exact costs e.g. minimum equity rates etc, but they should have an overall plan for what they will need to spend money on.

Q103 Are learners expected to know about other sources of funding?

A103 The brief does not specify how much funding is available to them if they were to be successful, so they may well assume that this will cover all of their costs. It is likely though that unless they are producing an event which will be free, learners would also consider further income such as ticket sales, any income made from merchandise sales etc, applications for further funding from Arts Councils etc. As with the costs, it is not expected that they will know the exact amount.

Q104 Do learners need to produce a full breakdown of all jobs within the performing arts and an explanation of what they all do?

A104 No, it should be relevant to their needs for the brief. For example, if they are producing and performing a one person show in a small intimate venue, then the personnel they will require will be much smaller. They will still need some personnel though e.g. front of house staff, sound / lighting technician etc.

Task 4 Outline how you could use marketing and public relations to promote your event.

Q105 Do learners have to actually produce marketing materials e.g. posters, social media campaigns etc?

A105 No. They can if they want to and have time, (it could then be included as part of the pitch), but this is an outline of how they will use marketing relevant to their event e.g. if touring an event to schools then large scale billboard campaigns would probably not be the most effective.

Q106 Do learners have to list all of the different methods of marketing?

A106 Their response should highlight what is most relevant to their idea with some idea as to why these are more appropriate than others. They should have a clear strategy which is relevant to their event.

Task 5 Produce practical examples from your proposed event connected to one or more disciplines listed in task 2.

Q107 How many examples do learners need to create for Unit 3?

A107 Enough to explain their idea to the panel and meet the criteria.

Q108 Do learners s have to include practical examples of multiple disciplines?

A108 Not necessarily. They will likely choose to focus on their one chosen discipline e.g. present some extracts of sections of choreography, drama, composition etc which demonstrate the overall idea. As part of this though they may have an idea of what costumes a dancer should wear, or what lighting effects they would want for a concert so include some sketches / images as part of that.

Q109 Do learners have to produce full examples e.g. one full piece or can it be sections of it?

A109 No, learners do not have to produce a full song, piece of music, dance, scene, complete realised design etc. This is about giving a taster of what the work will look like if they were to receive the money to produce it in full. For example, they might compose a melody, choreograph a recurring motif, have a short monologue or series of moments which introduce key characters. For production aspects they might work on some designs, cue sheets, set models, videos / clips of their lighting or sound effects etc. Any examples like this would be fine to use if they demonstrate their overall idea.

Q110 For Unit 3, seeing as they all have to create individual work, will they all have to learn each other's performances for the examples?

A110 There is no actual requirement to have the 'snippets' as group performances. If a learner chooses to use others to demonstrate an idea, then it would not be a problem if they were reading from scripts etc as long as the idea is communicated.

Q111 Do the practical examples have to be created in the 8 hours Controlled Assessment time, or can learners work on them outside of this time?

A111 As with the other units, learners can have ideas etc away from the Controlled Assessment time and bring these with them, they should then be using the time to actually produce the work. They should not take any work away from the Controlled Assessment time e.g. if they are assembling a set model box, they could bring ideas to it, but not remove the piece to work on fully at home.

Q112 Do the practical examples have to be presented live as part of the pitch or can they be pre-recorded?

A112 Either is fine.

Q113 Will task 5 be marked within task 6 or do we upload a separate file for task 5 e.g. task 5 would be a drama video recording, would we upload that as well as having it in their pitch?

A113 Task 5 is marked separately but the evidence will be presented within Task 6. If learners have pre-recorded pieces to be played during the pitch and you feel that it doesn't come across particularly well (as in this case it would effectively be a recording of a recording) then it is fine to upload the original recording of the work in addition to Task 6.

Task 6 Produce and pitch your creative proposal, including your practical examples, to an audience and gain feedback.

Q114 Are there suggested times for length of pitch and extracts of performance?

A114 We advise that pitches are no longer than 10 minutes (to include the practical extracts). The idea of the pitch is to generate interest and promote their idea, pitches over 10 minutes may become repetitive and there is a potential risk of candidates losing their focus.

Q115 Who should be on the commissioning panel, can we use other learners?

A115 For this unit it is important that the feedback is meaningful and relevant to how successful the proposal would be in real life. It is fine for other learners to be on the panel if you feel they can give this level of detailed feedback. Otherwise, it could be made up of teachers or you may wish to make it more of a formal event and invite in any professionals working in the arts if you have contacts.

Q116 In the pitch are learners just reading out their responses to Tasks 1 - 4?

A116 The work produced for these tasks will certainly help them with the content, but it is more than just reading them out. Learners should be considering how they are effectively communicating their vision and plans to an audience. They will be assessed on their presentation skills, not content.

Q117 With compositions do they need to be notated or just performed as part of Task 6?

A117 Just performed, there is no need to submit separate scores.

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.

Q118 Does the feedback from the panel have to be included in the evidence?

A118 No, learners need to be able to respond to this but there is no need to submit a recording of any feedback or any written documents etc.

Q119 How long does the evaluation need to be?

A119 There is no word count or set limit for evaluations. Learners just need to address each of the bullet points and the criteria and keep their responses focused. It is important that they analyse and evaluate, rather than just describing what they did.

General

Q120 Could you do the Units in any order e.g. Unit 2, Unit 1 and Unit 3?

A120 You must do Unit 3 at the end of the course, this is known as the terminal rule. Unit 2 must be completed within one academic year (September to May) as the brief changes annually. Unit 1 will have the same brief for the lifetime of the specification, so can be done at any time.

Q121 Do I need to moderate my marks with another teacher before inputting marks?

A121 Internal standardisation is recommended, if possible, and essential if the work has not all been assessed by the same person. You may find it useful to sign up to our Centre Networking Map to connect with other teachers in your area.

Q122 Can a learner who does Music Performance for Unit 1 then do Music Technology for Unit 2 or do they have to stick with the same discipline across all Units?

A122 They can mix and match their disciplines across the 3 Units.

Q123 Do we need to record how we are using the Guided Learning Hours (GLH) and Controlled Assessment hours?

A123 Just the Controlled Assessment hours, you will need to complete a Time Record Sheet (TRS). These are available on the subject page under key documents > Non-Exam Assessment.

Q124 Where do we submit evidence?

A124 Evidence will be submitted on IAMIS for Units 1 and 2 and Surpass for Unit 3. Please see the subject upload guide under key documents > Non-Exam Assessment.

Q125 When is the deadline for submitting marks and work?

A125 For Units 1 and 2 you can submit work in either the January or the June series. For January, the marks and upload deadline is 10th December, for June it is 5th May. Unit 3 can only be submitted in the June series in the year of cash in. Please see the Key Dates document for a full breakdown under key documents > Key Information.

Q126 Will there be any visiting examiners?

A126 No all units are electronic upload.

Q127 Where are the briefs?

A127 They will be released on Portal. Unit 1 remains the same for the lifetime of the specification, Units 2 and 3 are released each September.

Q128 What access arrangements are available for those learners with difficulties with their mobility?

A128 It depends on the circumstances. Generally speaking, a pre-existing condition is dealt with via reasonable adjustments, which in this case is easy as they can choose which discipline to follow and within that choose their instrument, or style of work. If a learner develops a mobility or other difficulty during the course, then special considerations may be considered.

Please email for specific advice.

Q129 I have a learner who is an elective mute and really struggles to present or talk to other learners / staff. I can see ways around this for all other Units but not sure how to approach this for the 'pitch' for Unit 3?

A129 They could perhaps use a pre-record function on PowerPoint to deliver their pitch. Explore the strategies they use in other subjects too.

Q130 Is there a limit to how many files can be uploaded against a task?

A130 More guidance is available in the subject upload guide. Centres are advised to upload two zipped folders, one for administration documents and one for evidence.

Q131 Can we submit all Units at the same time in the June of Year 11?

A131 Yes this is possible but remember Unit 2 and Unit 3 have to be submitted in the same academic year it is completed.

Q132 Will there be different discount codes for each discipline?

A132 No, there is just one discount code for the WJEC / Eduqas Performing Arts qualification, regardless of which discipline they follow.

Q133 Working out the uniform marks from raw marks is it; 90 for Unit 1, 90 for Unit 2 and 120 for Unit 3?

A133 Yes and these UMS marks are on page 28 of the specification.

Q134 Do we have to give learners a certain time period to appeal their mark before submitting?

A134 That is a JCQ requirement, so yes. The length of time is dependent on the school policy. Please check this with your examinations officer. A link to the JCQ guide is in the IAMIS NEA Upload Guide.

Post Results

Q135 What is the difference between UMS and the actual raw marks per unit?

A135 The mark out of 60 for Units 1 and 2 or 80 for Unit 3 is the raw mark. 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. Grade boundaries are set at awarding each series and set the total number of raw marks needed for the UMS marks.

Q136 How do I find out what the grade boundaries are?

A136 Grade boundaries can be accessed on Portal on results day.

All Services > Results > Reports > Grade Boundaries.

Raw mark to UMS information can be found in our grade converter:

services.portal.wjec.co.uk/MarkToUMS/default.aspx.

Q137 Will I get a centre report?

A137 For internally assessed units (Unit 1 and Unit 2) you will receive a centre report from your moderator which will comment on the accuracy of your centre's marking. This will be broken down per task to provide support for future marking. As Unit 3 is the equivalent of a written examination and marked externally by an examiner, there is no moderator report.

Q138 Can I see the breakdown of marks for each task for Unit 3?

A138 You can see the breakdown of marks per task under **Item Level Data** on Portal.

All Services > Results > Reports > Item Level Data

Under 'Select a Session' choose Vocational Level 1 / 2 June (year) and then press 'View Item Level Data'. You can then see the breakdown of marks for Unit 3. You can scroll down the list or just a view a candidate one at a time by using their candidate number (remember that for VQ qualifications, candidate numbers start with 4) and searching on the right hand-side if you find that easier.

You can also compare how candidates have performed nationally for each task.

Q139 Can I request access to scripts?

A139 Centres can download scripts for free on behalf of candidates from Portal which also includes the instructions on this process. Please note, that a centre must obtain the candidate's permission prior to downloading or applying for a script. Scripts will be available to download from results day for 6 months.

Q140 I am unhappy about results, what should I do?

A140 We are committed to ensuring that all candidates' results are issued accurately on results day. We have quality assurance processes to ensure that results are accurate as documented on our website. We realise however that errors can occur and we want to ensure that our post results services correct any errors in a timely manner. The services are as follows:

- Service 1: A clerical re-check
- Service 2: A review of marking (Unit 3)
- Service 3: A review of moderation (Units 1 and 2) if we have changed centre marks during moderation (this service is not available for individual candidates).

Q141 What exactly is a review of moderation or marking?

A141 The role of the reviewer is to determine whether the original examiner / moderator has applied the mark scheme consistently, properly and fairly and whether the mark awarded was a reasonable mark. The review is not a re-mark or re-moderation exercise unless an error is identified with the original marking / moderation. The reviewer will consider each task and the assessment as a whole and determine whether the original mark could reasonably have been awarded.

Q142 What are the deadlines for this?

A142 The deadlines and fees are published in the Post Results Services Fees and Deadlines booklet on our WJEC and Eduqas websites.

Q143 Can I request a review for one candidate?

A143 For internally assessed units (Units 1 and 2) we will only review the original sample submitted and only if marks have been adjusted.

Reviews of marking (Unit 3) can be requested for individual candidates.

Q144 Do candidates have to give permission in order to request a review?

A144 Centres **must** obtain written candidate consent for clerical re-checks and reviews of marking (Unit 3), as with these services candidates' marks and subject grades may be lowered. Failure to do so is considered centre malpractice.

Written candidate consent is not required for a review of moderation (Units 1 and 2). Candidates' marks may be lowered but their published subject grades will not be lowered in the series concerned. However, centres should be aware that a lowered mark may be carried forward to future certification.

Q145 What is the process for requesting a review?

A145 Applications can be made through Portal.

Q146 Who will conduct the review?

A146 Reviewers are experienced senior examiners or moderators, we ensure that a reviewer does not have a conflict of interest when undertaking the reviewing role. The reviewer is a different individual to the original examiner or moderator.

Q147 How will I be notified of the outcome?

A147 We will report the outcome of a review to your centre via email. If there has been a marking error, we will report the change of mark, the change in grade (if applicable) and the reason. The reasons for a change in mark / grade are categorised as:

- an administrative error
- the script was not marked fully in accordance with the mark scheme
- the original marking was unduly lenient
- the original marking was unduly strict
- the original marking was both unduly lenient and strict across different questions.

In the case of a review of moderation, we will provide the centre with a report on the review of moderation, regardless of whether the outcome is changed or remains the same.

Q148 What happens if I am still unhappy with the outcome of the review?

A148 If it is considered that an error remains following the review process, centres may submit an application for appeal against the outcome of a review of marking or moderation as outlined in the [JCQ Appeals Process](#) and WJEC's 'Appeals – A Guide for Centres', available on the WJEC and Eduqas website. An appeal must be submitted within 30 calendar days of the review of marking or moderation outcome being issued.