



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

GUIDANCE FOR TEACHING

UNIT 3 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*.

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 3

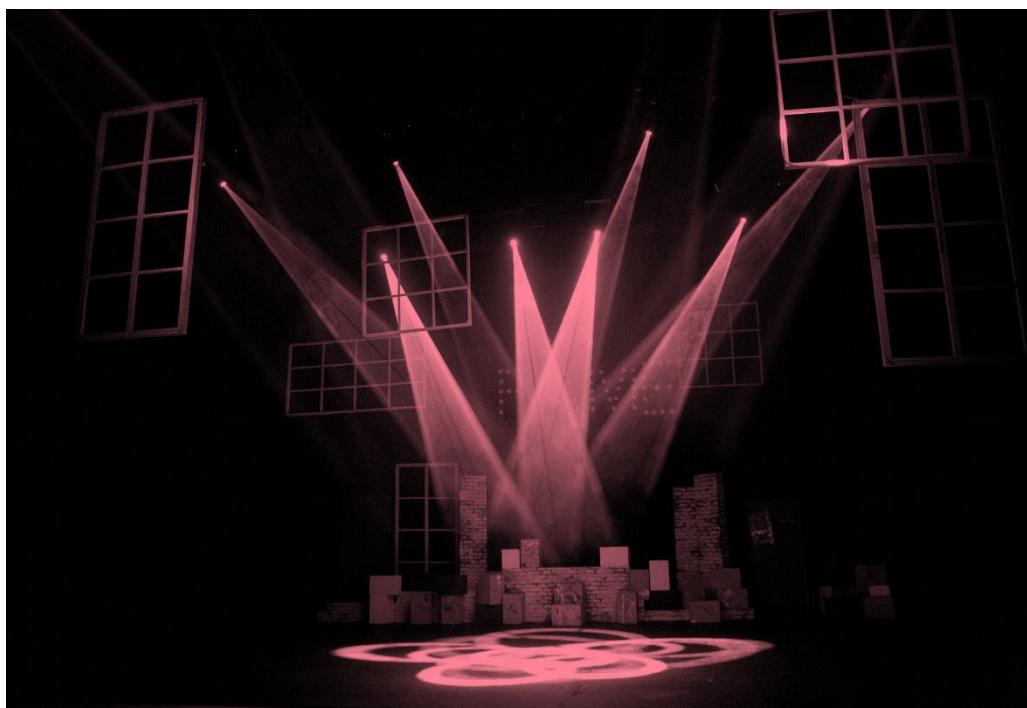
Unit 3 Performing Arts in Practice (40% of the qualification)

Overview of the unit

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

Learners will need to draw on their knowledge of the skills and techniques needed to reproduce an existing piece of professional/published work from Unit 1 alongside their knowledge and understanding of the skills and techniques needed to create and refine original work from Unit 2.

3.1	Planning performance work
3.2	Promoting and pitching
3.3	Evaluating and reflecting



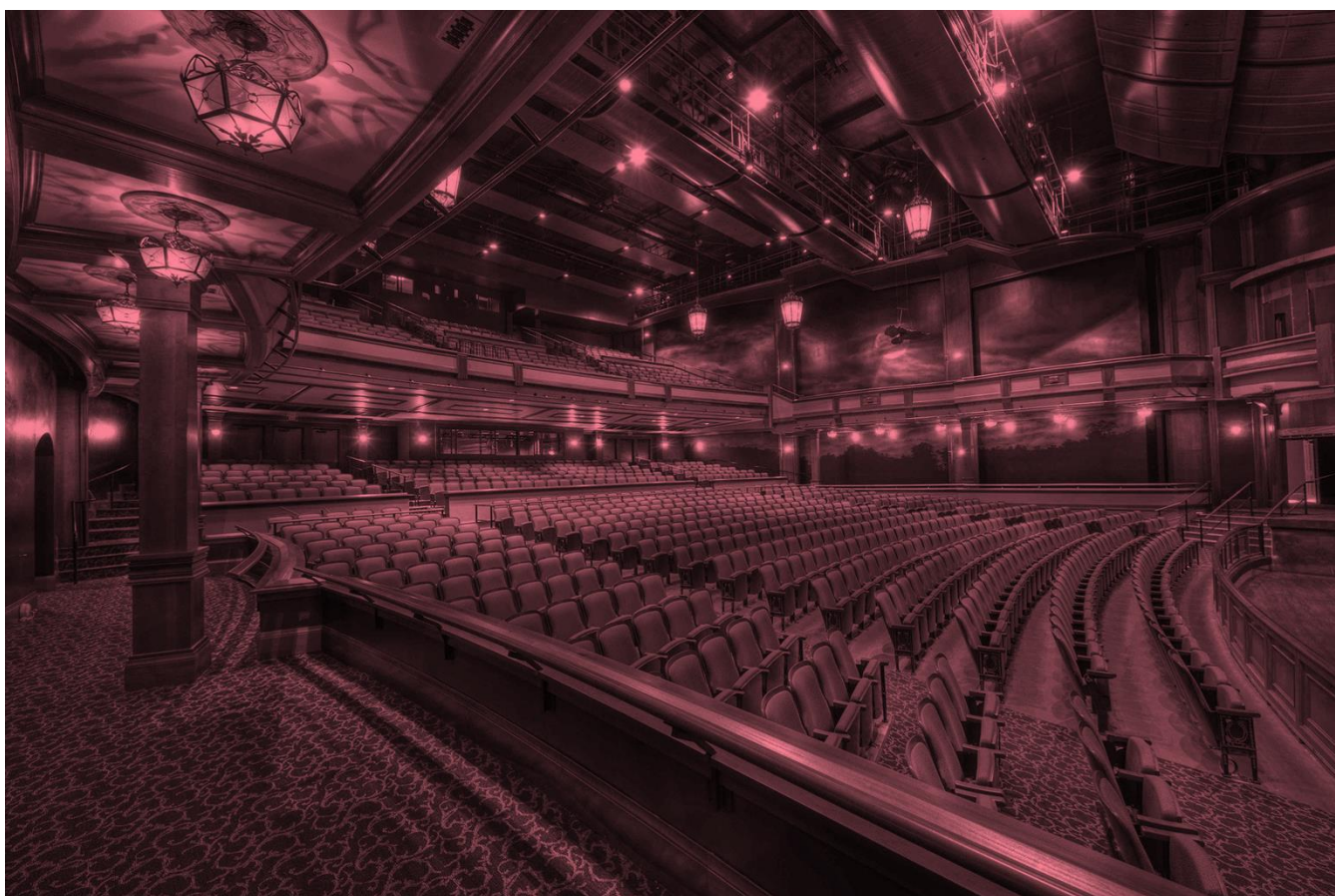
HOW TO READ THE SPECIFICATION

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 3 TEACHER GUIDANCE

N.B. terms in **bold** are explained in the glossary which starts on page 21 of this unit guide.

3.1 Planning performance work	
Content Amplification	Teacher Guidance
<p>3.1.1 Factors influencing the creation of performance work</p> <p>Learners should know and understand the need to consider:</p> <ul style="list-style-type: none"> • social, cultural, political and historical contexts • mood and style/genre • performance space/venue • themes and ideas • purpose • target audience • the work of practitioners who have created performance work • different types of organisations that create performance work. 	<p>This unit develops and builds on the skills established in both Units 1 and 2, drawing together the practical considerations with the creative outcomes required by a commissioner.</p> <p>In responding to a specific brief, it is important for the learner to understand fully the conditions that will inform the creation of the piece to authenticate their understanding of the performing art form and to ensure the effectiveness of the final product. As with the earlier units, this allows learners to develop their understanding of history and context and the impact it has on creative outcomes. Knowledge of this is essential for learners to be able to develop appropriate interpretations of works or create original ideas which fit genres appropriately.</p> <p>The learners are expected to produce ideas that reflect professional standards. They cannot do this without a detailed understanding of why the piece is being created. The social, cultural, political and historical context will ensure they consider their work is current and meets an appropriately diverse cultural base. Consideration of the target audience will encourage the learner to contextualise the success of the piece and to consider how the piece may eventually be received.</p> <p>In order for artists to be successful in securing paid commissions, they will need to have a good understanding of the business and management sector of the performing arts industry and how this applies to their work.</p> <p>It is also important to research practitioners that could give inspiration in order to widen the learner's frames of reference. Research into organisations that create performance work will support the learner to make more effective choices and to reinforce the validity of ideas in response to the brief.</p> <p>This knowledge will also support learner's understanding of career options within the performing arts, expanding views to include large scale performances in large theatres and cruise ships as well as a range of organisations such as small-scale community and educational projects.</p>

<p>3.1.2</p> <p>Creating performance work</p>	<p>Learners should be aware of:</p> <ul style="list-style-type: none"> • selecting appropriate performance disciplines • selecting appropriate production disciplines • the production process (planning, rehearsal and presentation) • resources and materials • budgeting • production schedules • job roles and responsibilities within organisations that create performance work. 	<p>An understanding of the suitability of choices in relation to a brief is an important learning process. The learner's ability to select effectively will define the success of the response. The requirements of the brief need to be reflected in the disciplines used, materials identified and be achievable within the timescale outlined.</p> <p>By Unit 3, learners will have experience in selecting appropriate disciplines and working within the production process. They will understand the importance of planning, rehearsal and presentation. This unit requires them to develop an understanding of further performance considerations such as resources, materials and budget.</p> <p>The ability to create work within a budget is an important skill to develop and learners need to learn how to create a budget and balance expenditure costs with potential income/funding. They should learn industry factors including performer fees, marketing costs and design costs.</p> <p>Identifying the personnel required to execute the commission effectively is also important and learners must appreciate how work can be influenced by such demands. Understanding job roles and responsibilities is important when putting a team together. Identifying the skills needed for a piece will inform the type of person who needs to be engaged/employed.</p>
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UNIT 3 TEACHER GUIDANCE

3.1 Promoting and pitching

	Content Amplification	Teacher Guidance
3.2.1 Promoting	<p>Learners should know and understand:</p> <ul style="list-style-type: none"> • how events are advertised and marketed • the use of social media • a range of advertising tools (e.g. advertisements, billboards, flyers, posters and multi-media platforms) • a range of promotional activities (e.g. teaser campaigns, tv and radio interviews, flash mob events). 	<p>The importance of marketing and promotion is a vital element to creating art in a contemporary marketplace.</p> <p>Learners need to be aware of and consider current practices that are relevant throughout the whole process including:</p> <ul style="list-style-type: none"> • pre-production • production/rehearsal • postproduction. <p>The performing arts industry is highly competitive with a plethora of well-trained artists who are predominantly self-employed. Competition for contracts and commissions is fierce and requires professional preparation and communication. An understanding of the marketing business side of the industry will support learners in promoting their work to a wider audience and the use of a wide range of media to promote their work will widen their exposure to a more diverse range of people.</p> <p>Learners need to understand which types of promotional activities, advertising tools and events would be applicable to their performance and their target audience in order to be successful. This is crucial when starting out in the industry, as getting it right can make or break you as an artist.</p> <p>Learners will probably be aware of many social media platforms, but they may need guidance on how to apply these to formal marketing. The target audience could also inform which platforms are the best to utilise.</p>

<p>3.2.2 Pitching</p>	<p>Learners should know and understand the importance of:</p> <ul style="list-style-type: none"> • presentation skills • clarity • communication • use of practical examples of performance/production disciplines (e.g. extracts of performance, production designs) • use of tone. 	<p>The ability to put together an effective pitch is important in the performing arts industry. Knowing how to pitch an idea effectively is key to the success of securing funding or being awarded the commission. Presentation skills play a major role in this. It is often the person that is successful, as well as the idea. Think of the television programme <i>Dragon's Den</i>, where investors often invest in an idea because of the person or the people. Likewise, they will often reject a great idea because of the person or people.</p> <p>Learners need to understand and develop appropriate presentation skills to pitch effectively. If a pitch lacks any of these skills, it may not be successful as the learner struggles to convey their idea.</p> <p>Presenting to an audience is a skill that many people struggle with, so it is important learners learn how to pitch correctly, managing their delivery of message. Learners will be required to select appropriate language for the audience and how to engage with them through their use of tone. This is a skill that can often be improved through “doing,” so it is important that learners get this opportunity to explore this in a safe learning environment.</p> <p>Detailed research, thorough preparation and clarity in presentation are exceptionally important in order to deliver a pitch successfully.</p>
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UNIT 3 TEACHER GUIDANCE

3.3 Evaluating and reflecting

Content Amplification		Teacher Guidance
<p>3.3.1 Evaluating the success of planning, promoting and pitching</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> • respond to feedback from a commissioning panel • evaluate the planning of the event • evaluate the promoting of the event • evaluate the pitching of the event • review their own skills and how these have been used and exemplified. 	<p>It is essential for learners to continue to develop the evaluation skills they have gained in Units 1 and 2. The ability to respond to and act upon feedback is important and shows an objectivity that is required from an artist. It is also important to defend creative ideas and not be afraid to demonstrate why a choice is the right one.</p> <p>Learners need to understand how the different parts of the event process relate to each other. They must evaluate each step to further develop their skills of planning, promoting and pitching of the event. Through successful evaluation, learners will be in a better position to plan, pitch and promote events in future.</p> <p>Evaluation is key in order to improve. Learners need to appreciate that for a professional artist, there will be more commissions and more pitches in the future, so it is important to hone the skill of delivery.</p>
<p>3.3.2 Reflecting</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> • identify strengths and areas for future personal development • identify actions and targets for future creative proposals. 	<p>Reflection skills are a continuation of the skills developed in Units 1 and 2 and will enable the learner to approach their next response to a brief from a more informed start point.</p> <p>Personal development can only take place if the learner appreciates that reflection is part of the process.</p> <p>Learners need to understand their strengths so these can be applied again but, more importantly, they need to identify their weaknesses so these can be addressed for future commissions. Without doing this, learners will not understand what has been successful in their idea and what would need to be changed for future events.</p> <p>Arts funding bodies will often require a reflective response at the end of the process and individual skills need continual development.</p>

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.**

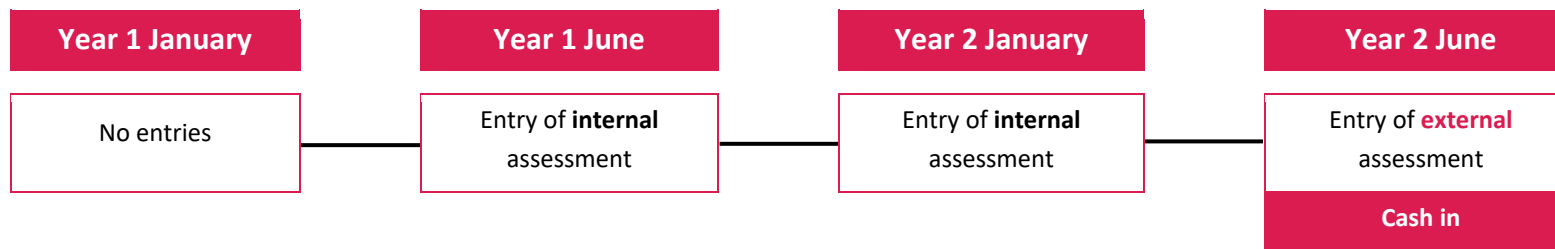
Only the result for the external assessment that are achieved in the final series, the series in which candidates 'cash-in', can contribute to their final grade. If a candidate takes the external assessment prior to the series in which they 'cash-in', this result cannot contribute to the overall grade,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

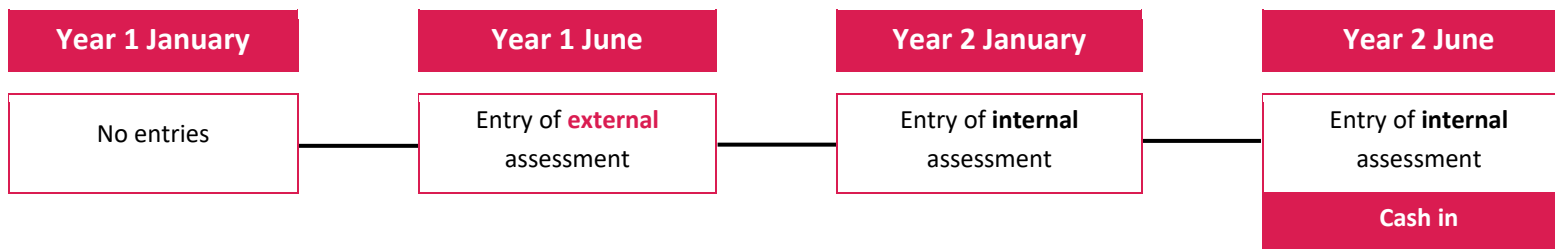
Example scenarios (assuming that the delivery of the qualification takes place over two years):

Scenario 1:



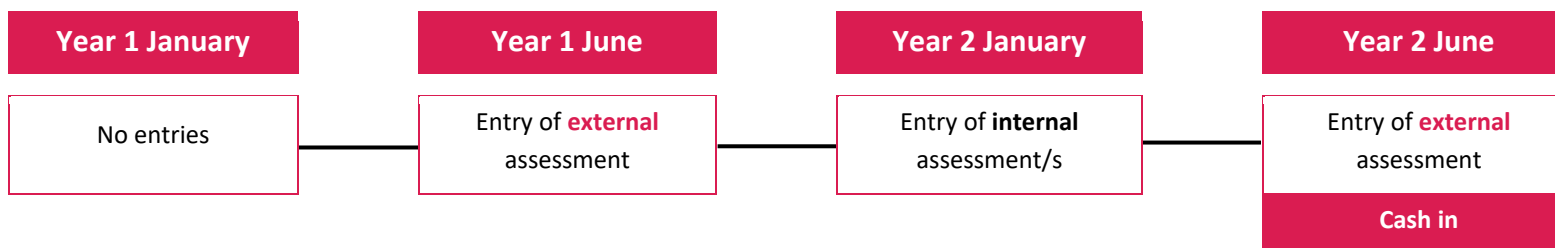
Entry for external assessment takes place in the same series as cash-in and certification.

Scenario 2:



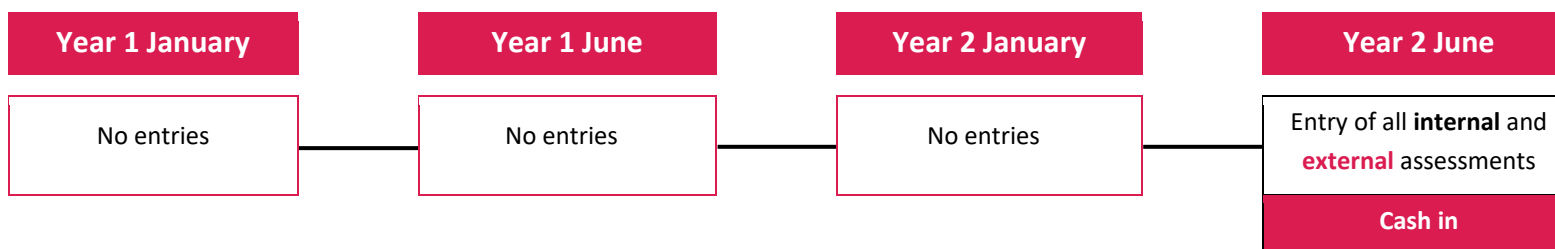
Entry for external assessment **does not** take place in the same series as cash-in and certification.

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 and would be permissible if the qualification was completed in either January or in June.

There are two series each year – in January and June. Unit 3 is only available in June.

Candidates must submit the external assessment (Unit 3) in the series in which they complete the course and achieve final certification.

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 3 SAMs. Tasks are not intended to change for the lifetime of the qualification.

Supervision

There is one level of supervision throughout the Unit 3 Performing Arts assessment:

Direct supervision

The use of resources is tightly prescribed. The centre must ensure that:

- all candidates are within direct sight of the supervisor throughout the session(s)
- display materials which might provide assistance are removed or covered
- there is no access to e-mail, the internet or mobile phones
- candidates complete their work independently
- interaction with other candidates does not occur
- no assistance of any description is provided.

Candidates' work must remain within the centre at all times and must be stored securely between timetabled sessions.

Where direct supervision is specified, the centre must ensure that the JCQ No Mobile Phone poster and JCQ Warning to Candidates is displayed.

Guidance

Throughout the Unit 3 Performing Arts Controlled assessment there is direct control on guidance:

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

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.

Resources

Throughout the Unit 3 Performing Arts Controlled assessment resources are permitted:

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

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>

Collaboration

Candidates are not able to collaborate on any of the tasks in Unit 3 but can utilise others as part of their practical examples in tasks 5 and 6 if necessary, as unassessed participants.

Redrafting

Re-drafting is allowed within the time of the controlled assessment and without teacher feedback.

Time

The total time allocated for assessed tasks will be 20 hours. Candidates cannot exceed this time. In terms of time controls Unit 3 tasks feature specific timings.

Remember the **total** time allowed to complete these tasks is 20 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.

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.

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 candidate work for assessment by the deadline. 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 we also be guidance on the simple uploading process.



ASSESSMENT OF UNIT 3

Unit 3: Performing Arts in Practice

Controlled Assessment: 20 hours

40% of qualification

80 marks: 120 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 3 are:

AO1	AO2	AO3
10%	20%	10%

FAQs:

Can learners resit the Unit 3 assessment?

Candidates may resit the **externally** assessed unit, prior to certification; however, this qualification has a 40% terminal requirement which must be satisfied by the externally assessed unit. Therefore, only the uniform mark score from the attempt made in the series in which the candidate is cashing in the qualification will be used in calculating the final overall grade, even if this is lower than the previous attempt.

Candidates who are unhappy with the grade awarded for the qualification may choose to resit one or more units following certification.

Where the candidate resits the externally assessed unit, only the uniform mark score from the resit attempt will be used in calculating the final overall grade, even if this is lower than the previous attempt. The candidate does not need to resit the internally assessed unit as marks for the internally assessed unit may be carried forward for the lifetime of the specification.

What is the entry code for this unit?

		Entry Code
Unit 3	External	5639U3

Is this assessment compulsory?

Yes.

When can candidates submit the Unit 3 assessment?

Assessment opportunities will be available in January and May/June each year, until the end of the life of this specification. January 2024 will be the first assessment opportunity for Unit 3.

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

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

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

Yes.

How is the unit reported?

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

Where can I access the Controlled Assessment assignment briefs?

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

How will I know which assignment brief to use?

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

What happens if a candidate has done the wrong brief?

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

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

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

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

Yes. 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?

No. The Unit 3 external assessment is individual. However, individuals can utilise others to perform as part of their presentation if necessary, as unassessed participants. Please see the Administration Guide and page 16 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 20 hours on their Controlled Assessment tasks. Please see the Administration Guide and page 17 of this document for more information on how to manage the Controlled Assessment.

Can learners complete their Controlled Assessment outside of the classroom?

No. Please see the Administration Guide and page 14 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 ideas created by learners within the time available. Please see the Administration Guide and page 17 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 18 of this document for more information on how to present their work for submission.

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

Yes, please see page 18 of this document for details on presentation. All candidates' work will be submitted online, so any handwritten materials must be scanned.

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

No. Please see the Administration Guide and page 15 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?

No. Please see the Administration Guide and page 15 of this document for more information on how to manage the Controlled Assessment.

Are learners permitted to redraft their work?

Yes, during the controlled assessment period. Once the controlled assessment time is over, no further amendments may be made. Please see the Administration Guide and page 16 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 18 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.

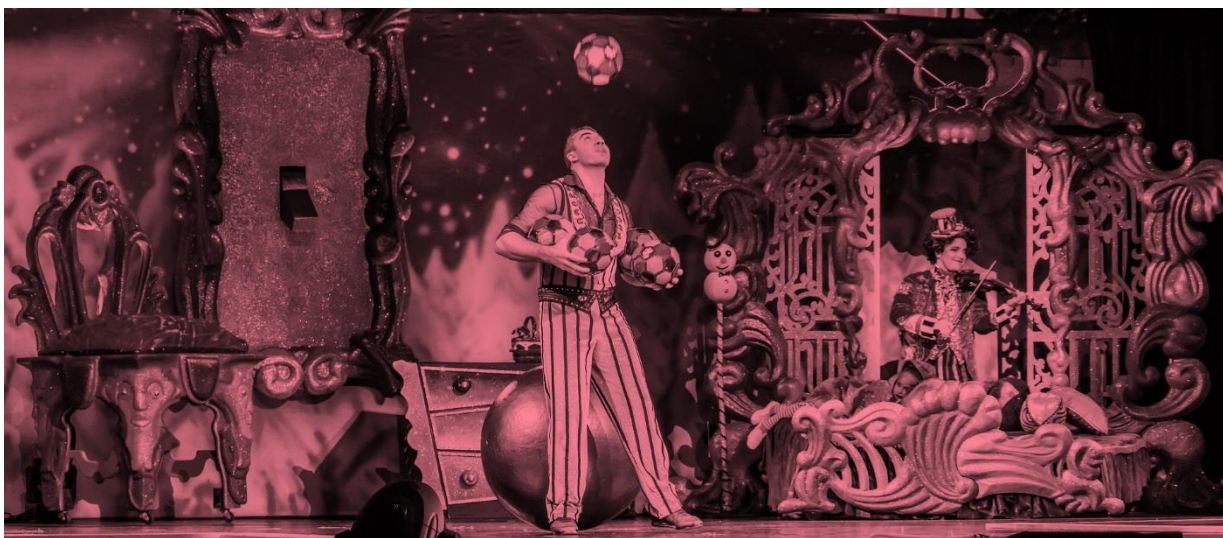
Is there a set number of images that are requested and are there any min/max sizes?

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 3

Term	Definition
Pre-production	The process of planning the elements for a performance. It will include design, casting and preliminary work by other creatives.
Post-production	In live performance this refers to activities that take place once the performance has ended or the run closed. It will include get outs, costume packing, return of hired items, de-brief and often evaluations of the whole process.
Target audience	A group at which a product, in this case a performance, is aimed.

