

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

GUIDANCE FOR TEACHING

UNIT 2 GUIDE

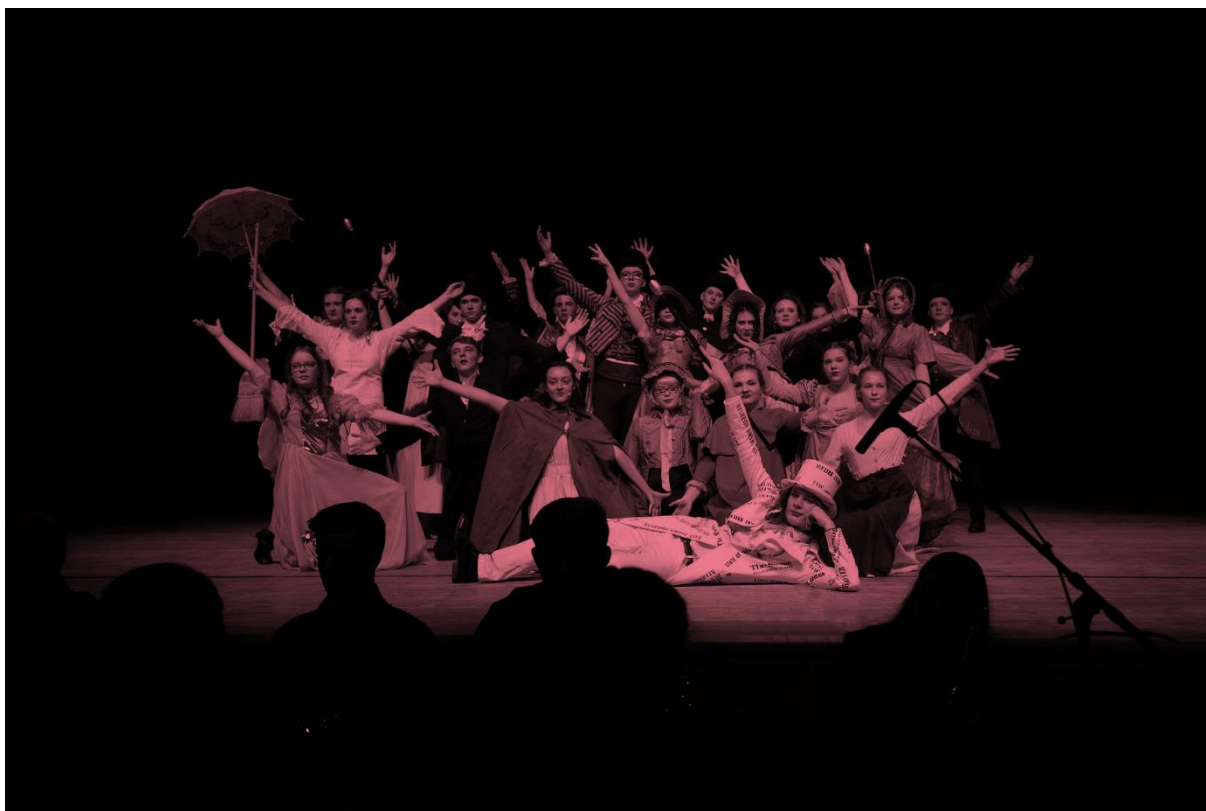


## AIMS OF THE GUIDANCE FOR TEACHING

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.



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## INTRODUCTION

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, 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 January 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\*.

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## 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
- Exam Results Analysis
- Regional Support team (England Centres only).



# OVERVIEW OF UNIT 2

## Unit 2 Creating (30% of the qualification)

### Overview of the unit

Unit 2 provides learners with the opportunity 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 (for at least two characters)
- Lighting design
- Sound design
- Make-up and hair design (for at least two characters)
- Set design.

2.1	Explore and develop
2.2	Applying knowledge and skills to create original work
2.3	Review, reflect and refine

## 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 2 TEACHER GUIDANCE

N.B. terms in **bold** are explained in the glossary which starts on page 36 of this unit guide.

2.1 Explore and develop	
Content Amplification	Teacher Guidance
<p><b>2.1.1</b> Exploring</p> <p>Learners should be aware of the following components to explore when responding to a creative brief, such as:</p> <ul style="list-style-type: none"> <li>• the intended purpose</li> <li>• the intended effect</li> <li>• the intended performance space/occasion</li> <li>• the intended audience</li> <li>• themes and ideas (e.g. consideration of social or historical factors)</li> <li>• the scale of the piece(s) (e.g. number of performers)</li> <li>• their own interests and previous experience</li> <li>resources available (e.g. software, physical resources)</li> <li>• different styles and their demands</li> <li>• the work of at least two named practitioners.</li> </ul>	<p>This unit follows on naturally from Unit 1. Learners will have experienced, researched and performed existing material and now the importance of taking all that prior learning and put it into their own devised piece, will see them developing as creative practitioners.</p> <p>Responding to a brief is an important skill to develop. Performing arts practitioners will often create within a specified set of boundaries. Learners need to learn to shape their ideas to the requirements of the brief. As this unit focuses on the creation of original work it is important for learners to have an understanding of the framework outlined in this section. This provides a practical guide to the elements that need to be considered and is in line with industry practices. The bullet pointed list supports learners in meeting the brief in a thorough, creative and interesting way but also encourages them to be realistic in their approach when considering their own or their centre's restraints.</p> <p>The purpose of the brief is to provide the creative parameters for the piece. It will clearly outline the intentions of the piece and will often give the artist clear guidelines to work to (e.g., a piece to be part of the opening performance of a new youth arts centre; a piece to celebrate the centenary of a local museum; a piece to be performed as part of a concert in memorial of an important historical figure.)</p> <p>The intended effect can only ever be an intention and never a guarantee of the audience response. If artists want to evoke a specific set of emotions from the piece, then that would be what the <i>hoped</i> effect would be. A piece can, however, achieve specific effects in its structure as part of the brief (e.g., to engage with the local urban dance groups in the creation of the piece; to make audiences aware of the presence of the local military wives' choir; to incorporate the local primary school to enable them to connect with the project).</p> <p>In the professional world, it is rare for a piece of performance art to be created without an understanding of the performance space and the occasion, the scale of the piece and the intended audience. These are the initial factors that often provide the practical parameters of the piece and need to be analysed together. In some instances, artists may be given complete choice over these</p>

circumstances. Learners need to understand the implications of both routes.

- *Space* will dictate certain conditions of performance (e.g., size of the performing area, audience position). It can also inspire creativity (e.g., a piece to be performed in the ruins of a castle; on a beach; in the foyer of a museum).
- *Occasion* is important in establishing how to gauge creative choices (e.g., a piece to be part of a performance celebrating spring would not necessarily have downbeat, sad music or negative text).
- *Audience* is of paramount importance. An artist can never know what audience will attend but knowing the intended target audience will inform content and marketing elements. For example, a piece intended for a young audience might be structured in a more dynamic way than a piece intended for an audience of senior citizens.
- *Themes and ideas* may be part of the brief (e.g., a Halloween themed event; an event celebrating a city's naval history; a summer arts festival named 'Fun in the Sun'). If a theme is not specified, most artists will work towards forming a set of ideas or deciding on a theme.
- *Scale* will dictate the number of performers and the resources needed. These are key considerations as the creative process begins. A music festival to run for a month across three acres of farmland will have far greater needs than a one-off musical item as part of a church celebration.
- *A learner's own interests and previous experience* will be a valuable place to start work. They must also learn that they may need to put their own tastes aside in order to meet a client's brief, which may also be out of their comfort zone. Learners need to be flexible and adaptable, rather than letting their personal preference cloud their judgement.
- An understanding of *different styles and their demands*, as in Unit 1, is often key to the success of the piece. Learners will review the brief and its implications and will need to select a style or styles that will suit the brief and the intended audience. That is not to say that an audience cannot be challenged by alternative styles but, to respond successfully to a brief, the piece should not put the audience off.
- *Exploring the work of at least two named practitioners* is important for young performing artists. Identifying styles and/or techniques are the keyways to learn and develop new skills.



2.1.2 Developing	For each chosen discipline, from <b>one</b> category, learners should be able to explore the following in developing their original piece:	
	Performance Category	
	<ul style="list-style-type: none"> <li>• <b>Devised drama:</b> voice, movement, interaction; scripting, blocking, development through improvisation, narrative structure</li> </ul>	<p>When creating a piece for an intended target audience it is important that the learner has shown understanding of the devising processes linked to their chosen style, target audience and practitioner influences. It is important that the themes, message, narrative, plotline, characterisation are executed effectively through clear use of rehearsed performance skills, movement, staging, voice and interaction with others. It is also important that the research completed, and inspiration taken from sources, is demonstrated within the devised piece(s) to ensure that the overall outcome has been well considered, planned and developed.</p> <ul style="list-style-type: none"> <li>• <i>Voice, movement and interaction</i> are recognised elements of character creation. Learners experienced in acting/theatre will understand how these can be utilised well to create drama.</li> <li>• <i>Development through improvisation</i> is a valuable tool for devising drama. It allows freedom of creativity and a group/ensemble approach to working. It is always a good idea to video improvised scenes for future reference and as a resource from which effective script ideas can be transcribed.</li> <li>• <i>Scripting</i> is an important process in devising drama. Often learners will use improvisation and enjoy the freedom of this process but do not commit ideas in written form. As the drama is being devised, the script needs to take shape and as part of the rehearsal schedule, there will come a time when the script is the focus for rehearsals.</li> <li>• <i>Narrative structure</i> is part of the devising/scripting process and learners will need to review the structure of the plot as rehearsals progress. An effective structure is necessary for success and does not have to be <b>linear</b>.</li> <li>• <i>Blocking</i> is the practical process of setting a piece in a space. Performers are placed in the space and stage movements are explored until a final creative decision is made. Once the piece is blocked, the character moves are usually consistent through the performance(s). However, there are exceptions e.g., if the style of the piece involves free, improvised moments.</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Choreography:</b> actions, space, dynamics, relationships, motif, narrative, unison,</li> </ul>	Learners must understand how to choreograph a dance or a dance routine. Some dance styles may require a more fluid and ensemble approach, but this will still be framed by the necessary

canon, question and answer, binary/ternary, phrasing

requirements outlined in this section. It is important that learners learn the importance of music and how the selection of the music can either hinder or emphasise the overall choreography and performance. Using an appropriate piece of music can help choreography as influence can be drawn from the music and choreographers may find it already tells a narrative. Selecting the wrong music can prevent creative development or result in not meeting the commissioned brief.

The bullet points are specific to the generally accepted processes of choreography. Candidates should learn what these are and be able to execute them successfully in their work.

- *Actions* are any movement included while dancing. They can include dance steps, facial movements, partner lifts, gestures, and even regular movements such as walking. There are many actions of dance and these are often practitioner specific but some of the main ones are jump, turn, travel, gesture and stillness. Further examples of action vocabulary can include push, pull, lift, turn, screw, press, rotate, jerk, swing, circle, shake.
- *Space* includes directions, size of move, pathways, levels, and shapes. General space is the dance area and personal space (kinesphere) is the area of space occupied by the dancer's body. A choreographer must understand the implications of the space and also the physical relationship between the dancers.
- *Dynamics* is how the dancer moves e.g., fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt. Choreography will make full use of dynamics in the creation of the piece in order to colour the piece and respond effectively to the music.
- *Relationships* refers to the relationship the dancers' body has to everything else. It, of course, is relevant to the dancers' relationships to each other in the choreography, but it also takes into account the dancer's spatial relationships, time relationships, relationship to music. In pair work or a group dance the relationship between each dancer is visible. In solo work, the relationship elements become more focused on space, time and music.
- *Motif* can be very important in choreography. It is a movement phrase encapsulating an idea that is repeated and developed throughout the dance. The use of motif can be seen across the other disciplines in performing arts. When an audience identifies a motif, it strengthens the impact of the choreographic idea.
- *Narrative* is not necessarily present in all dance pieces as not all dance has a story line as part of its style. A narrative is a choreographic structure that follows a specific story line and intends to convey specific information through that story. Street dance, for example, may favour a clear theme or mood over a story, whereas a ballet piece is usually part of an overall narrative.

		<ul style="list-style-type: none"> <li>• <i>Unison</i> in choreography can be very effective and learners should appreciate the impact of all dancers moving exactly the same as each other. The opposite of unison is contrasting where the choreography requires the dancers to move in contrast to each other.</li> <li>• <i>Canon</i> – this technique requires a dancer to perform a movement that is then identically copied and performed by others. An obvious example of this is a Mexican wave. Canon moves do not need the dancers to be positioned next to each other and execute the move in line order; the move can be performed by any dancer, anywhere and at any time but it must be the same move and happen directly after the previous one.</li> <li>• <i>Question and answer</i> – choreographers use this technique for dramatic/artistic effect and it can support the narrative or theme of a dance. The technique works as in spoken dialogue, but the difference is that the relationship between the dancers is created through movement. For example, <i>West Side Story</i> uses elements of questions and answer during the Dance at the Gym sequence to illustrate the conflict between the rival gangs the Sharks and the Jets.</li> <li>• <i>Binary/ternary</i> – choreographers need to be aware of the structure of the dance. This may be linked with the structure of the music. In choreographic terms, binary is two-part choreographic structure with an A theme and a B theme (AB), ternary is a three-part choreographic structure in which the second section contrasts with the first section which is then repeated to finish. (ABA).</li> <li>• <i>Phrasing</i> – understanding phrasing is important for a choreographer. Creating a dance phrase can be likened to creating a sentence when we speak. There is a logic to a spoken sentence and so there needs to be a dance ‘logic’ to the phrase of movement. The sequence of movements that might make up the phrase will flow and respond to the musical phrasing. It might be a creative choice to make the dance phrase disjointed and jar with the music.</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Composition:</b> melody, harmony, tonality, form and structure, dynamics, sonority, texture, tempo, rhythm, metre, articulation, scores/lead sheets</li> </ul>	<p>Learners need to understand the technicalities of composition. Understanding how different instruments and/or voices, and the elements of music, can be used to create the desired artistic effect is essential. Learners must learn how to compose a piece of music to meet the given brief. Composing a piece of music allows learners to develop their understanding and knowledge of music and how it is created, developing their technical skill and knowledge of music theory.</p> <p>The elements of music can be described as:</p> <ul style="list-style-type: none"> <li>• <i>Melody</i> – the arrangement of pitches one after another to create a tune. A melody can contain stepwise (conjunct) and/or disjunct movement and may incorporate such devices as sequence, repetition, contrast, balanced phrases etc.</li> </ul>

		<ul style="list-style-type: none"> <li>• <i>Harmony</i> – when more than one note is heard together, often as chords which are arranged into progressions which can be used to accompany and support a melody. Harmony can be consonant (pleasant, relaxed or settled sounding) or dissonant (jarring or harsh sounding, as if it needs to resolve).</li> <li>• <i>Tonality</i> – the overall key of a piece of music, be that major or minor, and how different sections can contrast by using related keys. Alternatives to tonality are atonality – when a composer deliberately avoids being in any key, and modality – when a piece is based on a mode rather than a major or minor scale.</li> <li>• <i>Form and structure</i> – how a piece of music fits together with different sections made up of shorter phrases. Some common forms include binary form, ternary form, sonata form, 32 bar song form, strophic song, verse-chorus structure.</li> <li>• <i>Dynamics</i> – how loud or quiet the music is, and how this changes during the piece.</li> <li>• <i>Sonority</i> – the different instrument or vocal sounds used in a piece.</li> <li>• <i>Texture</i> – how the different layers of music fit together (e.g., music can be monophonic, polyphonic, homophonic, heterophonic, contrapuntal, it can use an ostinato or drone, a melody with chords, a descant melody).</li> <li>• <i>Tempo</i> – the speed of the piece, and how it changes (if at all).</li> <li>• <i>Rhythm</i> – the way in which longer and shorter note durations are combined.</li> <li>• <i>Metre</i> – the time signature, which shows how beats are groups into regular bars. Some music has changing time signatures.</li> <li>• <i>Articulation</i> – the way in which individual notes are performed. They could be slurred – played smoothly with no gap in between them, staccato – short and detached, accented – played with a heavy attack, or various techniques which are specific to particular instruments.</li> <li>• <i>Scores and lead sheets</i> – the way in which music is written down, either as a traditional score (such as may be produced in software like Sibelius) or in a lead sheet which communicates the information in a different way, possibly graphically, using chord symbols, software screenshots with annotation, or in tab notation as commonly used by guitarists and drummers.</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Composition using technology:</b> elements of music, effects, sampling, panning, sequencing, live and recorded sound; scores/lead sheets, recordings.</li> </ul>	<p>As with composition, learners need to understand the technicalities of composition. Understanding how different instruments and/or voices and the elements of music can be used to create the desired artistic effect is essential. In addition, learners need to understand how technical resources and processes can be manipulated in the creation of their work.</p>

The same elements of music are relevant to composing either with or without technology, but when using technology learners may not be using them in the same traditional sense. They are often considered in different ways, for example dynamics are created using velocity, and articulation by editing the attack and delay of each note. In addition to the elements of music learners should consider:

- *Effects* – many **DAW** packages have a number of built-in effects, including reverb, echo, delay. These and others can be used creatively in composition. For learners composing using electronic or traditional instruments, these effects could be created with devices such as loop stations.
- *Sampling* – taking a short audio recording and manipulating this to include it in a new composition. For example, the tempo and/or pitch of the sample could be changed, it could be reversed, it could be cut into smaller samples and rearranged, or short sections could be repeated to give a stuttering effect.
- *Panning* – The placing of sounds in the perception of the listener by assigning them to the left or right channel. The use of effects such as reverb can also place sounds further forward or back in the mix.
- *Live and recorded sound* – Live sound is being performed in the moment, whereas recorded sound has already been performed and stored for playback at a later point. A music technology composition could include a combination of live and recorded sound, with or without effects being added to either or both.
- *Scores and lead sheets* – the way in which music is written down, either as a traditional score (such as may be produced in software like Sibelius) or in a lead sheet which communicates the information in a different way, possibly graphically, using chord symbols, software screenshots with annotation, or in tab notation as commonly used by guitarists and drummers.
- *Recordings* – During the process of composing and producing a music technology composition a number of recordings will probably be made. These may be “dry” so that effects can be added later or may incorporate effects from the point of recording. At the end of the process, they should be mixed down into a final stereo recording.

	<p><b>Production category</b></p>	<p>The inclusion of a wide range of production disciplines allows learners to learn about areas which they may not have explored, considered or been exposed to. This is important for learners at Level 2 who may still be considering pathways for the future.</p> <p>Production design takes a different process from the performance category. The genre, style and intention will generally be the same, but the design process requires its own set of elements. A designer will need to know how to manipulate materials/equipment to create the desired outcome.</p> <p>Learners need to understand the nature of their chosen production skill and what is required of them. Therefore, they must have an appreciation of all the areas outlined. They will need to appreciate the important contribution of their skill to the overall effect of the piece and the different schedule that they may need to adopt. Learners selecting an area from this category also need to appreciate the effect of their skill on the performers and, therefore, need a proactive approach throughout the process. In professional terms, production brings much to the final piece and can do much to shape the creative work of the director, choreographer, composer and performers.</p>
	<ul style="list-style-type: none"> <li>• <b>Costume design:</b> consideration of character, use of materials, period and style, shape, texture, colour, measuring performers, sourcing and hiring, sewing/assembling</li> </ul>	<p>Costume design plays an important part in the creation of a character for the audience. It is usually the first character element that the audience see. Research is necessary to support the required elements and justify design decisions. The type of performance is also important, (for example is the costume for a dancer in a dance piece?)</p> <ul style="list-style-type: none"> <li>• <i>Consideration of character</i> must be given full attention by the learner. Text analysis is needed to glean character information through the action in the scene(s) and the dialogue.</li> <li>• <i>Use of materials</i> is relevant to the design and will reflect the learner's understanding of the character and plot. The choice of materials must be relevant to the style of performance and the needs of the production e.g., if the character is physical and needs to dance, the costume will need to accommodate that in design and execution.</li> <li>• <i>Period and style</i> should be considered for accuracy. This will greatly influence character development and the success of the piece.</li> <li>• <i>Shape, texture and colour</i> are of inherent importance to a costume designer. They will delineate a character's class and attitude and can also provide other character information such as emotion or mood. A light bright yellow, well-fitted, cotton summer dress with a daisy print would give a specific view of the character different from if she were dressed in an old baggy dark grey woollen jumper.</li> <li>• <i>Measuring performers</i> requires professionalism and often a great deal of tact. Learners need to</li> </ul>

		<p>know what to measure and how to measure a performer accurately. They also need to know how to record those measurements. When sourcing garments, learners may need to convert measurements to existing sizes or respond correctly to a costume theatrical hire company.</p> <ul style="list-style-type: none"> <li>• <i>Sourcing and hiring</i> – it is not always expected that a costume designer should also make the garments. A soldier’s uniform is much easier and far more cost effective to hire. It is also often more cost effective to source a garment in shops or charity shops. The skill of the costume designer is to source and then to adapt the garment to the needs of the design. This may include alteration, collation or other techniques such as distressing or dyeing.</li> <li>• <i>Sewing/assembling</i> – where a learner has chosen to construct the costume themselves, there needs to be an accurate approach to pattern cutting and assembly. Sometimes there is no choice but to make the costume and this can be extremely rewarding but will require an accurate and skilled approach.</li> <li>• Learners will also need to understand the production schedule and how that impacts on the costume designer (e.g., actor fittings, <b>costume parade</b>, technical/dress rehearsals, photo shoots, production wardrobe).</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Lighting design:</b> use of colour/gobos, effects, creation of location(s), mood and atmosphere, practical lighting effects, style, focus, angle, different types of lantern, use of control equipment</li> </ul>		<p>Lighting design plays an important part in the success of a piece for the audience. It is used in a naturalistic way to support and establish location, time of day and mood. It can also be used in a non-naturalistic way to enhance a moment or a theme. Research is necessary to support the required elements and justify design decisions. The style of performance is also important (e.g., is the piece a dance piece that will require certain lighting elements to accentuate a move or a moment?).</p> <p>The lighting designer needs to understand the three core elements of lighting – position, level and colour: where the lantern is placed and the angle of the light; the level and intensity of the light and any use of colour. The lighting design will be made up of several <b>lanterns</b> and the learner will need to select the appropriate lantern for its specific purpose. The space must be lit well in order to allow the audience to see the performers clearly. There may also need to be specific lighting cues that will need to create a particular effect (e.g., a spotlight to highlight a soloist).</p> <p>The learner must understand how to <b>rig</b> a lighting plot in line with health and safety guidelines and be able to plot the lighting cues efficiently by programming the lighting desk.</p> <p>The methods available to create effects and specific lighting requirements should be learnt and learners will need to be given access to the relevant equipment.</p> <ul style="list-style-type: none"> <li>• <i>Practical lighting effects</i> are specific requirements (e.g., a lamp in the corner of a room, flames</li> </ul>

		<p>from a fire, light from car headlights, a streetlamp).</p> <ul style="list-style-type: none"> <li>• <i>Gobos</i> (derived from Go Between or Goes Before Optics) are a useful tool for the lighting designer. Learners should know where to use them, how they can use them and the different types available to them. It may be necessary to have a custom-made gobo created and learner should be able to source these. Learners should also understand the other options available to them e.g., prisms and projection.</li> <li>• Learners will also need to understand the production schedule and how that impacts on the lighting designer e.g., design meetings, <b>fit ups</b>, technical/dress rehearsals, photo shoots, production requirements.</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Sound design:</b> mood and atmosphere, creation of location(s), style, recorded sound, live sound, diegetic and non-diegetic sound, amplification of voice, sourcing, editing, effects, practical sound effects, use of equipment</li> </ul>	<p>Sound design plays an important part in the success of a piece for the audience. It is used in a naturalistic way to support and establish location, time of day and mood. It can also be used in a non-naturalistic way to enhance a moment or a theme. Research is necessary to support the required elements and justify design decisions. The style of performance is also important (e.g., is the piece a non-naturalistic ghost story that will require a supernatural soundscape?)</p> <p>The sound designer needs to understand the wide uses of sound. This can range from amplification of performers' voices through to the creation of theatrical soundscapes including sound effects.</p> <p>The learner must understand how to <b>rig</b> a sound plot in line with health and safety guidelines and be able to plot the sound cues efficiently by programming the sound desk.</p> <p>The methods available to create effects and specific sound requirements should be learnt and learners will need to be given access to the relevant equipment. It may also be required for the sound designer to source, record or create specific sound effects. This may involve the use of equipment to record, edit and produce the required sound cues.</p> <p>Practical sound effects are specific requirements (e.g., a doorbell, a radio switched on and off onstage, the crackle of a fire in the hearth). Additional sound effects could be used to create atmosphere (e.g., wind, rain, music from a party). These are the diegetic sounds that exist in the story world. Non-diegetic sound effects are elements that take place outside of the story world that the characters don't hear e.g., musical underscore, spooky noises.</p> <p>Learners will also need to understand the production schedule and how that impacts on the sound designer (e.g., design meetings, sourcing sound effects/music, fit ups, technical/dress rehearsals, photo shoots, production requirements).</p>



- **Make-up and hair design:** character analysis, use of materials, use of tools, use of application techniques (e.g. highlights, shading, emphasis, sculpting, prosthetics), special effects, facial analysis, wig/hair design

Make-up and hair design play an important part in the creation of a character for the audience. Along with costume, it is usually the first character element that the audience see. Research is necessary to support the required elements and justify design decisions. The style of performance is also important (e.g., is the make-up for a fantasy character, an animal or the victim of a vampire?)

It is usual for the make-up and hair designer to work closely with the costume designer. The overall look of the character is more effective when these design areas complement each other.

- *Character analysis* must be given full attention by the learner. Text analysis is needed to glean character information through the action in the scene(s) and the dialogue. Specific requirements must be considered such as a character age, period, style, situation.
- *Use of tools/application techniques* will be selected by the learner to carry out the design accurately and effectively. The methods of application will reflect the needs of the piece, the style of the piece and the character requirements. Advanced techniques such as use of **prosthetics** should be executed with skill and learners will need to learn how to employ such processes. It may also be necessary to create prosthetic pieces and learners should be given access to professional expertise in this field.
- *Special effects* need to be created safely and learners will need training in how to achieve these.
- Wig and hair design should be considered in line with the make-up choices and learners will need to know how and where to source/hire wigs, hairpieces and special items such as bald caps. There should be a professional approach supported by industry practices. Learners should avoid, unless appropriate, fancy dress suppliers and joke shops. These can be a source for some excellent materials but in general learners need to understand professional practices.
- Learners will need to understand the importance of appropriate materials for application to the performer. Awareness of performer allergies to particular make-up products including **latex** and removal creams etc. If the make-up is to be applied to areas of the body other than the face e.g., body make-up for a dance piece, then the correct practices for this should be understood.
- Learners will also need to understand the production schedule and how that impacts on the make-up and hair designer e.g., actor test make-up sessions, measurement and wig fittings, **costume parade**, technical/dress rehearsals, photo shoots, production make-up/wig requirements.

- **Set Design:** choice of stage configuration and their implications on the design, creation of location(s), furniture, main properties (props), use of materials, construction methods, style, shape, colour, scale, texture, levels, sightlines.

Set design plays an important part in the success of a piece for the audience. It is used in a naturalistic way to support and establish location, time of day and mood. It can also be used in a non-naturalistic way to enhance a moment or a theme. Research is necessary to support the required elements and justify design decisions. The style of performance is also important (e.g., is the piece an opera where the set is expressionistic in style? Is this a dance piece where there needs to be an open and clear area for movement?)

Set design candidates will not be expected to realise a full-scale set. They will be required to produce a set model and its relevant components (see 2.2.1 below). It will be possible, however, to recreate elements of the set design if connected to a fellow learner's performance.

The set designer needs to understand the physical requirements of the piece. The set provides the first visual environment for the audience and it needs to consider many elements. The set can establish location(s) and period. It can also reinforce or illustrate the theme of the piece and must be in style with the production/performance as a whole.

The choice of a stage configuration is the first consideration and, in a commission, or specific brief the stage space and configuration will usually be stipulated.

All physical elements of the set are the set designer's responsibility including furniture and large prop items. The set design will take into the account the whole of the space and will incorporate elements such as the floor and wing spaces/masking. The scale of performance must also be considered including the number of performers and the nature of the piece (e.g., concert version, full-scale production, dance show, a drama for one actor only).

Learners must be fully aware of **sightline** implications and the physical requirements of the design e.g., levels, differentiating between areas, shape/outline, colour and texture. These design elements will be coordinated in the creation of a successful set design.

Learners should also be aware of contemporary practices in set creation (e.g., use of projection and video).

Set design candidates will need to liaise with other the other elements of design especially lighting.

Learners will also need to understand the production schedule and how that impacts on the set designer (e.g., design meetings, **model box** presentation, **get in**, fit ups, technical/dress rehearsals, photo shoots, production requirements, **get out**).



## UNIT 2 TEACHER GUIDANCE

## 2.2 Applying knowledge and skills to create original work

Content Amplification		Teacher Guidance
2.2.1 Creating original work	<p>Learners should be able to develop and present the following skills for their chosen discipline:</p> <ul style="list-style-type: none"> <li>• communication</li> <li>• creativity (including quality of original ideas)</li> <li>• development of ideas</li> <li>• appropriate health and safety.</li> </ul>	<p>It is important for learners to appreciate that performing arts is about communicating to an audience. As part of the creation process, they also need to be able to communicate opinions, ideas and responses to fellow practitioners and creatives. Performing arts is often organic and ideas flourish better when developed, assessed, reviewed, and refined.</p> <p>It is important that the learner's original created work demonstrates not only originality of ideas in response to the set brief but also a creative execution of the final outcome. It is also important that the final piece demonstrates a clear development not only in the content/context but also in the quality of the elements the creator has selected and refined, demonstrating that the time available has been used effectively by the learner. Finally, when creating it is important that the learner has fully understood the relevant health and safety aspects connected with their chosen discipline, and this is demonstrated throughout the final piece.</p>
	Individual skills required of candidates' chosen disciplines, that build on the knowledge of techniques and conventions in 2.1.2, are outlined below:	
	<b>Performance Disciplines</b>	
	<p><b>Devised drama:</b></p> <ul style="list-style-type: none"> <li>• knowledge and use of devising processes</li> <li>• communication of character</li> <li>• use of movement and gesture</li> <li>• use of voice in relation to character</li> <li>• interaction with other performers (if relevant).</li> </ul>	<p>Learners will apply the knowledge of the devising process to create an original piece of theatre. Refer to teacher guidance <i>Devised Drama</i> (2.1.2).</p> <p>Learners will need to demonstrate a consideration of the elements of devised drama and appropriate use of theatrical conventions and techniques. The piece should be performed live and recorded on video for submission. The learner may appear in the performance as an actor. In a group, it must be clear what contributions were made by the learner. This can be evidenced in accompanying notation which should include (for all learners): a completed script, notation on the process and/or a written</p>

		<p>description of the piece giving clear explanation of how the piece achieves the desired effect or an audio/video recorded presentation of this content.</p> <p>As outlined in 2.1.2 above, it is important to note that devised drama is not improvisation. Whilst improvisation is an excellent tool for the process, there must be completed script. This script needs to be explicitly used in the piece and not provide a mere approximation. Once devised, scripts are refined into a final draft and actors will approach the piece as with any other written script. There should be a clear explanation of how the piece achieves the desired effect which may be written or in the form of an audio/video presentation.</p>
	<p><b>Choreography:</b></p> <ul style="list-style-type: none"> <li>• knowledge and use of choreographic processes</li> <li>• interpretation/use of music</li> <li>• vocabulary of movement</li> <li>• control of body and spatial awareness</li> <li>• rhythm and timing</li> <li>• interaction with other performers (if relevant).</li> </ul>	<p>Learners will apply the knowledge of choreography to create a dance piece(s).</p> <p>Refer to teacher guidance <i>Choreography</i> (2.1.2).</p> <p>Learners will need to demonstrate a consideration of the elements of choreography and appropriate use of dance/choreographic techniques.</p> <p>They may create one or more pieces that should be performed live and recorded on video for submission. The learner may appear in the performance as a dancer. The work should be supported by appropriate dance notation, annotated score or lyric sheets or a written description of the piece(s). Dance notation is the record of the choreographic content and can be in the learner's own original style and/or established industry style notation. There should be a clear explanation of how the piece achieves the desired effect which may be written or in the form of an audio/video presentation.</p>
	<p><b>Composition:</b></p> <ul style="list-style-type: none"> <li>• knowledge and use of processes of composition</li> <li>• consideration of the elements of music</li> <li>• consideration of style</li> <li>• knowledge and use of instrumental/vocal resources.</li> </ul>	<p>Learners will apply the knowledge of Composition to create a piece(s) of music.</p> <p>Refer to teacher guidance <i>Composition</i> (2.1.2)</p> <p>Learners will need to demonstrate a consideration of the elements of music and knowledge and appropriate use of instrumental or vocal resources with consideration given to the style of the music being composed. Compositions can be completed using instruments or using computer software to produce a piece(s) that could ultimately be performed on traditional instruments or voices.</p> <p>They may compose one or more pieces which each should be submitted as an audio recording (computer software output is acceptable) supported by a score or a suitable alternative such as a lead sheet, annotated screenshots etc. There should be a clear explanation of how the piece achieves the desired effect which may be written or in the form of an audio/video presentation.</p>

	<p><b>Composition using technology:</b></p> <ul style="list-style-type: none"> <li>• knowledge and use of processes of composition</li> <li>• consideration of the elements of music</li> <li>• consideration of style</li> <li>• knowledge and use of technology as a tool to manipulate sound.</li> </ul>	<p>Learners will apply the knowledge of Composition using technology to create a piece(s) of music. Refer to teacher guidance <i>Composition using technology (2.1.2)</i></p> <p>Learners will need to demonstrate a consideration of the elements of music and knowledge and appropriate use of music technology as a creative tool to produce original work, with consideration given to the style of the music being composed. Technology-based compositions can be completed using computer software (e.g., a <b>DAW</b>,) DJ equipment, <b>MIDI</b> or virtual instruments and effects and may include the use of traditional instruments as well.</p> <p>They may compose one or more pieces which should each be submitted as an audio recording, supported by a lead sheet, annotated screenshots etc. There should be a clear explanation of how the piece achieves the desired effect which may be written or in the form of an audio/video presentation.</p>
	<p><b>Production Disciplines</b></p>	<p>Production design follows a different process from the performance disciplines. The genre, style and intention will generally be the same, but the design process requires its own set of elements. A designer will need to know how to manipulate materials/equipment to create the desired outcome. Learners need to understand the nature of their chosen production skill and what is required of them. Therefore, they must have an appreciation of all the areas outlined in this section. They will need to appreciate the important contribution of their skill to the overall effect of the piece and the different schedule that they may need to adopt.</p>
	<p><b>Production Disciplines cont.</b></p>	<p>It is important that learners learn about different styles of design and not just about their own preferred style. They must learn how to design according to the brief, so the design is appropriate to the style of performance or target audience. This may mean some learners are pushed ‘out of their comfort zone’, which will result in gaining a better understanding of design as a whole and not just for their own style. When responding to a brief, it is important learners can demonstrate a range of experience across many different styles, rather than being very specialised and focused on one type, and this is true for practitioners in the industry too. Learners will need to learn to be flexible and adaptable in order to gain commissions and to keep up with an industry that is constantly changing and developing new performance styles.</p> <p>Learners selecting this category also need to appreciate the effect of their skill on the performers and, therefore, should consult with others as appropriate. In professional terms, production brings much to the final piece and can do much to shape the creative work of the director, choreographer, composer and performers.</p>

	<p><b>Costume design (for at least two characters):</b></p> <ul style="list-style-type: none"> <li>• knowledge and use of costume design processes</li> <li>• suitability of costume</li> <li>• series of drawings including details of materials and measurements, etc. leading to the final design</li> <li>• practicality: use of materials, consideration of character and style of the piece, shape, texture, colour, suitability of costume.</li> </ul>	<p>Learners will apply the knowledge of costume design to create at least two character<sup>1</sup> costumes. Refer to teacher guidance <i>Costume Design (2.1.2)</i>.</p> <p>Learners will need to demonstrate a consideration of the elements of costume and appropriate use of design techniques. Learners will need to design for at least two characters in the selected piece and demonstrate the development of the costumes through drawings, sketches and final designs. These can be created on paper or digitally. They can also take the form of collage or other appropriate ways of depicting the costume design process.</p> <p>The costumes may be realised and seen in live performance which should be recorded for submission. Alternatively, learners could create and photograph/video the costumes and/or produce detailed designs of their ideas. Additionally, there should be a clear explanation of how the piece achieves the desired effect which may be written or in the form of an audio/video recorded presentation.</p>
	<p><b>Lighting design:</b></p> <ul style="list-style-type: none"> <li>• knowledge and use of lighting design processes</li> <li>• creation of the lighting plot (on paper or digitally)</li> <li>• knowledge of how to set up a lighting rig</li> <li>• knowledge of the plotting process</li> <li>• ability to operate the system during performance.</li> </ul>	<p>Learners will apply the knowledge of lighting design to create an effective lighting design. Refer to teacher guidance <i>Lighting Design (2.1.2)</i>.</p> <p>Learners will need to demonstrate a consideration of the elements of lighting and appropriate use of design techniques. A lighting plot must be provided which can be created on paper or digitally. Evidence of rigging and plotting needs to be provided either in the form of notation or accompanying video evidence. This can also include annotated screen shots and animations of lighting cues. Learners will also need to produce a <b>prompt copy</b> or cue sheet marked up on the script/running order. Learners will need to demonstrate the development of the lighting design through drawings, sketches and final designs. These can be created on paper or electronically.</p> <p>The lighting design may be realised and seen in live performance during which it is expected that the learner will operate the lighting. The performance should be recorded for submission. If centre resources do not allow a complete performance of the lighting design, then learners should demonstrate as much as is possible and supplement this with details of the missing elements and how they would have worked in practice. Additionally, there should be a clear explanation of how the lighting design achieves the desired effect, which may be written or in the form of an audio/video recorded presentation.</p>

<sup>1</sup> Character defines any performer that needs to be costumed (e.g., a dancer in a contemporary dance piece with no definable character or a singer in a celebratory concert).

	<p><b>Sound design:</b></p> <ul style="list-style-type: none"> <li>• knowledge and use of sound design processes</li> <li>• creation of the sound plot</li> <li>• knowledge of how to set up a sound rig</li> <li>• knowledge of the sound plotting process</li> <li>• ability to operate the system during performance.</li> </ul>	<p>Learners will apply the knowledge of sound design to create an effective sound design.</p> <p>Refer to teacher guidance <i>Sound Design (2.1.2)</i>.</p> <p>Learners will need to demonstrate a consideration of the elements of sound and appropriate use of design techniques. A sound plot must be provided which can be created on paper or digitally. Evidence of setting up and plotting needs to be provided either in the form of notation or accompanying video evidence. This can also include annotated screen shots of editing software, audio files and further notation. Learners will also need to produce a <b>prompt copy</b> or cue sheet marked up on the script/running order.</p> <p>The sound design may be realised and seen in live performance during which it is expected that the learner will operate the sound systems which could include mixing live. The performance should be recorded for submission. Additionally, there should be a clear explanation of how the sound design achieves the desired effect, which may be written or in the form of an audio/video recorded presentation.</p>
	<p><b>Make-up and hair design (for at least two characters):</b></p> <ul style="list-style-type: none"> <li>• knowledge and use of make-up and hair design processes</li> <li>• series of drawings including details of materials and measurements, etc. leading to the final design</li> <li>• practicality</li> <li>• use of materials, consideration of character and style, shape, texture, colour.</li> </ul>	<p>Learners will apply the knowledge of make-up and hair design to create at least two characters<sup>2</sup>. Refer to teacher guidance <i>Make-up and hair Design (2.1.2)</i>.</p> <p>Learners will need to demonstrate a consideration of the elements of make-up and hair and appropriate use of design techniques. Learners will need to design for at least two characters in the selected piece and demonstrate the development of the design through drawings, sketches and final designs. These can be created on paper or digitally. They can also take the form of collage or other appropriate ways of depicting the make-up/hair design process.</p> <p>The make-up and hair designs may be realised and seen in live performance. The performance should be recorded for submission. Additionally, there should be a clear explanation of how the make-up and hair design achieves the desired effect, which may be written or in the form of an audio/video recorded presentation.</p>
	<p><b>Set design:</b></p> <ul style="list-style-type: none"> <li>• knowledge and use of set design processes</li> </ul>	<p>Learners will apply the knowledge of set design to create an effective set design.</p> <p>Refer to teacher guidance <i>Set Design (2.1.2)</i>.</p> <p>Learners will need to demonstrate a consideration of the elements of set design and appropriate use of</p>

<sup>2</sup> Character defines any performer that needs to be costumed e.g., a dancer in a contemporary dance piece with no definable character or a singer in a celebratory concert.



- series of drawings including details of scale, materials and measurements, etc. leading to the final design
- a scale model of design (real or computer generated) including all key elements, furniture and major props
- use of materials, consideration of script/production and style, shape, texture, colour.

design techniques. Set design candidates will not be expected to realise a full-scale set. They will be required to produce a set model and its relevant components. They may recreate elements of the set design if connected to a fellow learner's performance. The set model should reflect the stage space in as much details as possible. The set model should be created at industry recognised size scale and should contain exact detail including colour, texture and props. Learners will need to demonstrate the development of the set design in the form of sketches, drawings or any other appropriate elements e.g., mood boards. These can be created on paper or electronically.

Learners will need to learn the processes of sourcing, hiring furniture and major props.

The model/performance should be recorded for submission along with supporting notation which could include drawings, plans, and/or a written description of the piece. Additionally, there should be a clear explanation of how the set design achieves the desired effect, which may be written or in the form of an audio/video recorded presentation.

## UNIT 2 TEACHER GUIDANCE

## 2.3 Review, reflect and refine

Content Amplification	Teacher Guidance
<p><b>2.3.1</b> Evaluating original work</p> <p>Learners should be able to:</p> <ul style="list-style-type: none"> <li>• respond to feedback from professionals (e.g. the teacher, specialist designers)</li> <li>• respond to feedback from peers</li> <li>• respond to audience feedback</li> <li>• evaluate the success of the original piece(s) in terms of the brief created in 2.1</li> <li>• review their own skills and how these have been used and exemplified.</li> </ul>	<p>In Unit 1 learners learnt about their strengths and areas of development in recreating an existing work. In Unit 2 their abilities to create a devised piece are developed. This is important to learn as it can change their future vocational ideas. Some may find they excel in performing existing work and some will excel in creating, composing, devising, or choreographing their own work. Learners must be able to respond to constructive criticism in a positive manner as a part of this process. It is important to recognise strengths and weaknesses and more importantly how these are to be addressed. By developing these skills learners will build their resilience which will prepare them for the reality of the industry. In order to progress, they need to understand how to evaluate and review their work to improve. Learners need to understand they will receive feedback in the industry from many different critics, so they should develop an approach which focuses on using feedback for positive self-improvement.</p> <p>It is important for a learner to review their creative outcome and pinpoint specific aspects of their piece that achieved the original brief. By analysing their performance, taking on board the feedback provided and then evaluating how they met the intention, target audience, chosen style/practitioner influence, learners will show an effective understanding of devising and creative skills.</p> <p>It is important for learners not only to critique their final outcome but to also look at the process as a whole, so pinpointing where successes supported the overall process as well as recognising where weaknesses in the process have affected the quality, creativity and/or development of the outcome. They should also recognise where improvements could have been made in order to create a fully realised devised piece, acknowledging their weaker aspects and knowing how they could have been improved, either within a group context or by the learner as an individual.</p>

<p>2.3.2</p> <p>Refining original work</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"><li>• respond to the feedback and self-evaluation findings by explaining how work can be developed and justifying why particular feedback would not be acted on.</li></ul>	<p>Refining work is important as it removes the concept of a ‘finished’ piece during the creative process. Practitioners in the performing arts must be able to refine or even reject content if the overall success is compromised. It is important to develop an objective viewpoint and if necessary, change direction even after spending much time on a different idea. Also, learners need to develop objectivity so that work is not dismissed through a lack of confidence in its success.</p> <p>Learners must learn to reflect on all feedback and decide which is important and relevant, and which they can or cannot implement. As creating original work is subjective, the learner may reflect on the process and decide that if they responded to one particular piece of feedback, it may have a negative impact on another aspect of their piece. Learners may also not be able to act on every piece of feedback due to time constraints, or the limits of their skills. It is important learners learn how to prioritise what they believe is the most important feedback.</p>
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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 2 SAMs. Tasks are not intended to change for the lifetime of the qualification.

### Supervision

Three levels of supervision feature within the Unit 2 Performing Arts assessment:

Direct supervision	<p>The use of resources is tightly prescribed. The centre must ensure that:</p> <ul style="list-style-type: none"> <li>• all candidates are within direct sight of the supervisor throughout the session(s)</li> <li>• display materials which might provide assistance are removed or covered</li> <li>• there is no access to e-mail, the internet or mobile phones</li> <li>• candidates complete their work independently</li> <li>• interaction with other candidates does not occur</li> <li>• no assistance of any description is provided.</li> </ul> <p>Candidates' work must remain within the centre at all times and must be stored securely between timetabled sessions.</p> <p>Where direct supervision is specified, the centre must ensure that the JCQ No Mobile Phone poster and JCQ Warning to Candidates is displayed.</p>
Indirect supervision	<p>Candidates do not need to be directly supervised at all times.</p> <p>The centre must ensure that:</p> <ul style="list-style-type: none"> <li>• all candidates participate in the assessment</li> <li>• there is sufficient supervision to ensure that work can be authenticated</li> <li>• the work an individual candidate submits for assessment is his/her own.</li> </ul> <p>Candidates' work must remain within the centre at all times and must be stored securely between timetabled sessions.</p>

## 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.

Direct supervision is only required for Task 1. All other tasks (with the exception of Task 3 – Presentation – that has no supervision) 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.

## Guidance

Throughout the Unit 2 Performing Arts Controlled assessment there is direct and indirect control on guidance:

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

All tasks (with the exception of Task 3 – Presentation) have direct control of guidance.

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.

In Task 3 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 2 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	<p>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.</p> <p>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.</p>

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 2 but can collaborate for Task 3 - Presentation.

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 3 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 overall time. In terms of time controls Unit 2 tasks feature recommended timings for guidance only, as a way of breaking up the 10 hours. 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 a presentation of an example of choreography, composition, set design (or a piece from any of the other disciplines) and evaluating the outcome, suggesting what went well, what could have been better and what the creator 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 of 5th May. Submission will be online via the Surpass platform, 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 2

### Unit 2: Creating

Controlled Assessment: (10 hours)

30% of qualification

60 marks: 90 UMS

An assignment brief will be provided by WJEC that will include a scenario and several tasks 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 2 are:

AO1	AO2	AO3
5%	15%	10%

### FAQs:

#### Can learners resit the Unit 2 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 2	Internal	5639U2

#### Is this assessment compulsory?

Yes.

**When can candidates submit the Unit 2 assessment?**

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

January 2023 will be the first assessment opportunity for Unit 2.

**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 learner 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. The context will change every year, and 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 or in groups of up to 10. Individuals can utilise others to perform in the piece if necessary, as unassessed participants. Please see the Administration Guide and page 30 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 30 of this document for more information on how to manage the Controlled Assessment.

**Can learners complete their Controlled Assessment outside of the classroom?**

Yes. Learners can work on their created piece outside the classroom, but the teacher must monitor their progress regularly in order to be confident to authenticate the work as the learner's own. Please see the Administration Guide and page 29 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. There is no set limit to the scope of the piece created by learners within the time available. Please see the Administration Guide and page 30 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 31 of this document for more information on how work should be presented for submission.

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

Yes, please see page 31 of this document for details on presentation. All sampled candidates' work will be submitted online, so any handwritten materials must be scanned.

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

Yes. Please see the Administration Guide and page 30 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 reproduced 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?**

Yes. Please see the Administration Guide and page 29 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 30 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 30 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.

**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 2

Term	Definition
<b>Costume parade</b>	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.
<b>DAW</b>	Digital Audio Workstation.
<b>Fit ups</b>	To equip the performance space.
<b>Get in</b>	The set-up of the theatre for a production including set, properties, costumes, lighting and sound.
<b>Get out</b>	The clearing up of all things used for a production from the theatre.
<b>Lanterns</b>	The term for stage lights.
<b>Latex</b>	The soft white substance found beneath the bark of a mature rubber tree. It is widely used in make-up for the stage and screen.
<b>Linear</b>	Arranged in a straight line. In this context, the plot of the devised piece would run chronologically.
<b>Midi</b>	Musical Instrument Digital Interface. A widely used standard for connecting electronic instruments, computers and controllers.
<b>Model box presentation</b>	When the set designer presents the design to the director, other creatives and often the full company.
<b>Prompt copy</b>	A copy of the script or score, containing all the actor moves and technical cues, is used by the deputy stage manager to run rehearsals and later, control the performance. In this context lighting and sound designers would create a version highlighting their cues.
<b>Prosthetics</b>	A specialist field of makeup artistry. It is used to create a variety of enhanced three-dimensional character looks and effects, from ageing and injuries to all sorts of creatures.
<b>Rig</b>	Set up equipment. To hang the lanterns etc.
<b>Sightline</b>	The view that the audience has of the performance space. Set designers will make sure that an audience cannot see into the wing spaces for example.