

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

GUIDANCE FOR TEACHING
DELIVERY GUIDE

VERSION 2 – SEPTEMBER 2024

SUMMARY OF AMENDMENTS

| Version | Description | Page number |
|---------|-----------------------------|-------------|
| 2 | Updated first awarding date | 4 |

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 DELIVERY GUIDE

The principal aim of the Delivery Guide is to give an overview of the qualification. It will offer an introduction to the specification, an assessment overview and other guidance that we hope teachers will find useful. Greater information on each unit can be found in the separate unit guides.



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INTRODUCTION TO THE SPECIFICATION

The WJEC Level 1/2 Vocational Award in Performing Arts (Technical Award), approved by Ofqual and DfE for performance 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, in 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
- exemplar materials
- face-to-face CPD events
- direct access to the Subject Officer
- free online resources
- Regional Support Team (England centres only, see page 21 for more information).



QUALIFICATION STRUCTURE

WJEC Level 1/2 Vocational Award in Performing Arts (Technical Award) consists of three units:

| | Unit title | Type of Assessment | Weighting |
|---------------|-----------------------------|--------------------|-----------|
| Unit 1 | Performing | Internal | 30% |
| Unit 2 | Creating | Internal | 30% |
| Unit 3 | Performing Arts in Practice | External | 40% |

All Units are compulsory.

UNIT 1

Unit 1 enables learners to gain a holistic knowledge and understanding of the skills and techniques needed to reproduce an existing piece(s) 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).

UNIT 2

Unit 2 enables learners to gain, develop and demonstrate knowledge and understanding of the skills and techniques needed to create and refine original work in the performing arts.

This unit can be completed through any **one** of the following disciplines from **either** performance or production:

Performance disciplines

- Devised drama
- Choreography
- Composition
- Composition using technology.

Production disciplines

- Costume design
- Lighting design
- Sound design
- Make-up and hair design
- Set design.

UNIT 3

Unit 3 introduces learners to areas of the performing arts that need to be considered when responding to an industry commission.

SUMMARY OF ASSESSMENT

| Summary of Assessment | |
|--|----------|
| Unit 1: Performing Controlled assessment: 10 hours 30% of qualification | 60 marks |
| The assignment brief, which will include a scenario and several tasks, will be available via the WJEC Secure Website and will remain the same for the lifetime of the specification. | |
| Unit 2: Creating Controlled assessment: 10 hours 30% of qualification | 60 marks |
| An assignment brief will be provided by WJEC which will include a scenario and several tasks, available via the WJEC Secure Website. | |
| Unit 3: Performing Arts in Practice External controlled assessment: 20 hours 40% of qualification | 80 marks |
| An assignment brief will be provided by WJEC which will include a scenario and several tasks, available via the WJEC Secure Website. | |

ASSESSMENT OBJECTIVES

- AO1** Demonstrate knowledge and understanding from across the specification.
- AO2** Apply skills (including practical skills), knowledge and understanding in a variety of contexts and in planning and carrying out investigations and tasks.
- AO3** Analyse and evaluate information, making reasoned judgements and presenting conclusions.

The distribution of the assessment objectives for each unit is:

UNIT 1

| AO1 | AO2 | AO3 | Total |
|-----|-----|-----|-------|
| 5% | 15% | 10% | 30% |

UNIT 2

| AO1 | AO2 | AO3 | Total |
|-----|-----|-----|-------|
| 5% | 15% | 10% | 30% |

UNIT 3

| AO1 | AO2 | AO3 | Total |
|-----|-----|-----|-------|
| 10% | 20% | 10% | 40% |

COURSE OUTLINE

Planning for delivery and assessment

There is flexibility in the way the qualification can be delivered. There is a terminal external assessment requirement of 40% which needs to be taken into account when making planning considerations (please see pages 19 and 20 of this document). The following suggestion is one way of approaching the timing of unit delivery and assessment. Centre specific factors may impact on other approaches.

The approach outlined below blends the Units so that they are running concurrently, but centres may choose to take a more linear approach if they feel this would be more appropriate for their learners.

| Year 10 delivery | |
|------------------|--|
| Winter term | <p>Introduce Units 1 and 2</p> <ul style="list-style-type: none"> • Discuss how different briefs could affect the outcomes. • Before introducing the tasks, it is important to cover the prior learning required. These two units can be completed side by side. <p>Unit 1</p> <ul style="list-style-type: none"> • Task 1a (initial research) • Task 1b (influence and impact) • Task 2 (rehearsal schedule) • Begin Task 3 (reflective journal) <p>Unit 2</p> <ul style="list-style-type: none"> • Task 1 (creative brief) • Begin Task 2 (development log) |
| Spring term | <p>Unit 1</p> <ul style="list-style-type: none"> • Complete Task 3 (reflective journal) • Task 4 (performance) <p>Unit 2</p> <ul style="list-style-type: none"> • Continue Task 2 (development log) |
| Summer term | <p>Unit 1</p> <ul style="list-style-type: none"> • Task 5 (evaluation) <p>Unit 2</p> <ul style="list-style-type: none"> • Task 3 (presentation) • Task 4 (evaluation) |

| Year 11 delivery | |
|------------------|---|
| Winter term | <p>Introduce Unit 3</p> <p>Before introducing the tasks, it is important to cover the prior learning required.</p> |
| Spring term | <p>Unit 3</p> <ul style="list-style-type: none">• Discuss the brief in general terms, and how this could affect the outcomes.• Create ideas for proposal.• Task 1• Task 2• Task 3• Task 4• Task 5• Task 6 |
| Summer term | <p>Unit 3</p> <ul style="list-style-type: none">• Task 7 |



SUGGESTED COURSE OUTLINE PLAN

The recommendations detailed below are suggestions only – they are not at all prescriptive and centres are free to structure the course in the way that best suits their individual circumstances.

This suggested course outline demonstrates how Unit 1 and Unit 2 can be taught in parallel. However, it is also appropriate to teach the course in a linear manner.

| Content focus | |
|---------------|---|
| Autumn 1 | <p>Autumn 1 - Year 10</p> <p>Introduce <i>Unit 1</i>.</p> <ul style="list-style-type: none"> Discuss how different briefs could affect the outcome – what would make a good/bad response to a brief in terms of content? Why? What do learners need to research before deciding on the repertoire they will perform? (refer to the task details) Consider repertoire which could be selected. Some learners may be more experienced and will have several suggestions, but others will require resources such as scripts, music scores etc. A selection of materials should be made available so that learners can play an active role in the decision making. Learners should be taught about purpose, impact, space, resources, audience etc. as well as undertaking background research on the selected performance repertoire, covering the original creator, the style/genre, the social/historical context, themes etc. <p><i>Unit 1 Task 1a: Outline the findings of the research you have undertaken for your chosen piece(s). (1 hour)</i></p> <p><i>Unit 1 Task 1b: Discuss how this research will influence your performance and what impact you are hoping to achieve. (1 hour)</i></p> <p>This could be submitted as a written piece, or as an audio/video presentation.</p> |
| | <p>Introduce <i>Unit 2</i>.</p> <ul style="list-style-type: none"> Discuss how different briefs could affect the outcome – what would make a good/bad response to a brief in terms of content? Why? How might the theme be interpreted? Make a mind map or similar of the theme to draw out the possibilities for creative potential. What do learners need to research or consider before they come up with their creative brief? Learners should be taught about purpose, effect, performance space, audience, ideas, required performers, resources available, any relevant social or historical factors and at least two named practitioners, and should also consider their own interests and experience. (Refer to the task details.) Learners should write a creative brief, then complete Task 1. <p><i>Unit 2 Task 1: Outline the components that you considered when writing your creative brief. (2 hours)</i></p> <p>This could be submitted as a written piece, or as an audio/video presentation.</p> |

| | |
|----------|---|
| | Autumn 1 continued |
| | <p><i>Unit 1 and 2</i></p> <ul style="list-style-type: none"> What is the importance of rehearsal and practice? What different types of rehearsal are there? How do you practise effectively? What is the point of a rehearsal plan? What can you learn from practising, and how can you use this to improve both your performance and your creative work? Explore rehearsal and practice so that learners can complete Unit 1 Task 2. <p><i>Unit 1 Task 2: Outline a rehearsal schedule that will enable you to be fully prepared for the performance required in the brief. (1 hour)</i></p> <p>This can be presented in any appropriate format.</p> |
| Autumn 2 | Autumn 2 |
| | <p><i>Unit 1</i></p> <ul style="list-style-type: none"> Now that repertoire has been chosen and a rehearsal schedule set, learners should begin to prepare for their performance. Task 3 should be completed over time as a diary of the process of preparation. In order to complete this, learners should be taught about the importance of planning, personal practice away from group rehearsals, how to give and respond to direction as appropriate to the chosen discipline, how to make useful notes during rehearsal time, the importance of improving and refining their work and also relevant Health and Safety requirements including safe movement, use of electrical and other equipment, hearing protection, general hazards etc. Learners can then produce an appropriate template to complete over time as they prepare for their performance. Learners should also be given the opportunity to take part in workshops, or work with specialist tutors (such as a ballet teacher, DJ etc.) to develop discipline-specific skills or to learn how to use specialist equipment, methods of notation etc. <p><i>Unit 1 Task 3: Produce a reflective journal that records the rehearsal process required to ensure you are fully prepared for the performance required in the brief. (3 hours)</i></p> <p>This can be presented in any appropriate format. Learners are required to make 3 recordings of their performance – at the beginning, during the rehearsal process and the final performance, so the first of these will need to be done once repertoire is selected.</p> |

| | |
|----------|--|
| Spring 1 | Autumn 2 continued |
| | <p><i>Unit 2</i></p> <ul style="list-style-type: none"> • Now that the creative brief has been set, learners should begin creating their piece for presentation. • Task 2 should be completed over time as a log of the process of creating the original piece of work. In order to complete this, learners should be taught about the elements of the discipline they have chosen, including the appropriate technical language. • Learners should also have opportunities to take part in workshops to develop their skills or to undertake teacher set exercises to develop particular discipline-specific skills which need to be taught. These could be, for example, drama devising workshops, learning how to sew a costume together, or music composing exercises as well as how to use equipment and software. These can occur regularly through the learning as required. • Learners should produce an appropriate template or decide on a format for their log and begin to make entries in it as they work on their original piece. <p><i>Unit 2 Task 2: Produce a development log that records the exploration and development of your ideas in response to the creative brief. (3.5 hours)</i></p> <p>This can be presented in any appropriate format.</p> |
| Spring 1 | Spring 1 |
| | <p><i>Unit 1</i></p> <ul style="list-style-type: none"> • Learners should use this half term to continue to prepare for a performance scheduled in the second half of the Spring term. • Workshops and access to discipline-specific teaching should continue to be available as before, with tutors and teachers giving general giving feedback, which should be detailed in the journal. <p><i>Unit 1 Task 3: Produce a reflective journal that records the rehearsal process required to ensure you are fully prepared for the performance required in the brief. (3 hours)</i></p> <p>This can be presented in any appropriate format.</p> |

| | |
|----------|---|
| Spring 2 | Spring 1 continued |
| | <p><i>Unit 2</i></p> <ul style="list-style-type: none"> Learners should use this term to continue work on their response to the creative brief. Learners should still have access to workshops and discipline-specific teaching as before, with tutors giving general feedback and suggestions for improvement. They should continue to add to their log. <p><i>Unit 2 Task 2: Produce a development log that records the exploration and development of your ideas in response to the creative brief. (3.5 hours)</i></p> <p>This can be presented in any appropriate format.</p> |
| | <p>Spring 2</p> <p><i>Unit 1</i></p> <ul style="list-style-type: none"> Learners should perform their chosen piece(s) in front of an audience (which could be the other members of the class). They should have the opportunity to demonstrate evidence of discipline specific ideas and techniques. <p><i>Unit 1 Task 4: Perform/present your chosen piece(s) to an audience. (2 hours)</i></p> <p>This should be recorded in an appropriate format – either audio or video – and accompanied by a copy of the original published piece(s) e.g., a music score, script.</p> <p>Unit 2 must be completed in time to be assessed and submitted by 5th May, so centres may prefer to move this Unit 1 task into the Summer term.</p> |
| | <p><i>Unit 2</i></p> <ul style="list-style-type: none"> Learners should use this term to continue work on their response to the creative brief. Learners should still have access to workshops and discipline-specific teaching as before, with tutors giving general feedback and suggestions for improvement. They should continue to add to their log. <p><i>Unit 2 Task 2: Produce a development log that records the exploration and development of your ideas in response to the creative brief. (3.5 hours)</i></p> <p>This can be presented in any appropriate format.</p> <p><i>Unit 2</i></p> <ul style="list-style-type: none"> Learners should perform or present their created piece(s) to an audience (which could be the other members of the class.) They should have the opportunity to demonstrate that they have explored communication, creativity, development of ideas, appropriate health and safety and discipline specific ideas and techniques. <p><i>Unit 2 Task 3: Present your final piece(s) to an audience. (2 hours)</i></p> <p>This should be recorded in an appropriate format – either audio or video – and accompanied by any relevant documents or other materials e.g. a score, script, diagrams, photographs.</p> |

Unit 2

- Learners will now have performed or presented their created piece(s) in front of an audience.
- The final task for the unit is an evaluation. Learners should be taught how to write a thorough and evidence-based evaluation of an originally created piece, perhaps by completing class tasks evaluating pre-recorded materials e.g. from talent shows, live or recorded performances of original work.
- Learners should be encouraged to focus on the bullet points identified in the task they will be completing whilst learning how to write this type of piece of work. They should be allowed to view/listen to the recording made of their performance or presentation and refer to their work completed for the other Tasks to complete their own self-evaluation.
- Part of the task is to respond to feedback, so there should be opportunities to receive feedback formally and informally from the teacher, tutors, any other relevant professionals and/or peers.

Unit 2 Task 4: Evaluate the success of your creative process and final creation. Discuss the areas of your work that need improving/developing and explain how you would make the improvements or justify why particular feedback has not been acted upon. (2.5 hours)

This can be presented in any appropriate format.

This completes Unit 2.

Content focus

| | |
|--------|--|
| Summer | Summer |
| | <p><i>Unit 1</i></p> <ul style="list-style-type: none"> Learners will now have performed their chosen piece(s) in front of an audience. The final task for the unit is an evaluation. Learners should be taught how to write a thorough and evidence-based evaluation of a performance, perhaps by completing class tasks evaluating pre-recorded materials e.g., from talent shows such as the <i>X Factor</i> and <i>Britain's Got Talent</i>. Learners should be encouraged to focus on the bullet points identified in the task they will be completing whilst learning how to write this type of piece of work. Learners should be allowed to view/listen to the recording made of their own performance and refer to their work completed for the other Tasks to complete their own self-evaluation. Part of the task is to respond to feedback, so there should be opportunities to receive feedback formally and informally from the teacher, tutors, any other relevant professionals and/or peers. <p><i>Unit 1 Task 5: Evaluate the success of your performance including what you have learned from undertaking this work and how it will inform your future performances. (2 hours)</i></p> <p>This can be presented in any appropriate format.</p> <p>This completes Unit 1. It can be submitted for January or Summer assessment, so learner work should be stored securely.</p> |

| Content focus | |
|---------------|--|
| Autumn 1 | Autumn 1 – Year 11 |
| | <p>Introduce <i>Unit 3</i>.</p> <ul style="list-style-type: none"> • In advance of the publication of the brief, there are a number of topics which should be taught. The overall aim of Unit 3 is to plan and pitch an event around a given theme. The following topics should be taught so that learners can refer to them in their proposals: • Job roles in performing arts – this could link with work experience or invited speakers who work in different roles. • Named practitioners who have created performance work. Again, workshops or visiting speakers would add to this. • Named organisations which create or commission performance work. |
| Autumn 2 | Autumn 2 |
| | <p><i>Unit 3</i></p> <ul style="list-style-type: none"> • Performance spaces and venues. Consider visiting local venues or looking at the school hall as a performance space. • Target audience. • The process of putting on an event: planning, resources, timelines, what is viable. • Budgeting. • Promotion, advertising, and marketing including using social media. <p>It will be useful for learners to have a file of information on the above to refer to when working on the tasks for Unit 3.</p> |

Spring 1

- *Unit 3* Discuss the brief in general terms, to ensure the learners fully understand, and can consider how this could affect the outcome – what would make a good/bad response to the brief in terms of content? Why?
- Are there specific social/political/historical context which need to be considered thoughtfully?

Learners should each devise their own proposed performance piece, then go on to complete Task 1.

Unit 3 Task 1: Outline the factors that have influenced the creation of your proposed performance work. (2 hours)

This can be presented in any appropriate format.

Learners should now be ready to complete Task 2.

Unit 3 Task 2: Produce your plans and ideas for your proposed event. (2 hours)

This can be presented in any appropriate format.

- At this point candidates could begin work towards Task 5, which requires learners to produce practical examples from the proposed event. This will not be completed yet but could help to inform Task 3 and Task 4, which will also refer to previous learning.

Unit 3 Task 3: Outline the timeline, personnel and resources required for the implementation of your creative proposal. (1.5 hours)

Unit 3 Task 4: Outline how you could use marketing and public relations to promote your event. (1.5 hours)

These can be presented in any appropriate format.

Unit 3

- Continuing from the previous term, learners should devise and practise as necessary to complete Task 5, making recordings and rehearsing if they plan to present their examples live in Task 6. (*Candidates can utilise others as part of this work if necessary, as unassessed participants. However, unassessed participants must not contribute any ideas or direction to the piece.*)

Unit 3 Task 5: Produce practical examples from your proposed event connected to one or more disciplines listed in task 2 (see task for full details). (8 hours)

These should be recorded in an appropriate format – either audio or video – and accompanied by any relevant documents or other materials e.g., a score, script, diagrams, photographs.

| | |
|----------|---|
| Spring 2 | Spring 2 |
| | <p><i>Unit 3</i></p> <ul style="list-style-type: none"> • Learners should be taught how to present and pitch an idea and given opportunities to practise. • They could review pre-recorded presentations and pitches (such as in <i>The Apprentice</i>) and practise by giving a short presentation to the class on a hobby or interest, or reviewing a film/TV show, then discussing what was successful in the presentation and what needed to be improved. • Learners should focus on presentation skills and communication, including pace, clarity and use of tone. • It would be beneficial for learners if a panel who would be able to ask thoughtful questions and give meaningful feedback could be assembled for the Task 6 presentations. <p><i>Unit 3 Task 6: Produce and pitch your creative proposal, including your practical examples, to an audience and gain feedback. (2.5 hours)</i></p> <p>These should be recorded in an appropriate format – either audio or video – and accompanied by any relevant documents or other materials e.g., a score, script, diagrams, photographs.</p> |

Summer 1

Summer 1

Unit 3

- Learners will now have presented their proposal to an audience.
- The final task for Unit 3 is an evaluation. They have already completed similar tasks in Unit 1 and Unit 2 but should be reminded of the qualities of a thorough, evidence-based evaluation before they complete the final task.
- Learners should be allowed to view/listen to the recording made of their presentation and refer to their work completed for the other tasks to complete their own self-evaluation.
- Part of the task is to respond to feedback, so there should be opportunities to receive feedback formally and informally from the teacher, tutors, any other relevant professionals and/or peers, which could be in addition to that referred to in Task 6.

Unit 3 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. (2.5 hours)

This can be presented in any appropriate format.

This completes Unit 3.



Terminal Rule

Key Principles:

Candidates must take the external assessment, worth 40% of the qualification, in the series in which they certificate. **For Performing Arts this is Unit 3.**

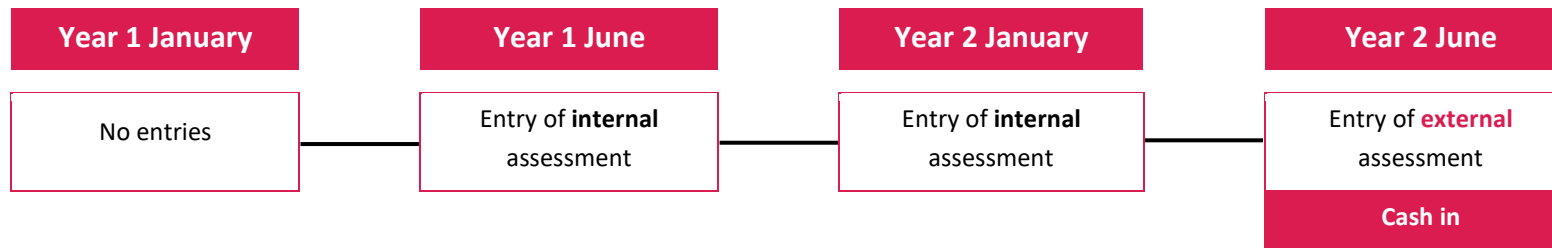
Only the result for the external assessment that is achieved in the final series, the series in which candidates 'cash-in', can contribute to their final grade. If a candidate takes the external assessment prior to the series in which they 'cash-in', this result cannot contribute to the overall grade, even if it is the better result.

In relation to school performance table points – as opposed to individual candidate results – it is always the first qualification result which counts, irrespective of whether a candidate re-certificates again at a later date.

- Candidates can enter for internally assessed units in January and June.
- Candidates may resit each **internally** assessed unit but cannot improve previously submitted work. The best uniform mark score from the attempts will be used in calculating the final overall grade.

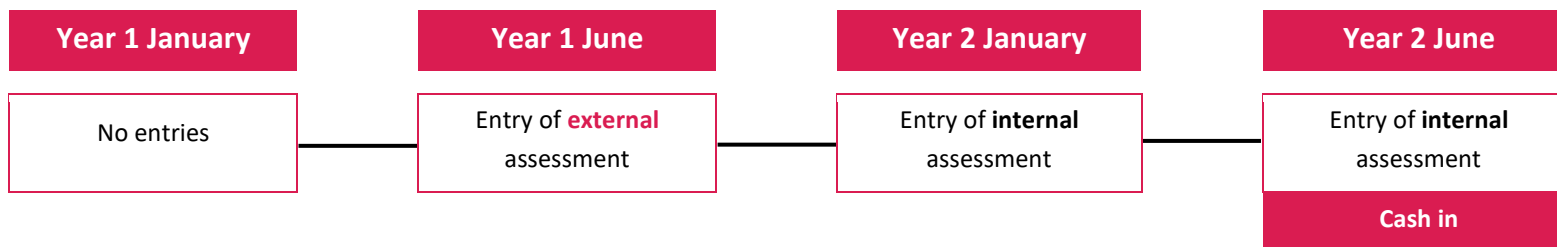
Example scenarios (assuming that the delivery of the qualification takes place over two years):

Scenario 1:



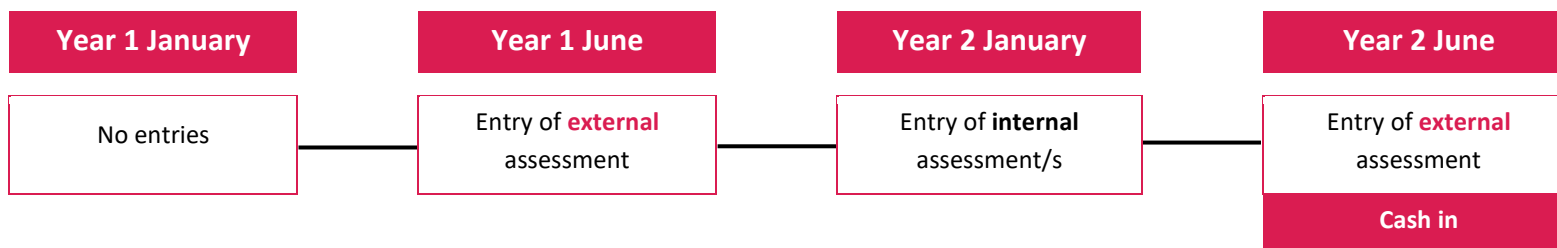
Entry for external assessment takes place in the same series as cash-in and certification.

Scenario 2:



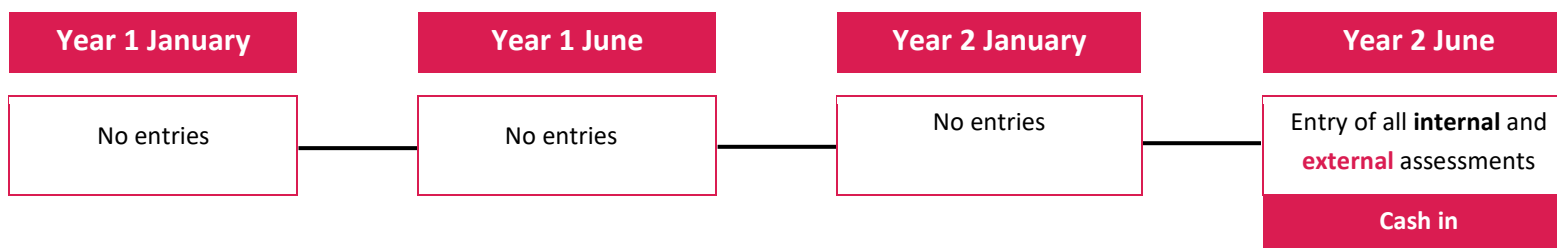
Entry for external assessment **does not** take place in the same series as cash-in and certification.

Scenario 3:



It is the **second** attempt of the external assessment that will count towards the final grade, even if it is lower than the previous attempt.

Scenario 4:



This is a linear approach.

IMPORTANT DATES

| | |
|---|----------------|
| First Teaching of the Level 1/2 Vocational Award in Performing Arts (Technical Award) | September 2022 |
| First assessment for Unit 3 (external assessment) | June 2024 |
| First release of Controlled Assessment assignment briefs (internal) | September 2022 |
| First release of Unit 3 external assessment brief | January 2024 |
| First submission of controlled assessments (internal) | June 2023 |
| First Certification | June 2024 |

KEY CONTACTS

Contact our specialist Subject Officer and administrative support team for performing arts with any queries:

Subject Officer: Victoria Husband

Subject Support Officer: Mike Saltmarsh

Email: performingarts@eduqas.co.uk

Telephone: 029 2026 5470

REGIONAL SUPPORT TEAM (ENGLAND CENTRES ONLY)

The team is on hand to support you in the delivery of WJEC and Eduqas qualifications. They provide guidance to teachers, senior management, and exams officers on our range of qualifications, online resources and tools, CPD and curriculum developments. They also give another link with our subject experts in Cardiff.

To book a visit or an online meeting, or simply to find out more, please contact the relevant member of the team.



Catherine Oldham

catherine.oldham@eduqas.co.uk

Catherine has extensive experience in the secondary education sector. Formerly she was Head of English at a large sixth form college in Lancashire and an exam board officer.

Regions: E Yorkshire, W Yorkshire, Lancashire, Greater Manchester, S Yorkshire, Lincolnshire, Scotland, Isle of Man.



Dave Evans

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Before joining the team Dave had a long career teaching geology and geography in a sixth-form college. He has also had a number of assessment roles at WJEC, including most recently that of principal examiner.

Regions: Cumbria, Northumberland, Tyne & Wear, Durham, N Yorkshire.



David Jones

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As a former Humanities teacher and further education lecturer, David has experience of teaching a range of subjects. He is also a higher education reviewer for the QAA.

Regions: Berkshire, Dorset, Cornwall, Devon, Somerset, Wiltshire, Gloucestershire, Oxfordshire, Worcestershire, Warwickshire, West Midlands, Buckinghamshire, Hampshire, Surrey, Isle of Wight, W Sussex, Herefordshire, Northamptonshire, Rutland.



Ant Fleming

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Ant has had a long career teaching geography and leading departments in a variety of schools, and, since 2002, has also held a number of assessment positions at WJEC.

Regions: Essex, Suffolk, Norfolk, Cambridgeshire, London, Kent, E Sussex, Bedfordshire, Hertfordshire, Channel Islands.



Hayley Sheard

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Prior to joining the regional team, Hayley worked as a subject associate at WJEC. She also has extensive experience as an examiner and, most recently, as a principal moderator. Hayley has delivered CPD in a range of face to face and online contexts and has written several resources for teachers and learners. Previously, she taught in the sixth form sector for over 15 years and was also an HOD for Media Studies.

Regions: Merseyside, Cheshire, Shropshire, Staffordshire, Derbyshire, Nottinghamshire, Leicestershire, Northern Ireland.

