LEVEL 1/2 VOCATIONAL AWARD IN PERFORMING ARTS (TECHNICAL AWARD)

GUIDANCE FOR TEACHING

UNIT 1 GUIDE

VERSION 2 – SEPTEMBER 2024

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Updated date of first awarding	5
	Clarification on the types of evidence submitted for Drama	12
	Clarification on the types of evidence submitted for Music	14
	Clarification on the types of evidence submitted for Music Technology and Musical Theatre	15

AIMS OF THE GUIDANCE FOR TEACHING

The principal aim of the Guidance for Teaching is to support teachers in the delivery of the WJEC Level 1/2 Vocational Qualification in Performing Arts (Technical Award) and to offer guidance on the requirements of the qualification and the assessment process. The Guidance for Teaching is **not intended as a comprehensive reference**, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own learners in their particular institutions.

AIMS OF THE UNIT GUIDE

The principal aim of the Unit Guide is to support teaching and learning and act as a companion to the Specification. Each Unit Guide will offer detailed explanation of key points in the Specification and aim to explain complex areas of subject content. An overview of the whole course can be found in the Delivery Guide.

CONTENTS

INTRODUCTION

The WJEC Level 1/2 Vocational Award in Performing Arts (Technical Award), approved by Ofqual and DfE for performanbce qualification tables in 2024 (first teaching from September 2022), is available to:

- all schools and colleges in England and Wales
- subject to local agreement, it is also available to centres outside England and Wales, for example in Northern Ireland, the crown dependencies of the Isle of Man and the Channel Islands, and in British overseas territories, and to British forces schools overseas. It is not available to other overseas centres.

It will be awarded for the first time in June 2024, using grades Level 1 Pass, Level 1 Merit, Level 1 Distinction, Level 1 Distinction*, Level 2 Pass, Level 2 Merit, Level 2 Distinction, Level 2 Distinction*.

ADDITIONAL WAYS THAT WJEC/EDUQAS CAN OFFER SUPPORT:

- sample assessment materials and mark schemes
- face-to-face CPD events
- direct access to the Subject Officer
- free online resources
- Regional Support team (England Centres only).
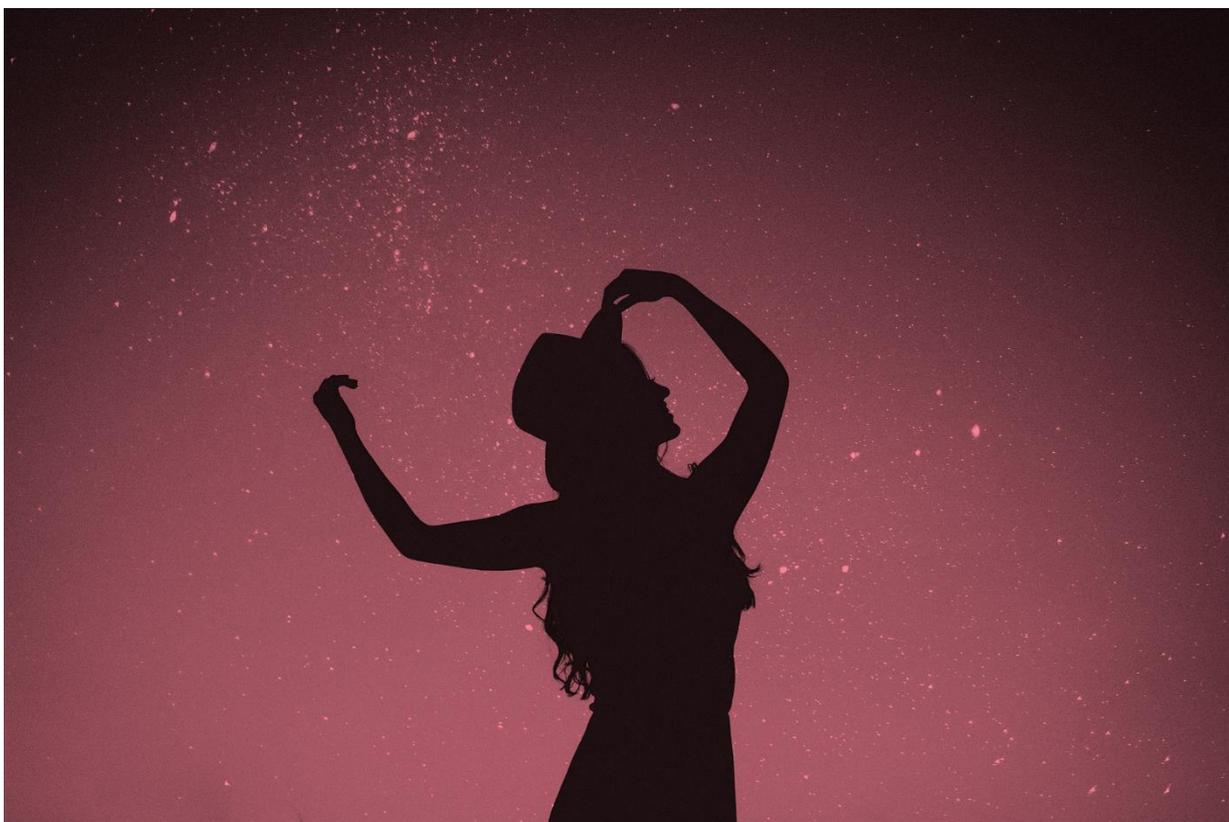
OVERVIEW OF UNIT 1

Performing

(30% of the qualification)

Overview of the unit

Unit 1 provides learners with a holistic knowledge and understanding of the skills and techniques needed to reproduce an existing piece of professional/published work.

This unit can be completed through any **one** of the following disciplines:

- Drama
- Music
- Music Technology
- Musical Theatre (candidates will be required to demonstrate their skills in at least two out of the three disciplines of singing, dancing and acting).

1.1	Research and rehearsal
1.2	Performance
1.3	Review and reflect

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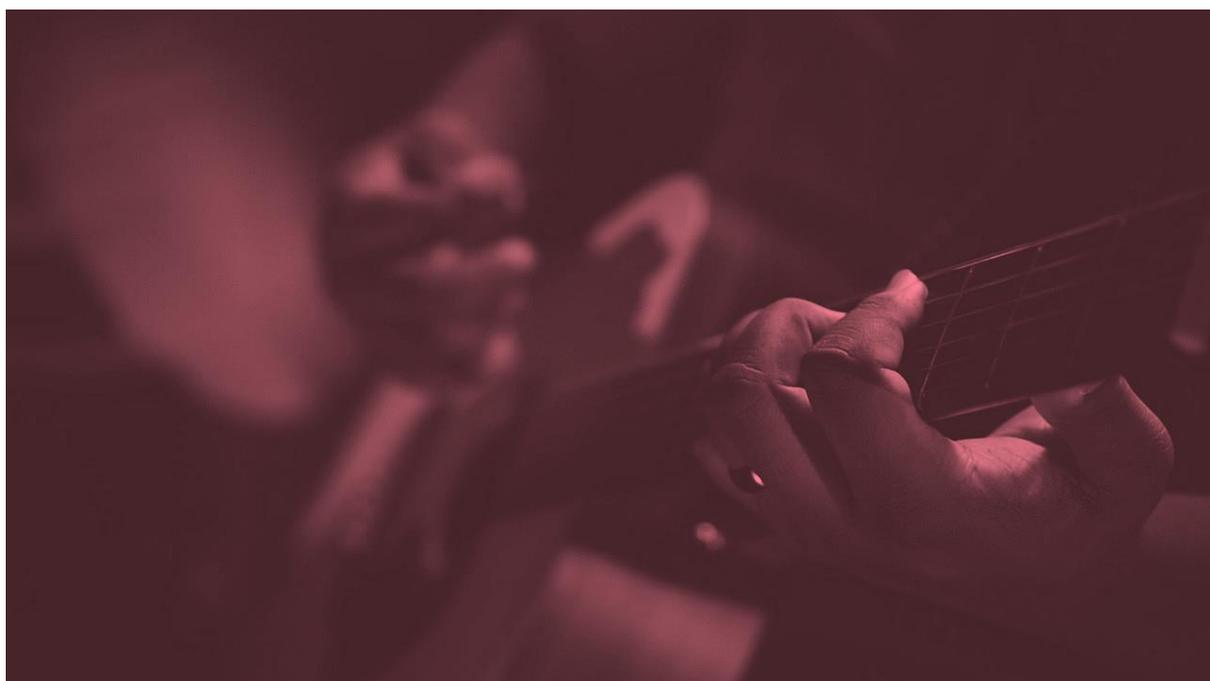
HOW TO READ THE SPECIFICATION

WJEC/Eduqas Vocational Award (Technical Awards) specifications are written to be transparent and easy to understand.

The amplification provided in the right-hand column uses the following four stems:

- 'Learners should know' has been used for the recall of facts such as: legislation and definitions.
- 'Learners should know and understand' has been used for the majority of the unit content where knowledge needs to lead to a sense of understanding.
- 'Learners should be aware of' has been used when the volume of content is quite extensive, and learners do not need to understand all aspects in detail.
- 'Learners should be able to' has been used when learners need to apply their knowledge to a scenario or practical situation.

The amplification provided includes all of the assessable content for the relevant section, unless it states, *'e.g.'* *'including'* or '*such as'*. In these cases, the amplification lists relevant content, which should be expanded upon in an appropriate way, taking account of learners' needs and interests. The use of the word '*including*' indicates compulsion (i.e. a question could be specifically set on that aspect). The use of the words *'e.g.'* or *'such as'* are for guidance only, and an alternative can be chosen.
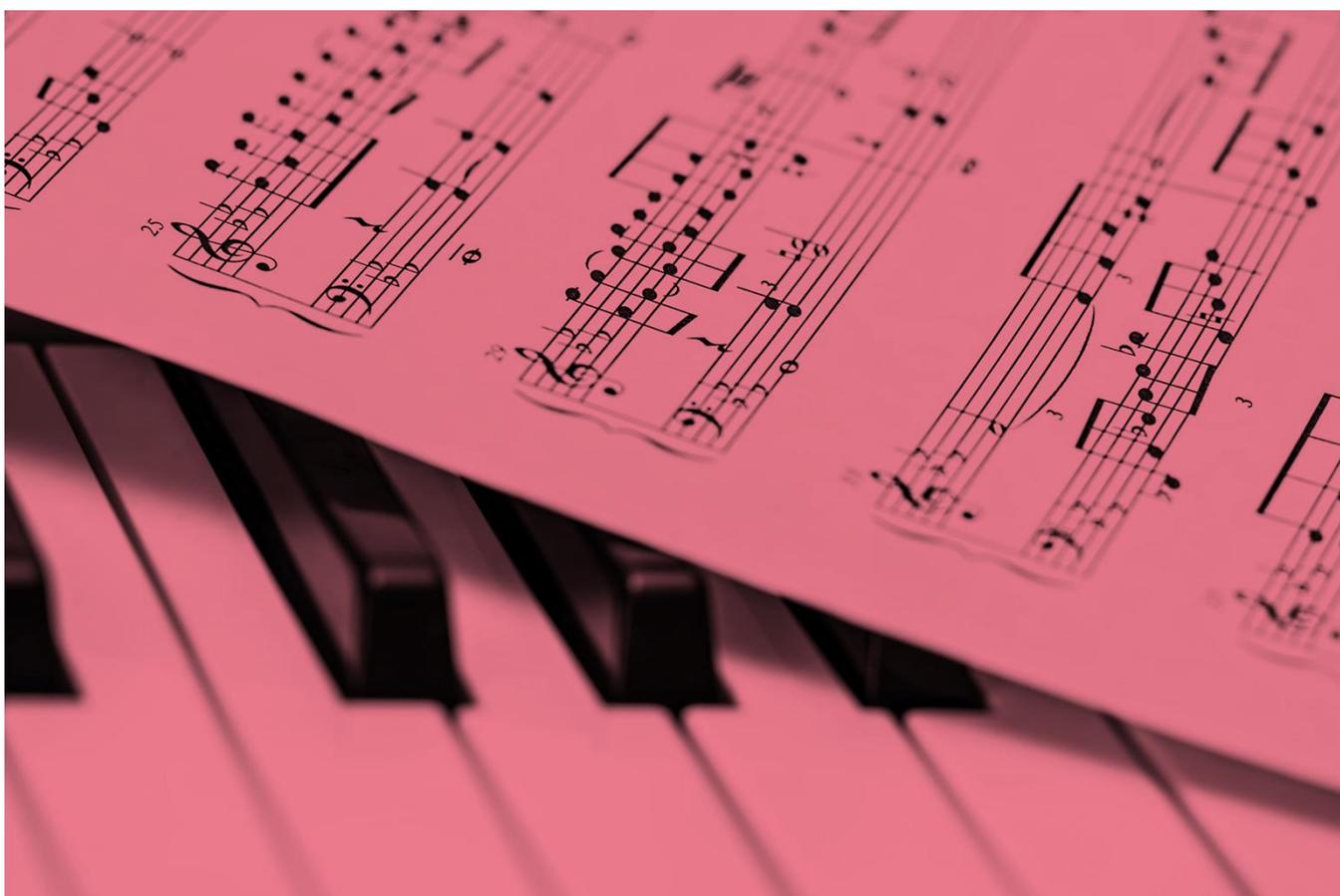
UNIT 1 TEACHER GUIDANCE

N.B. terms in **bold** are explained in the glossary which starts on page 26 of this unit guide.

1.1 Research and rehearsal	
Content Amplification	Teacher Guidance
1.1.1 Research	Learners should be aware of a range of research required to understand the background to an existing piece such as: • the original author/composer/choreographer and their intentions for the piece • intended mood and style/genre • themes and ideas • performance space • purpose • the relationship between audience and the performer • original target audience • new target audience. For each of the above learners should be able to: • review their findings • consider how this will impact on their performance. This research should lead to a clear intention/plan for the performance.	Research is important to establish a clear vocational context for the work. Relevant research and an understanding of the background to an existing piece will help provide a strong foundation on which to build a performance. It is important to encourage young performers to get into the habit of not just knowing the piece but also knowing *about* the piece they are performing. Performing Arts learners often understand the nature of creating/rehearsing a piece for performance, but they do not always underpin their creativity with relevant research. The research skills required for this unit will prepare them well for work across all three units. • The original creative intentions of piece should be clearly understood. Was the piece a commission? What was the purpose behind its creation? What did the **creative(s)** want the piece to achieve? With this knowledge, learners can approach their work with a genuine appreciation of the origins of the piece. • Understanding the original style and genre is of vital importance in this unit. This will inform creative choices allowing the learner either to adopt or reject original creative choices. For example, was the piece originally composed for a chamber orchestra or a rock band of four musicians? Did the original ballet contain contemporary dance moves? Was the play intended to be a comedy or a tragedy? • The themes and ideas behind a piece are open to interpretation by an audience but research may highlight the original aims for the piece. Exploring the difference between the original creative's ideas and comparing with critical reviews of the piece are a good way to assess if the aims were achieved. • The original performance space can be very important in the creation of a piece e.g., the original production of *Cats* at the Gillian Lynne Theatre (formerly the New London Theatre) placed the **arena** style theatre space at the centre of all the design and staging decisions.

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- The relationship with the audience can vary from art to art and certain styles of performances are created with specific audience intentions. Were the original audience passive spectators or did the performer interact with them? In *Cats* the setting was an enormous junk yard designed with larger than human proportions. The intention was to make the audience feel cat-sized and part of the colony of cats. The direction and choreography embraced this with the cast moving about the whole of the auditorium and interacting with the audience.

- Understanding the original **target audience** is important to the ability to gauge the original context of the piece. E.g., was the piece created for children? Was it created specifically for audience involvement? Was there a specific geographical audience? Was there a specific audience demographic e.g., Mamma Mia targeted an audience who connected with the music of **Abba**.

  The new **target audience** is of paramount importance as it will underpin many creative decisions. Who will experience the piece now? Is the **target audience** different from the original? What are the implications of this? Is it anticipated that the audience will react differently to the original audience(s)?

- Research must be reviewed and not just recorded or copied from internet downloads. A basic list of facts will simply not be effective. If the research is reviewed, refined, assessed, analysed and applied, the piece will have depth of understanding and learners will have a genuine base from which to develop their performance.

- It is important to consider how the findings of the research could impact on performance. It could be that research supports the performer's choices and reinforces their creative ideas. It could, however, challenge the performer's initial interpretation of the piece and inspire them to adapt their approach. The justification for the application of suitable performance skills will undoubtably be far more effective following valid and considered research.

| 1.1.2 Rehearsal/ preparation | Learners should know and understand the methods used to plan and learn from rehearsals. This must include:

• rehearsal schedule
• the use of a reflective journal
• action planning
• rehearsal preparation away from the rehearsal space (e.g. line learning/familiarisation with score/practice of dance moves, preparing virtual instruments/sounds)
• responding to direction/choreography
• receiving and recording blocking; annotating scripts/choreographic notation/scores
• refining
• different types of rehearsal (e.g. band call, sitzprobe, stagger through, technical run, dress rehearsal)
• observing appropriate health and safety requirements. | Learners need to fully appreciate the professional process of creating a piece of performance art. Understanding the **Page to Stage** process is vital for performers. As with other careers, there is a clear process that needs to be undertaken in order to focus the work and to respond to the needs of a schedule or timeline. Careful planning and application/execution of the plan is essential to achieving an effective quality performance. It is important that learners manage their time both under supervision and also in an independent manner. They must also be able to recognise how to solve problems based on self, peer and director critique.

Learners often have an understanding of how the creative process organically happens as part of the creation of the art but they will often not appreciate the required stages which reflect a professional route.

• It is imperative for learners to understand the importance of a structured process. In addition to identifying the key stages of rehearsal/production, they also need to understand the purpose of each stage. It is usual for a schedule to work backwards from the date of performance (or public previews). Questions to consider: How long is the rehearsal process? Who is needed at each stage? How do I schedule effectively? How do I work to that schedule and what do I need to do at each stage?
• Reflection is key to quality. The journal is an excellent tool to plot progress, make creative notes, evaluative responses, apply critical thinking and self-analysis. The reflective journal is personal to the learner, but teachers can provide structured content when necessary e.g. questionnaires, key points to consider. Learners need to be 'trained' to see the reflective journal as a positive and exciting part of the artistic process rather than an academic written task.
• Action planning is a key to success. What needs to be done and by when? It is also necessary for identifying key tasks and allocating sufficient time to execute them.
• Preparation away from the space is vital to success. Often arts students will consider the work to be school activity and, therefore, all classroom based. Whereas much work will be done in rehearsal, learners need to fully appreciate that the rehearsal space is not the place for perfunctory tasks. Processes such as script/score annotation, line learning, familiarisation of dance moves should be done at home. Learners need to take full responsibilities for this preparation otherwise rehearsal can become a waste of time if the individual groundwork has not been done. Deadlines for these tasks can be incorporated into the schedule. |

- Responding effectively to direction is important. How an arts professional reacts, adapts and assimilates instruction is key to their success. It is also important for learners to realise that there are many different styles of direction and they will need to adjust their working methods to cope with changes in style, approach and even the personality of the director/choreographer/musical director.
- Annotation and note taking are important skills for the performance artist. Learners need to understand why it is done, how it is done and the ways in which they can do it. This will often be discipline specific e.g., marking up a musical score is different to noting choreography or annotating an acting script. Despite the many different styles and techniques used to annotate, the purpose remains the same – for the professional performer to listen, process and record the creative's instructions and apply them in creation of the performance.
- Refining is important, as creating performance art is a constantly changing process. As rehearsals progress, changes are inevitably made, and learners need to use these changes to refine their performance. How many times have teachers heard 'we've done it' when there is so much work to do on a scene or a dance piece? Learners need to appreciate that they never truly reach a stage of completion within the performance arts; there is always refinement that can take place.
- Understanding what different rehearsals are for and how to behave/respond appropriately is very important, for example, saving performance energy during a technical rehearsal where lighting cues may have to be repeated again and again or assuring correct levels for the musicians when sound levels are being set. As a professional, the learner will need to know the expectations (e.g., the difference between the first **table read** and the final dress rehearsal running as a performance). Learners may need support in appreciating each stage (e.g., What is a **sitzprobe**? What is a **costume parade**?).
- Learners need to appreciate how to work safely. An awareness of the environment is important (e.g., electricity sources, access for large instruments, slippery stage surfaces). In addition, they also need to be aware of how to work in a healthy way (e.g., safe physical and vocal warm-ups, taking regular breaks, keeping hydrated, keeping warm after dancing). They could also be made aware of legislation or industry rules regarding health and safety practices.

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Unit 1 Teacher Guidance

1.2 Performance	
Content Amplification	**Teacher Guidance**
1.2.1 **Performance skills**	Learners should be able to develop and present the following skills across all performances: • accuracy • coordination • communication • control • dealing with mistakes; coping under pressure • interpretation. Individual skills required of candidates' chosen disciplines are outlined below:	It is necessary for learners to develop their skills in their chosen disciplines. This ensures that competence is encouraged. Learners should develop an awareness that their skills are evolving and that they will need training throughout their career (e.g., voice and dance classes, regular practice sessions). This also differentiates between performing arts as a profession and as a hobby. Most professional performers start with their discipline being a hobby or simply for enjoyment. When they make the decision to pursue a career in the arts, the focus on developing their skills as tools of their profession becomes important. Learners should be encouraged to explore their skills from a professional point of view. They should be encouraged and empowered to develop and improve their skills continually and strive for excellence. The skills outlined in the general bullet points will require different application depending on the chosen discipline, but they are all important in ensuring the learner applies a considered and focused approach to their work. Some of these are approached in the way same for all learners (e.g., dealing with mistakes; coping under pressure) whilst others will be applied in relation to the chosen field of study (e.g., accuracy of choreography in comparison to accuracy of costume design).
	Drama: • interpretation and development of character • clarity of chosen acting style/genre • use of movement and gesture • use of voice • response to text.	Drama submissions should be in the form of a video recording. The skills listed for this discipline prepare learners for live performance through the consideration of space (movement and gesture) as well as the use of voice in terms of projection, accent. It is impossible to develop a successful performance without careful consideration of the requirements for character construction. An actor's training focuses inherently on the elements outlined. The skills eventually become instinctive, but they have to be learned. • It is an actor's job to create clear characters. They interpret the material, often following research, and develop a character appropriate for the piece. It is important not simply to copy a version that has been created before, but to make the character their own.

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- It is important that the performance fits the style. For example, a highly emotional natural style would be no good in **pantomime**. An actor also needs to fully understand the style/genre in order to select appropriate skills. Different genres will require different sets of skills. For example, **physical theatre** relies on an external, physical approach to character development and rehearsals when compared to a more naturalistic scene that requires stillness and sub-text.

- The aim of movement training for actors is to free and strengthen the body, to spark the imagination and to enable actors to create a character's physical life. A key part of the vocabulary of acting is the movement and gesture of the character. It plays a large part in communicating the role to an audience. Much can be said with a look or simple physical attitude. For example, a shoulder shrug can add much more meaning to the text. The physicality of a role is of paramount importance in the actor's successful portrayal of character.

- The voice is another of the actor's most powerful tools. It is key to their characterisation and how the text is interpreted for the audience. Actors use their voice to project outward emotion, matching it with body movements to interpret text and present a story. Voice cannot be thought of as an isolated skill, but rather a skill that requires coordination of the entire body. An appreciation of accent, tempo, pitch, rhythm, level and intonation is important for an actor to implement when creating a character.

- An actor's response to text is ultimately evident in the final performance but it plays a vital role in the rehearsal process. Script analysis is the close reading of a text that allows actors and directors to establish a thorough understanding of the setting, the subtext, and the characters' objectives. Understanding the motivation of the character is required in order to respond effectively to the dramatic situation. The key questions, based on **Stanislavski's system**, are: Who am I? where am I? What am I doing? What do I want? With this as a starting point an actor can begin the journey of creating their character.

	Music:	Music submissions should be in the form of a video recording. All these elements are important for a performing musician and will be developed in those receiving instrumental or vocal tuition. The skills are transferrable between instruments and musical genres, so apply equally to a rock drummer, a classical singer, or a jazz violinist. • Performers practise to improve their technical control at their own level, allowing them to master the challenges of the repertoire they have chosen, whether that is a passage of fast-moving notes, a sustained section requiring strong breath control, or a complex part with many interweaving ideas requiring dexterity and precision. • Accuracy of rhythm and pitch are vital in performance, as are dynamics which bring shape to the music. Music learned from a score should be reproduced as the composer intended by following all marked directions. Music that is improvisatory in nature requires the performer to demonstrate an accuracy "to the style" by developing ideas which fit musically within the whole performance. • Balance is important when performing with others and an awareness of the overall sound is vital to a successful ensemble performance, allowing the listener to hear all elements of the group without any part being lost. It is important for musicians in an ensemble to maintain an awareness of balance, and to respond appropriately to any changes in dynamics. • Expression includes the use of dynamics, but also subtle use of accent and rubato which should be applied carefully, depending on the style of the repertoire being performed. This can change a performance from being robotic to being memorable and human. • Through regular and effective practice, the technical skills relevant to the instrument will be developed. These could include the use of the bow on a string instrument, breath control and tonguing on a woodwind or brass instrument, co-ordination and stick control on a percussion instrument, or finger dexterity on the keyboard or guitar.
	• technical control • rhythm and pitch • dynamics and balance • expression • technical skills on chosen instrument or voice.	

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	Music technology: • technical control • dynamics and balance • effective use of chosen technology in performance: recorded and/or live • expression • mixing and beat matching.	A music technology performance can be in the form of an audio recording which the performer has produced using a **DAW**, or a video recording of a live performance using **DJ equipment** and/or live production software or digital instruments and effects. It involves many of the same concepts as a traditional performance, but they may be achieved in different ways. • Technical control in a Music Technology performance refers to the expert control of the software or equipment being used, in order to create a specific musical result. Much as a brass player will alter their embouchure to give a sweet or a bright tone, a performer using technology will learn how to manipulate the equipment, either live or in production. Part of technical control will also be accuracy of rhythm and pitch. • Again, dynamics and balance will shape the performance, giving expression beyond a robotic sound. In a produced performance this will involve the use of different note velocities, lengths and envelope shape, and in a live performance will rely on careful use of the mixer as well as instrumental skills if appropriate. • When reflecting on the effective use of chosen technology, learners should consider the context of the performance as well as how technology can be used as an instrument, incorporating different techniques appropriately to create the desired musical effect. • Music technology performances can be made more expressive through the use of dynamics and different editing or live techniques, including moving away from a reliance on quantising to give a more human sound if appropriate to the repertoire. Interesting uses of effects can also give an expressive quality to technology-based performances. Live performers using MIDI instruments and synthesisers will need to consider which aspects of expression found in a traditional performance are relevant to them. • Live DJ style performers will need to work on beat matching and mixing techniques to allow them to make smooth and effective transitions.
	Musical Theatre: • interpretation and development of character • Singing: vocal technique; acting through song • Dancing: dance technique, application of style(s) • Acting: movement, voice, character • interconnection between the three disciplines.	Musical Theatre submissions should be in the form of a video recording. **This option will allow dancers to be assessed in this Unit. There is further detail on the specific skills assessed in the dance dimension of musical theatre below.** This is a demanding discipline. Learners need to understand not only the core elements of each of the three disciplines, but the added skill of bringing the three together within one art form. Learners wanting to specialise in musical theatre need to understand that it requires all three disciplines to be successful. For this assessment learners need to develop and work on each discipline, then bring together at least **two** of the skills listed below in one performance to successfully convey their piece. The skills listed directly link to expectations

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for musical theatre in industry so learning about these techniques will prepare learners for future involvement in the Arts.

- use of vocal technique
- acting through song
- dance technique
- application of dance styles
- movement
- use of voice
- use of character in acting.

There are so many styles and genres of musical theatre to take into consideration when looking at the required skills. This is reflected in the audition process. Even though there are non-speaking roles in musical theatre, for the purpose of the teacher notes, it is assumed that the characters may be required to sing.

- The interpretation and development of character in musical theatre is inherently similar for preparing for any role in theatre. However, there are several additional considerations to take into account such as that the character is a soprano or the character needs to tap dance. The analysis of character will include text and music and the actor needs to start developing a character with these elements fully in mind. How is the physicality and vocality of character, for example, moved from scenes to songs/dance routines?
- The fundamental approach to singing will reflect the principals outlined in the Music Discipline re: technical control, rhythm and pitch, dynamics and balance, expression and technical skills. instrument or voice. For musical theatre, the additional elements of character, accent and style need to be considered. It may also be necessary to develop stamina and clarity when singing whilst dancing. The musical theatre singer needs to perform in character and **act through song**. Unlike presenting a repertoire as a singer, the musical theatre performer will be directed by a musical director, the director and choreographer who will all make demands on the role and how the performer can interpret the piece.
- The fundamental approach to dancing will reflect the general principals outlined below re: response to style, rhythm, control of body and spatial awareness, fluidity in line and musicality. For musical theatre, the additional elements of character and the context of the scene need to be considered. It may also be a requirement to sing whilst dancing. The musical theatre dancer will be directed by a choreographer, musical director and

the director who will all make demands on the role and how the performer can interpret the piece. The performer will need to understand how to adapt their dance skill(s) to serve the dramatic context of the theatre piece.

- The fundamental approach to acting will reflect the principals outlined in the Drama Discipline re: interpretation and development of character, clarity of chosen acting style/genre, use of movement and gesture, use of voice and response to text. For musical theatre, the additional elements of acting through song and dance need to be considered. Unlike presenting a scene as a **straight actor**, the musical theatre performer will be directed by a director, musical director and the choreographer who will all make demands on the role and how the performer can interpret the piece.
- The interconnection between the three disciplines has been touched upon in the singing, dancing, acting sections above. It is important that the musical theatre performer fully understands the importance of connecting the three skill sets in the creation of the character in rehearsal and the execution of the role in performance. It is unusual for a performer to have excellent skills in all three areas. It is possible to have an excellent actor/singer who does not dance well or a terrific singer/dancer who is not a strong actor. Where a performer does demonstrate outstanding skill in all three disciplines, they are known in the industry as a **triple threat**. Candidates are not expected to be **triple threats,** but they are expected to develop their skills to the best of their abilities in the three disciplines – where relevant. Learners need experience in the three disciplines, but teachers are encouraged to ensure that learners work with material that reflects their best musical theatre skills.

Additional information relating to Dance specific skills:

- response to style
- rhythm
- control of body and spatial awareness
- fluidity in line
- musicality.

These are all important elements for a dancer to consider. Training in this discipline will focus on the areas suggested as they are core elements to a dancer's appreciation of how to perform in dance form. These skills encourage learners to focus on the specific competences needed for their chosen genre of dance as well as being aware of movement and space. It also encourages learners to consider the musical aspect of the performance and how their movements link.

- Dance is an art form where learners usually already have knowledge and skills. They may have experience in performance styles (e.g., in tap, ballet, jazz, contemporary) or cultural styles (e.g., Welsh clog, bhangra, street). The importance here is that learners
- can respond to the style of the piece. It is unlikely that they will be expected to perform at a high level in a style they have no experience of. Learners need to be aware that each dance style has its own vocabulary with its own unique nuances. Exploring other dance styles will encourage the learner to grow deeper in their understanding and appreciation of the abilities and capabilities of their own body and the bodies of others.
- Rhythm is extremely important in dance. Metre/time signature is probably the most important musical element for the dancer. A dancer needs to be able to ensure that steps are taken on the correct beat. Understanding the rhythmic pattern is vital to understanding how the choreography fits the musical phrase. In addition, a dancer needs to be aware of tempo and musical dynamics in order to execute the choreography effectively.
- The more a dancer familiarises themselves with their body, the more control they will have over it. That's why understanding and developing their body awareness is essential for building a strong dance foundation. In addition, a dancer needs to be aware of their own personal space, or kinesphere, and the space of dancers around them. This helps them coordinate complicated dances, synchronise their movements with each other, and avoid dangerous mishaps with other dancers and props.
- Fluidity can be demonstrated by a dancer in terms of the line of their body in a specific position. It is also reflected in the fluidity of the transition from one step to another, using the music to 'fill the phrase' and ensure that the sequence of moves is coherent and smooth. If the choreography is deliberately disjointed or abrupt, the fluidity of movement is still relevant in relation to the execution of the moves.
- Dance musicality is how dancers hear, interpret, and dance to music. Dancers can demonstrate dance musicality in several ways – which sounds they choose to dance to, how they highlight the sounds, how they emote the mood of the music/song. Musicality is linked with dance style and the intended mood/feel of the piece.

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UNIT 1 TEACHER GUIDANCE

1.3 Review and Reflect	
Content Amplification	**Teacher Guidance**
1.3.1 Reviewing	Learners should be able to: • respond to feedback (e.g. from audience, peers, teacher, other professionals) • review whether the performance fulfilled its intention.	The process of review is very much part of the professional process. Responding to feedback from others is excellent training for the industry where feedback is expected and is accepted as part of the process. • Learners should be exposed to a variety of feedback experiences. This way they will learn how to respond to different points of view. For example, a peer response from a fellow violinist may highlight certain elements that the conductor is not aware of; an audience response to a character may be totally different to what the actor or director intended; a choreographer's notes may focus on technique or specific moves whereas a dance teacher may give notes more pertinent to a dancer's ability or attitude. • Performers should be trained to review and evaluate the performance in order to gauge the success of the initial intentions. Often performance artists can react emotionally to feedback or critical responses and cannot always take an objective view. Learners need to be able to review success in order to develop and grow as an artist.
1.3.2 Reflecting	Learners should be able to: • identify strengths and areas for future development • create action plans and targets for future performances • refer to professional working practices, including appropriate health and safety.	• It is important for learners to develop their ability to identify strengths and weaknesses to improve performance. This also helps in identifying strengths in terms of career-related skills. This will help learners decide in which area of the performing arts they excel and where would they have the best skills to make them employable. • Action planning and self-review are important to ensure that skills are maintained and continue to develop in line with ever changing contemporary industry practices. Learners will be able to take ownership of and track their own progress. This is once again incredibly important for developing independent thinking practitioners. It will also build their sense of accomplishment and achievement when they are able to reach and meet their targets. • Learners need to develop a full understanding of professional industry practices. They should have access to relevant professional guidance and rulings such as **Equity** policies. They also need to have access to health and safety legislation so they can develop an understanding of industry practices. These can often differ from venue to venue and learners need to be aware of potential changes. Teachers need to appreciate that these are often top-level industry policies and learners may need help to access the content. Introducing certain practices early in the course will give these a relevance and an accessibility for learners. They will be able to appreciate the importance of such working practices in relation to their own work and not see them as a dry formality to their studies.

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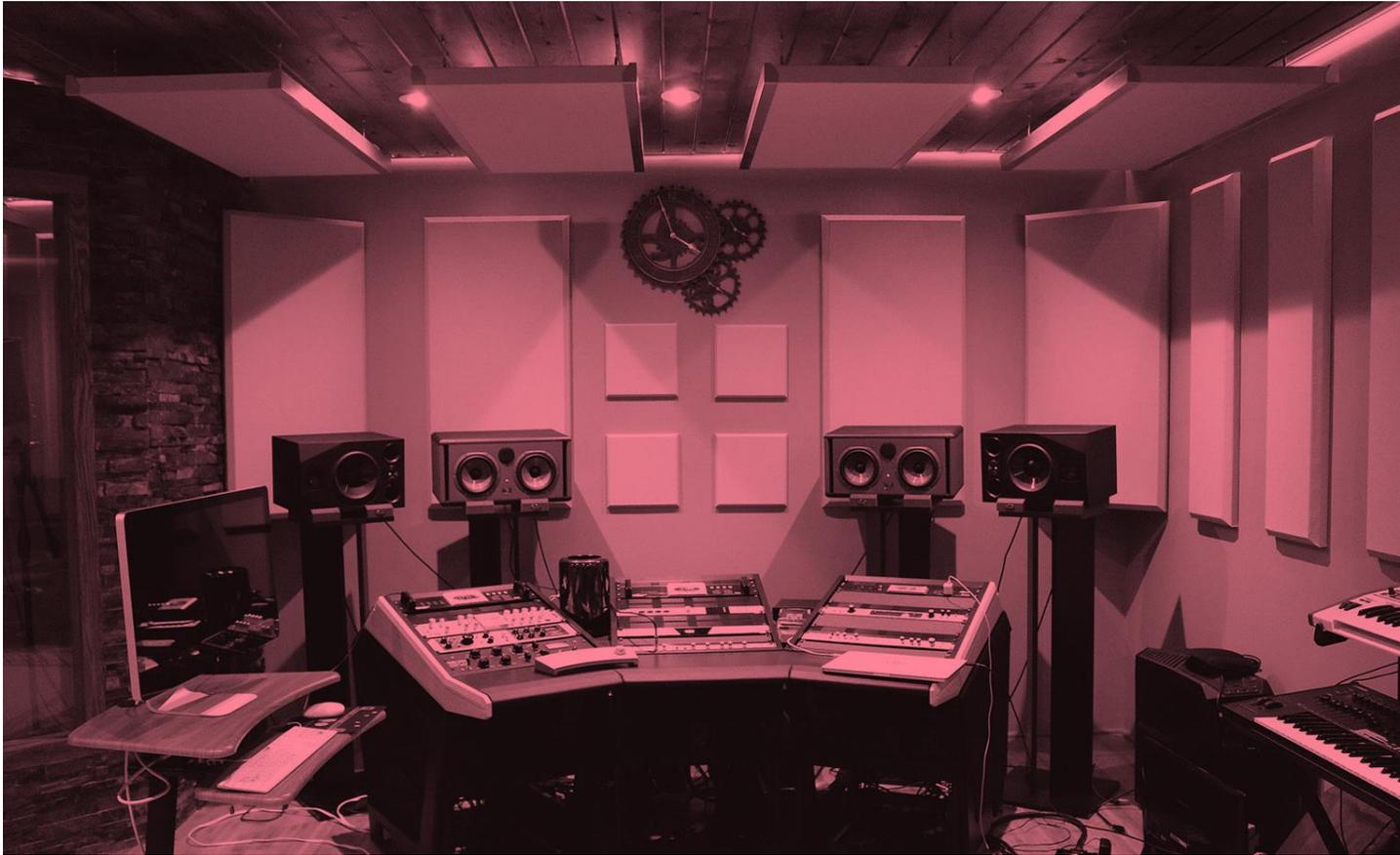
CONTROLLED ASSESSMENT

CONTROLS

There are a number of different aspects that are controlled within the internal assessment of our Vocational Awards. These are:

- Supervision (how closely candidates should be monitored as they carry out the tasks)
- Guidance (how much help candidates are allowed to have access to as they are completing the tasks)
- Resources (whether candidates are allowed access to any resources as they are completing the tasks and if so, what resources)
- Collaboration (whether candidates are allowed to work with others as they are completing the tasks)

These are applied to each individual task. The tasks can be seen in the Unit 1 SAMs. Tasks are not intended to change for the lifetime of the qualification.

Supervision

Two levels of supervision feature within the Unit 1 Performing Arts assessment:

Indirect supervision	Candidates do not need to be directly supervised at all times. The centre must ensure that: • all candidates participate in the assessment • there is sufficient supervision to ensure that work can be authenticated • the work an individual candidate submits for assessment is his/her own. Candidates' work must remain within the centre at all times and must be stored securely between timetabled sessions.
No Supervision	Work may be completed outside of the centre without direct supervision. Where no supervision is specified, candidates may normally: • have unlimited access to electronic and printed resources • use the internet without restriction • work in groups.

All tasks (with the exception of Task 3 – the reflective journal and Task 4 – the performance) have indirect supervision.

When supervision is indirect learners can work in normal classroom conditions, but the actual evidence to be submitted should be retained in the centre between lessons.

For task 3, where there is no supervision, this is an ongoing diary-type piece of work which learners can add to without any supervision required.

Guidance

Throughout the Unit 1 Performing Arts Controlled assessment there is direct and indirect control on guidance:

Category of Advice/Feedback:	Direct	Indirect
Teachers can:		
Review candidates' work and provide oral and written advice at a **general** level in order to secure a functional outcome.	✕	✓
Evaluate progress to date and propose broad approaches for improvement.	✕	✕
Provide detailed specific advice on how to improve drafts to meet assessment criteria.	✕	✕
Give detailed feedback on errors and omissions which leave candidates with no opportunity to show initiative themselves.	✕	✕
Intervene personally to improve the presentation or content of work.	✕	✕

All tasks (with the exception of Task 4 – the performance) have direct supervision.

Before giving additional assistance beyond that described above, teachers must ensure that there is provision to record this assistance. Details must be documented on the record form issued by WJEC. The intervention must be taken into account when marking the work. Annotation should be used to explain how marks were applied in the context of the additional assistance given. Failure to follow this procedure constitutes malpractice.

Where tasks have direct guidance, once candidates have started to produce their piece of assessed work no guidance or feedback should be given. However, teachers may have spent time beforehand teaching the required knowledge and skills.

In Task 4 where there is indirect guidance, general feedback may be given to candidates to enable them to produce a functional result. For example, a learner may be advised to consider the tempo of their performance, or the projection of their voice more, or the size of their movements in a larger venue.

Resources

Throughout the Unit 1 Performing Arts Controlled assessment resources are permitted:

Permitted	Candidates have access to resources and/or preparatory notes as directed by the brief or unit guidance.
	Candidates' work must remain within the centre at all times and must be stored securely between timetabled sessions.
	Centres should refer to specifications or subject-specific guidance.

Where the level of control is 'permitted', resources are limited as follows:

Task:	Resources permitted:
All tasks in this Unit	During teaching sessions candidates should have access to books, internet searches, music scores, drama and other texts, audio visual recordings, live performances, advice from specialist teachers, any other suitable resources. During the Controlled Assessment time, Candidates can refer to the notes they have made during teaching sessions and copies of sheet music/scripts or equivalent.

Centres should refer to the WJEC guidance Malpractice-a guide for centres and the JCQ suspected malpractice in examinations and assessments policies and procedures if they are unsure how to proceed.

Collaboration

Candidates are not able to collaborate on the majority of the tasks in Unit 1 but can collaborate for Task 4 - Performance.

Where collaboration is not allowed, this is because the task is an individual piece of work and should reflect the learner's own journey through this unit. For Task 4, collaboration is permitted but each learner will be assessed on their individual contribution if they work in a group. The members of a group will not necessarily all achieve the same marks.

Redrafting

Re-drafting is allowed within the time of the controlled assessment and without teacher feedback. This means that candidates are allowed to redraft their work during the time allowed, but any feedback or guidance given must be within the permitted controls for the task.

Time

The **total** time allocated for assessed tasks will be 10 hours. Candidates cannot exceed this time. In terms of time controls, Unit 1 tasks feature recommended timings for guidance only. Nonetheless, centres should discourage candidates from exceeding them or devoting insufficient time to this work.

Remember the **total** time allowed to complete these tasks is 10 hours. There is a **recommended** time for each task, but you can allocate the time as you feel appropriate to your learners, up to the maximum total permitted. You should keep a formal record of the time used by each learner using the form in the candidate pack. It is also available as a separate, editable document on the website on our subject page.

It is expected that you will spend additional time outside the controlled assessment periods teaching the required content, and learners will also spend time on individual research and practice, as well as receiving individual tuition as appropriate. The allocated time is for the production of the work which will be submitted. If a need for further class teaching is identified during a task, you may stop the controlled time, collect the work in progress and teach the class, as you would normally deliver your content. You should not use this time to give them prepared content to be copied into their task evidence.

An acceptable example could be in the evaluation task. If learners are finding it difficult to evaluate their work you could model an evaluation by watching another performance together as a class (for instance a YouTube video of a talent show audition, a recording of a professional theatre company, a video of a dancer who is not a member of the class etc.) and evaluating the outcome, suggesting what went well, what could have been better and what the performer could do to improve in the future, and what might be in their action plan.

PRESENTATION

Candidates can present their work in a variety of formats as long as they are appropriate to the task set and allow them to access the full range of assessment criteria. Remember that it is not essential for work to be submitted as written pieces. It may be appropriate to use other formats, and as long as these can be authenticated as the learner's work and assessed fairly under the criteria these alternatives are absolutely acceptable.

The submission could contain:

- Hand-written work
- Word documents
- PowerPoint documents
- Diagrams or charts
- Photographs
- Musical scores (converted to pdf, not as software specific files)
- Choreography notation
- Audio/video recordings of performances or spoken presentations.

SUBMISSION

Centres will submit a sample of candidate work for moderation by the deadline. Submission will be online in the form of MS office compatible files, pdfs, mp3 and mp4 files. Any additional acceptable filetypes will be confirmed each year on the e-submissions page of the Eduqas website, where there will also be guidance on the simple uploading process.

ASSESSMENT OF UNIT 1

Unit 1: Performing

Controlled Assessment: (10 hours)

30% of qualification

60 marks: 90 UMS

An assignment brief, that will remain for the lifetime of the specification, will be provided by WJEC that will include a scenario and several tasks. This will be available via the WJEC Secure Website.

Centres must follow the instructions for running controlled assessments in the Administration Guide and within each Unit Guide. In line with these instructions, centres are required to have in place a controlled assessment policy (which can be part of a centre's NEA policy); this will be checked as part of the centre and qualification approval process.

The assessment objective weightings for Unit 1 are:

AO1	AO2	AO3
5%	15%	10%

FAQs:

Can learners resit the Unit 1 assessment?

Candidates may resit each internally assessed unit. The best uniform mark score from the attempts will be used in calculating the final overall grade.

What is the entry code for this unit?

		Entry Code
Unit 1	Internal	5639U1

Is this assessment compulsory?

Yes.

When can candidates submit the Unit 1 assessment?

Assessment opportunities will be available in December and May each year, until the end of the life of this specification.

May 2023 will be the first assessment opportunity for Unit 1.

Are candidates assessed on their spelling, punctuation and grammar in this assessment?

No, although learners are reminded of the need for good English and orderly, clear presentation in their answers.

Will the assessment objective weightings remain the same throughout the life of the specification?

Yes.

How is the unit reported?

This unit will be graded Level 1 Pass, Level 1 Merit, Level 1 Distinction, Level 1 Distinction*, Level 2 Pass, Level 2 Merit, Level 2 Distinction, Level 2 Distinction*.

Where can I access the Controlled Assessment assignment briefs?

The Controlled Assessment assignment briefs can be found in the Candidate and Assessor pack on the secure website.

How will I know which assignment brief to use?

Candidate and Assessor packs will be clearly labelled with the year in which the Controlled Assessment is released. Centres must ensure that they provide learners with the correct brief for the year during which learners will be submitting their controlled assessment.

What happens if a candidate has done the wrong brief?

Centres should contact the subject team at WJEC as soon as possible. The centre may be required to submit the relevant JCQ form to ensure that the learners is not penalised.

Will the tasks remain the same throughout the life of the specification?

Tasks are intended to remain the same throughout the lifetime of the specification, however centres should refer to the published assignment brief each year in case changes to the tasks do have to be made.

Do learners have to use the published contexts given for the controlled assessment tasks?

Yes. Learners must complete tasks according to the context that is included as part of the assignment brief for the appropriate year of submission.

When should learners complete the Controlled Assessment?

Controlled Assessment tasks may be completed and assessed at any suitable time during the course. However, centres need to ensure they have delivered the content needed for candidates to be able to access marks allocated to all aspects of the relevant Controlled Assessment.

Can candidates work together on any part of their Controlled Assessment?

Yes. Candidates can perform individually, in pairs, or in groups of up to 10. Please see the Administration Guide and page 22 of this document for more information on how to manage the Controlled Assessment.

How long should learners spend on their Controlled Assessment?

Learners should spend 10 hours on their Controlled Assessment tasks. Please see the Administration Guide and page 22 of this document for more information on how to manage the Controlled Assessment.

Can learners complete their Controlled Assessment outside of the classroom?

Yes. Tasks 3 and 4 can be completed outside the classroom. Please see the Administration Guide and page 20 of this document for more information on how to manage the Controlled Assessment.

Are there any word or page restrictions for the Controlled Assessment?

No. Please see the Administration Guide and page 20 of this document for more information on how to manage the Controlled Assessment.

How should learners present their Controlled Assessment work for submission to WJEC?

Please see the Administration Guide and page 23 of this document for more information on how work should be presented.

Can the work be a combination of word processed and handwritten?

Yes, please see page 23 of this document for details on presentation. All sampled candidates' work will be submitted online, so any handwritten materials must be scanned.

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Can learners use the internet during the completion of their NEA?

Yes. Please see the Administration Guide and page 21 of this document for more information on how to manage the Controlled Assessment.

How are class notes defined?

When guidance states that candidates may take their class notes into the controlled assessment environment to assist them, class notes are defined as those supplied by the teacher (in note or PowerPoint form) as well as the candidate's personal notes and work from their studies and lessons, should they wish to include them. Teachers are encouraged to allow candidates to complete their own research where possible so that they are producing their own notes from the outset. Any resources that are reliant on material or case studies re-produced directly from a textbook should not be included in class notes as this can lead to issues of plagiarism and can lead to mark adjustments. Candidates must not have access to the WJEC or any other textbook during the controlled assessment. Centres should ensure that candidates do not have access to storage devices or completed assessment tasks with detailed teacher feedback. All work submitted for assessment should be original and produced under controlled assessment conditions. Work that is not original should be referenced, where relevant, and candidates should be fully aware that they must not plagiarise other material. Centres are responsible for ensuring that class notes are appropriate and do not contain draft responses to assessment tasks.

Can teachers provide guidance about candidates' Controlled Assessment work?

Please see the Administration Guide and page 20 of this document for more information on how to manage the Controlled Assessment.

Are learners permitted to redraft their work?

Once the task is finished and the final assessment made, no further amendments may be made. Please see the Administration Guide and page 22 of this document for more information on how to manage the Controlled Assessment.

How will work be submitted to WJEC?

Please see the Administration Guide and page 23 of this document for more information on how to manage the submission of the Controlled Assessment.

What if the centre does not have the resources to produce coloured images, would black and white be rejected?

Submissions will be uploaded to an online platform. Centres will not be required to print any candidate work.

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Is there a set number of images that are requested and are there any min/max sizes?

This Unit can be approached through various disciplines. Submissions should use the most effective format to convey the candidate's work. This may or may not involve images, audio or video files. The maximum size for file uploads can be found in the e-submission guide on the Eduqas website.

What provisions will be made for learners who might struggle to access the Controlled Assessment activities such as learners with disabilities or learners who have specific learning needs?

WJEC will follow the guidance and rules on reasonable adjustments found in the Joint Council for Qualifications (JCQ) document: Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications.

We believe that, as a consequence of the provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment in WJEC Level 1/2 Vocational Award in Performing Arts (Technical Award). We recognise, however, that Controlled Assessment activities can provide challenges for learners with particular disabilities. We will be pleased to respond to queries from centres on an individual basis should they seek advice on delivery or assessment of the qualification for a particular learner or group of learners, and to discuss what reasonable adjustments might be appropriate to remove or minimise the disadvantage experienced by a learner with disabilities studying the WJEC Level 1/2 Vocational Award in Performing Arts (Technical Award).

GLOSSARY FOR UNIT 1

Term	Definition
Act through song	The performer does not merely sing the song. They apply character and motivation and act the music in order to move the audience.
Arena	An arena stage/performance space is characterised by a central stage surrounded by audience on all sides.
Costume parade	Cast members appear in costume, on stage and under the lighting of the scene(s), so that the costume designer and the director can see how they look. The lighting designer may also be present to give input.
Creatives	The professionals responsible for creative content. This includes directors, musical directors and choreographers, as well as designers of sets, props, costume, lighting and audio-visual media.
DAW	Digital audio workstation.
DJ equipment	DJ stands for "disc jockey," a reference to a time when DJs primarily worked with vinyl records. DJ equipment usually includes monitors, speakers, mixers, turntables and headphones, or equivalent virtual equipment in software packages.
Equity	A trade union in the UK. It represents not only British actors, but all types of professional performers and creatives in the entertainment industry across the United Kingdom.
'Page to Stage' process	The essential steps taken in producing a piece for performance.
Pantomime	A theatrical entertainment, mainly for children and usually produced around Christmas. It involves music, topical jokes, slapstick comedy and is based on a fairy tale or nursery story.
Physical theatre	A genre of theatrical performance that encompasses storytelling primarily through physical movement.
Sitzprobe	A rehearsal where both the singers and orchestra come together for the first time.
Stanislavski's system	An actor training system made up of various different techniques designed to allow actors to create believable characters and help them to really put themselves in the place of a character.
Straight actor	An actor who works in non-musical productions.
Table read	When the production team and the actors gather to read through a script out loud.
Target audience	A group at which a product, in this case a performance, is aimed.
Triple threat	A performer who is proficient in all three disciplines, acting, dance and singing.