



WJEC Level 1/Level 2 VCSE Performing Arts

Draft Specification

For teaching from September 2027
First Award 2029

This is a DRAFT specification. Centres should therefore expect some changes in the final version published in September 2026.

Qualification title	WJEC Level 1/Level 2 VCSE Performing Arts
Qualification objective	To equip learners with sector-specific knowledge and practical skills that prepare them for further study or apprenticeships, while fostering personal development and engagement through applied learning.
WJEC Qualification Code	5609QA
QiW Number	
Age groups approved for	14–16, 16–19, 19+
First teaching	September 2027
First certification	Summer 2029

Version	Description	Date
1		
Our specifications may change over time. WJEC will inform centres of any amendments and the most up to date version of the specification will always be on the website.		

This specification meets the requirements of the following regulatory documents published by Qualifications Wales:

- [VCSE Qualification Approval Criteria](#) which set out requirements for VCSE qualifications approved for first teaching from September 2027 and beyond.
- [Standard Conditions of Recognition](#) which contains the rules that all awarding bodies and their qualifications must meet when offering qualifications to learners in Wales.

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Empowering learners, supporting teachers

As Wales' largest awarding body, we have over 75 years of experience in delivering trusted, high-quality qualifications that support learners, educators, and employers across Wales.

We provide a wide range of bilingual qualifications that are accessible, engaging, and designed to meet the needs of today's learners.

Our qualifications are backed by expert subject teams, high quality resources, and responsive, specialist support. Our work is guided and shaped through close collaboration with schools, colleges, regional consortia, sector experts and Qualifications Wales.

As the only awarding body offering qualifications in every suite of the 14-16 National Qualifications offer, we are proud to play a key role in supporting the Welsh Government's ambition to make education in Wales a source of national pride, and we remain committed to helping every learner achieve their potential and progress with confidence.

Engaging, practical, and built for progression

Our Vocational Certificate of Secondary Education (VCSE) qualifications are designed to inspire and support learners aged 14–16, offering a two-year programme that is accessible, engaging, and rooted in real-world learning. With a strong emphasis on practical activities and hands-on experience, these qualifications help learners build confidence, develop essential skills, and achieve meaningful success.

VCSEs are unitised, allowing learners to complete some assessments in Year 10 and others in Year 11. This flexible approach supports steady progress, reduces assessment pressure, and enables learners to demonstrate achievement throughout the course. For our VCSEs, external assessments are designed to assess foundational knowledge and can be completed near the start of the course, giving learners more time to focus on developing higher-level skills. This structure adds rigour and credibility to the qualification while helping to reduce teacher workload.

The compensatory nature of our VCSEs recognises learners' strengths across different units. High achievement in one area can offset lower performance in another, promoting a more inclusive and supportive assessment experience.

With content that is relevant, motivating, and tailored to learners' needs, WJEC VCSEs provide a solid foundation for progression to further study at Levels 1 to 3. Whether learners continue in the subject or not, they will gain valuable knowledge, practical skills, and a sense of accomplishment that prepares them for life, learning, and work.

Contents

Summary of assessment.....	5
1. Introduction	6
1.1. Purpose and aims	6
1.2. Curriculum for Wales	6
1.3. Prior learning and progression.....	7
1.4. Guided Learning Hours (GLH) and Total Qualification Time (TQT).....	7
1.5. Use of language	8
1.6. Equality and fair access.....	8
2. Units.....	9
2.2. How to read the amplification	9
2.3. Content.....	10
Unit 1 Introduction to the Performing Arts Industry	11
2.4. Opportunities for integration of learning experiences relating to the world of work ...	19
Unit 2 Getting Work.....	20
2.5. Opportunities for integration of learning experiences relating to the world of work ...	27
Unit 3 Creative Showcase	28
2.6. Opportunities for integration of learning experiences relating to the world of work ...	37
3. Assessment.....	38
3.1. Assessment objectives and weightings.....	38
3.2. Assessment overview.....	39
3.3. Managing non-examination assessment.....	40
3.4. Resubmission of non-examination assessments	41
3.5. Malpractice	42
4. Technical information	43
4.1. Unit entries	43
4.2. Qualification entry.....	43
4.3. Grading and reporting.....	44
4.4. Resitting unit assessments	44
4.5. Retaking the qualification.....	45
Appendix A: Opportunities for embedding elements of the Curriculum for Wales	46
Appendix B: Best practice when recording performances	50
Appendix C: Resource requirements.....	52

Summary of assessment

Unit 1: Introduction to the Performing Arts Industry

External assessment (sector test): 1 hour

20% of qualification

50 marks

Set and marked by WJEC

Available in two formats: paper-based or onscreen

Multiple choice, objective test and short answer questions, with some based around applied situations.

Unit 2: Getting Work

Non-examination assessment: 4 hours

20% of qualification

50 marks

Set and marked by WJEC.

The assessment will feature tasks based on a job brief which will be set by WJEC each year.

The assessment will be available via Portal.

Unit 3: Creative Showcase

Non-examination assessment: 72 hours

60% of qualification

60 marks

Set by WJEC, marked by the Centre and moderated by WJEC.

The assessment will feature tasks based on an assignment brief (choice of six briefs).

The assessment will be available via Portal and be static for the lifetime of the qualification.

This is a unitised qualification.

Aside from Unit 1, which is an introductory unit, there is no hierarchy implied by the order in which the two other units are presented. Therefore, the order does not imply a prescribed teaching order.

Unit 1 will be available for the first time in January 2028 and will then be available every summer and January series.

Unit 2 will for the first time in June 2028 and will then be available every summer and January series.

Unit 3 will be available for the first time in January 2029 and will then be available every summer and January series.

The first award of the qualification will be 2029.

1. Introduction

1.1. Purpose and aims

WJEC Vocational Certificates of Secondary Education (VCSEs) are designed to meet the needs of learners aged 14 to 16, providing relevant and meaningful learning experiences that reflect their stage of development. The qualifications are firmly rooted in the context of Wales and the Welsh economy, ensuring that learners engage with content that is locally authentic and nationally significant.

They offer engaging and accessible content and assessment that supports the development of practical skills, knowledge, and understanding. By aligning with the Curriculum for Wales, these qualifications contribute to the realisation of its four purposes and principles of progression, helping learners become ambitious, capable, and ready to learn throughout life.

In addition, VCSE qualifications support learners in developing an awareness of employment opportunities and pathways to post-16 study, including vocational courses that lead to occupational competence. This ensures that learners are well-prepared for their next steps, whether in education, training, or the world of work.

The WJEC VCSE in Performing Arts aims to:

- develop and demonstrate skills in practical, creative and performance work
- actively engage in the process of studying performance in its various guises, in order to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds
- develop an understanding of how to get work and working in the Performing Arts industry
- understand the Performing Arts industry as a practitioner and as a member of an audience
- work imaginatively and creatively in collaborative contexts, generating, developing and communicating ideas
- reflect on and evaluate their own work
- understand the elements required to create performances for an audience.

1.2. Curriculum for Wales

This VCSE in Performing Arts qualification is underpinned by the Curriculum for Wales framework and has been designed to ensure that learners can continue to make progress towards the four purposes whilst studying for this qualification. Central to this design are the [principles of progression](#), along with the [statements of what matters](#) in the Area of Learning and Experience for Expressive Arts.

In developing this qualification, we have considered where there are opportunities to embed the cross-curricular themes and where there are opportunities for integral skills and cross-curricular skills to be developed. Appendix A provides a simple mapping, and information to support teachers will be provided in the Guidance for Teaching.

We have also considered where the qualification can generate opportunities for integrating the learning experiences noted in section 2.3; the Guidance for Teaching will include further information on integrating these learning experiences into delivery.

The VCSE Performing Arts qualification supports the Curriculum for Wales by:

- supporting the name of Expressive Arts statements of what matters¹ by giving learners the opportunity to:
 - develop artistic skills and knowledge so they become curious and creative individuals
 - responding and reflecting, both as artist and audience
 - creating work that combines skills, knowledge, inspiration and imagination.
- supporting the Expressive Arts principles of progression² by encouraging learners to:
 - be effective as a learner
 - increase their breadth and depth of knowledge
 - deepen understanding of ideas and disciplines within the performing arts
 - refine and grow their skills, developing a more sophisticated application
 - make connection and transfer learning to new contexts.

1.3. Prior learning and progression

Although there is no specific requirement for prior learning, this qualification is designed primarily for learners between the ages of 14 and 16 and builds on the conceptual understanding learners have developed through their learning from ages 3 – 14. Learners may have completed a Work Related Foundation Qualification WRFQ in the subject prior to starting this course, which can further support their readiness and progression.

The qualification allows learners to develop a strong foundation of knowledge, skills and understanding which supports progression to post-16 study and prepares learners for life, learning and work. It provides a suitable basis for progression to further study at level 3, such as an Extended Certificate in Performance (Musical Theatre) or Theatre Production, or Diploma in Hair and Media make up, or an Extended Diploma in Music Performance and Production, Performing Arts, Production Arts. Other level 3 qualification such as AS or A Level Drama and Theatre, Music, Music Technology or A Level Dance and to apprenticeships such as a backstage, costume, prop making or theatre technical. In addition, the qualification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

1.4. Guided Learning Hours (GLH) and Total Qualification Time (TQT)

VCSE Performing Arts has been designed to be delivered within 120–140 guided learning hours. The qualification has been primarily designed as a 2-year programme for learners in years 10 and 11. Centres have flexibility in how they structure and deliver their courses within the total GLH for the qualification. The amount of content within each unit and its weighting within the qualification provides an indication of the anticipated percentage of GLH that may be required for each unit.

	Weighting	GLH
Unit 1	20%	24
Unit 2	20%	24
Unit 3	60%	72
Totals	100%	120 hours

¹ [Expressive Arts: Statements of what matters - Hwb](#)

² [Expressive Arts: Principles of progression - Hwb](#)

Total qualification time (TQT) is the total amount of time, in hours, expected to be spent by a learner to achieve a qualification. It includes both the GLH and additional time spent in preparation, study and some formative assessment activities.

The total qualification time for this qualification has been calculated as 140–160 hours. This includes:

- 120–140 hours of guided learning and/or supervised assessment
- 60 hours of self-directed study which may include additional assignments and tasks set by the teacher (homework) and independent use of online learning resources.

1.5. Use of language

As our understanding of diversity, equity, and inclusion evolves, so must our language. Terminology will be updated as needed to ensure it reflects individual identities and fosters respect and accuracy. Language used will be specific as possible. Staying informed and adaptable is crucial, as inclusive language promotes dignity and equity. Recognising that language will continue to evolve, we will remain open to further amendments to ensure it accurately represents and supports all individuals. We will inform centres of any amendments and the most up to date version of the specification will always be on the website.

1.6. Equality and fair access

This qualification is designed to be accessible to all learners, regardless of gender, ethnicity, religion, culture, or any other protected characteristic as defined by the Equality Act 2010. These characteristics include age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex, and sexual orientation. Inclusive design principles have been applied throughout the qualification, including the use of varied assessment formats, clear and unbiased language, and diverse examples that reflect the breadth and diversity of the performing arts sector. Every effort has been made to avoid, where possible, features that could unjustifiably create barriers to access or achievement.

Access arrangements and reasonable adjustments are available for eligible learners to ensure they can participate fully in assessments and demonstrate their knowledge and skills. These adjustments do not alter the intended demand of the assessment but support fair access. Guidance on access arrangements and reasonable adjustments is provided in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments: General and Vocational Qualifications*, available at www.jcq.org.uk.

This qualification adheres to the principles outlined in the JCQ guidance. As a result of inclusive design and provision for reasonable adjustments, very few learners should encounter a complete barrier to any part of the assessment process.

2. Units

2.1 Unit format

GLH	Indicates the estimated number of hours a learner will spend under direct supervision or instruction to complete the unit. This includes classroom teaching, practical activities, and supervised study.
Contribution to qualification grade	Indicates the contribution this unit makes to the overall grade of the qualification.
Overview of unit	Provides a concise summary of the unit's purpose, scope, and relevance. It outlines the key themes, skills, and knowledge areas covered, and how the unit supports progression in the vocational area.
Topics	Lists the topics learners will study as part of the unit.
Summary of assessment	Summarises the assessment methods for the unit.
Resources required for assessment	Details the materials, equipment, and facilities needed to carry out the assessment effectively. This ensures consistency and fairness in delivery across centres.
Links to other WJEC units and qualifications	Identifies connections with other units or qualifications offered by WJEC, including progression routes and/or opportunities for integrated delivery.
Content	Outlines the knowledge, understanding, and skills that learners need to be taught to meet the assessment criteria.
Opportunities for integrating learning experiences relating to the world of work	Highlights learning experiences which may be generated by delivery of the unit. More information is provided in the Guidance for Teaching. Experiences will not be directly assessed.

2.2. How to read the amplification

The amplification provided in the right-hand column uses the following four stems to indicate the expected depth of learning.

'Learners should be aware of' is used when learners only need a general awareness of the specified content, without detailed understanding. Teachers should refer to Guidance for Teaching documents for more detailed guidance on the depth and of coverage.

'Learners should know' is used when learners are required to demonstrate basic knowledge and understanding of content.

'Learners should understand' signifies that learners must show a deeper level of knowledge and understanding, including the ability to apply knowledge to familiar or unfamiliar contexts, and to analyse and evaluate information for a given purpose.

'Learners should be able to' is used when learners are expected to use their knowledge and understanding in practical situations or demonstrate application of practical skills and techniques.

2.3. Content

Content is provided for each topic, outlining the knowledge, understanding, and skills that learners need to be taught.

All content must be delivered unless otherwise indicated:

- the use of 'including' indicates that the specified content is mandatory and may be assessed. Centres may also choose to incorporate additional content or examples beyond those listed
- the use of 'for example' or 'such as' indicates that the specified content is provided for guidance only, and alternative examples may be used.

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Unit 1 Introduction to the Performing Arts Industry

GLH	24
Contribution to qualification grade	20%
Overview of unit	<p>The performing arts industry is a broad sector made up of many different artforms which are constantly evolving and emerging. This unit is about exploring the industry so that learners have appropriate foundational knowledge.</p> <p>It will introduce learners to the range of artforms and disciplines and how working together can enable success within the industry. It will look at how the industry operates and what the industry looks like in Wales. It will also focus on types of jobs and their roles and responsibilities.</p> <p>The purpose of the unit is to explore:</p> <ul style="list-style-type: none"> • the different artforms and disciplines in the industry • how the industry operates in practice • the industry landscape in Wales • key roles within the industry. <p>Learners completing this unit will be prepared for further study, with a strong foundation in industry knowledge, practical awareness, and future-facing skills.</p>
Topics	<p>1.1 Understanding the industry</p> <p>1.2 The Industry in Wales</p> <p>1.3 Working in the industry</p>
Summary of assessment	<p>External assessment (sector test): 1 hour</p> <p>Set and marked by WJEC</p> <p>Available in two formats: paper-based or onscreen</p> <p>50 marks</p>
Resources required for assessment	<p>Paper based: There are no specific requirements for assessment.</p> <p>Digital: candidates will require a device that matches or exceeds the minimum requirements. Further information regarding the delivery of on-screen exams, including the minimum requirements, is available on WJEC's e-Assessment webpage.</p>
Links to other WJEC units and qualifications	<p>Learners completing this unit may also be interested in:</p> <p>WRFQ Expressive Arts</p> <p>Skills for Life: Art and Crafts</p> <p>Skills for Life: Music, Dance and Drama</p> <p>Skills for Life: Teamwork</p> <p>Skills for Life: Understanding Self and Others</p> <p>Skills for Work: Applying for Jobs</p> <p>Skills for Work: Career Creativity</p> <p>Skills for Work: Exploring Career Pathways</p> <p>Skills for Work: Overcoming Barriers</p>

	<p>Skills for Work: Personal Development Planning</p> <p>Skills for Work: Wellbeing and Work</p> <p>Skills for Work: Work Experience</p> <p>Skills for Work: Working in Wales</p>
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Content

1.1 Understanding the industry

In this topic learners will gain knowledge, understanding and skills in the following areas:

- 1.1.1 Overview of the industry
- 1.1.2 Industry artforms and disciplines: performance
- 1.1.3 Industry artforms and disciplines: production
- 1.1.4 Operational processes

Section	Amplification
<p>1.1.1 Overview of the industry</p>	<p>Learners should know the following purposes of performing arts:</p> <ul style="list-style-type: none"> • it covers the performance of both existing and original works • it combines expression, interpretation, and collaboration to communicate ideas, stories, and emotions • it can educate, entertain, inspire and reflect society and culture through live performance • it relies on audience engagement. <p>Learners should know the different artforms of the industry including:</p> <ul style="list-style-type: none"> • performance – focuses on the creative and artistic side and is where performers use their bodies, voices, instruments and emotions to entertain or communicate with an audience • production – focuses on the design, management and technical aspects that make performances possible. It includes everything behind the scenes that supports and enhances the performers’ work. <p>Learners should understand the following different disciplines with these artforms:</p> <ul style="list-style-type: none"> • performance disciplines: <ul style="list-style-type: none"> • drama • dance • music • music technology • physical theatre. • production disciplines: <ul style="list-style-type: none"> • costume design • lighting design • make-up and hair design

	<ul style="list-style-type: none">• puppetry• set design• sound design• stage management. <p>Learners should know the following different people that performers and production professionals could collaborate with:</p> <ul style="list-style-type: none">• director• choreographer• musical director• technicians. <p>Learners should be aware of the different types of:</p> <ul style="list-style-type: none">• organisations such as arts, community, dance, music and theatre groups, production/touring companies and whether these are profit or non- profit• events such as concerts, festivals, talent shows, theatre and street theatre, touring performances• venues such as arenas, concert halls, open air spaces, stadiums, theatres• audiences such as families, young people.
<p>1.1.2 Industry artforms and disciplines: performance</p>	<p>Learners should understand the nature of these performance artforms disciplines:</p> <ul style="list-style-type: none">• drama• dance• music• music technology• physical theatre. <p>Learners should know the following named styles:</p> <ul style="list-style-type: none">• drama:<ul style="list-style-type: none">• musical theatre• naturalistic• political• dance:<ul style="list-style-type: none">• ballet• clog dancing• contemporary• music:<ul style="list-style-type: none">• classical• hip hop• pop• music technology:<ul style="list-style-type: none">• electronic music• live sound• music and sound for media• physical theatre:<ul style="list-style-type: none">• clowning/physical comedy• masks

<p>1.1.3 Industry artforms and disciplines: production</p>	<ul style="list-style-type: none"> • movement-based storytelling. <p>Learners should understand the nature of these production artforms disciplines:</p> <ul style="list-style-type: none"> • costume design • lighting design • make-up and hair design • puppetry • set design • sound design • stage management. <p>Learners should know these different styles that are applicable to the production design disciplines, for example:</p> <ul style="list-style-type: none"> • costume design: historical, modern • lighting design: naturalistic, non-naturalistic • make-up and hair design: historical, fantasy • puppetry: abstract, naturalistic • set design: composite, minimalist • sound design: foley, recorded. <p>Learners should know the nature and importance of collaboration between the production disciplines.</p>
<p>1.1.4 Operational processes</p>	<p>Learners should understand these elements of organising a performing arts event:</p> <ul style="list-style-type: none"> • health and safety • copyright • licencing and insurance • marketing and promotion • pre-production planning • technical set-up. <p>Learners should be aware of these considerations of performing arts events:</p> <ul style="list-style-type: none"> • audience age and demographic interests • grants • self-funding • tickets/pricing • venue types and seating capacities. <p>Learners should know that funding in the arts can be through profit or non-profit and be aware of:</p> <ul style="list-style-type: none"> • government grants – funding from national or local government arts councils (for example, Arts Council Wales).

	<p>Learners should understand how professional standards can affect reputation and reliability in the industry through:</p> <ul style="list-style-type: none">• effective communication• punctuality• quality of work.
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1.2 The industry in Wales

In this topic learners will gain knowledge, understanding and skills in the following areas:

1.2.1 The performing arts network in Wales

1.2.2 Welsh performing arts events

1.2.3 Welsh performing arts venues

Section	Amplification
<p>1.2.1 The performing arts network in Wales</p>	<p>Learners should know these organisations and their contributions to the performing arts network in Wales:</p> <ul style="list-style-type: none"> • Arts Council Wales • National Dance Company Wales • Welsh National Theatre • Welsh National Opera. <p>Learners should understand the challenges in the Welsh performing arts network including:</p> <ul style="list-style-type: none"> • audience development – some areas of Wales (especially rural ones) have limited audiences or access to venues. • competition for audiences • funding cuts and financial pressure • language balance – producing work in both English and Welsh can be complex and costly. <p>Learners should understand the opportunities in the Welsh performing arts network including:</p> <ul style="list-style-type: none"> • creative collaborations • community engagement and education • digital and touring growth • Wales’ strong national identity and bilingual culture create unique artistic opportunities.
<p>1.2.2 Welsh performing arts events</p>	<p>Learners should be aware of these major Welsh events:</p> <ul style="list-style-type: none"> • Llangollen International Musical Eisteddfod • National Eisteddfod of Wales • Urdd National Eisteddfod. <p>This should include:</p> <ul style="list-style-type: none"> • a definition of these events • their purpose • their background.
<p>1.2.3 Welsh performing arts venues</p>	<p>Learners should be aware of these Welsh performing arts venues:</p> <ul style="list-style-type: none"> • Aberystwyth Arts Centre • Sherman Theatre • Theatr Clwyd • Wales Millennium Centre

	<ul style="list-style-type: none">• Venue Cymru. <p>This should include:</p> <ul style="list-style-type: none">• types of performance/events they put on• types of audience they attract.
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1.3 Working in the industry

In this topic learners will gain knowledge, understanding and skills in the following areas:

1.3.1 Job roles

Section	Amplification
<p>1.3.1 Job roles</p>	<p>Learners should understand these different roles, their responsibilities, career progression and skill requirements:</p> <ul style="list-style-type: none">• actor• dancer• costume designer• lighting designer• make-up and hair designer• musician• music technologist• puppeteer• set designer• sound designer• stage manager. <p>Learners should be aware of these performing arts professional job roles and their main responsibilities:</p> <ul style="list-style-type: none">• assistant stage manager• choreographer• director• front of house staff• dramaturg• producer• technicians.

2.4. Opportunities for integration of learning experiences relating to the world of work

This unit generates opportunities for the following learning experiences to be developed (experiences will not be directly assessed):

- interacting with guest speakers from the performing arts industry to gain first-hand insight into real-world practices and expectations
- asking questions and discuss current trends, challenges and innovations with industry professionals
- learning about different career pathways, training routes, and qualifications directly from performing arts employers and training providers
- developing networking skills by engaging with performing arts workers
- visiting local performing arts events or venues or attending industry events to understand the performing arts industry first-hand
- gaining inspiration and motivation from hearing personal career journeys and success stories.

The Guidance for Teaching will include further information on the opportunities provided by the qualification for teachers/centres to integrate these learning experiences and skills into delivery.

For opportunities to develop cross-cutting themes, cross-curricular skills and integral skills please see Appendix A.

Unit 2 Getting Work

GLH	24
Contribution to qualification grade	20%
Overview of unit	<p>In this unit learners will gain a knowledge and understanding of how to find work within the performing arts industry and explore the importance of themed repertoire.</p> <p>Learners will explore the skills they will need to break into the industry and then learn how to apply these in response to an employment brief.</p> <p>The purpose of the unit is to explore:</p> <ul style="list-style-type: none"> • how to find work within the performing arts • existing repertoire within a chosen discipline • applying for work by responding to a brief.
Topics	<p>2.1 How to find work 2.2 Exploring existing professional work 2.3 Developing and demonstrating performance skills 2.4 Developing and demonstrating production skills</p> <p>Learners on the performance pathway cover 2.1, 2.2 and 2.3. Learners on the production pathway cover 2.1, 2.2 and 2.4.</p>
Summary of assessment	<p>Non-examination assessment Set and marked by WJEC 50 marks</p>
Resources required for assessment	<p>Centres need the necessary space, equipment, materials and tools that will enable learners to undertake the practical task for assessment. They will also need suitable recording equipment to record performances.</p>
Links to other WJEC units and qualifications	<p>Learners completing this unit may also be interested in:</p> <p>WRFQ Expressive Arts Skills for Life: Art and Crafts Skills for Life: Digital Film and Media Skills for Life: Music, Dance and Drama Skills for Life: Teamwork Skills for Life: Understanding Self and Others</p> <p>Skills for Work: Applying for Jobs Skills for Work: Career Creativity Skills for Work: Exploring Career Pathways Skills for Work: Overcoming Barriers Skills for Work: Personal Development Planning Skills for Work: Understanding the Changing Labour Marke Skills for Work: Wellbeing and Work Skills for Work: Work Experience Skills for Work: Working in Wales</p>

There are two pathways offered – performance (2.3) and production (2.4) – and there is a choice of disciplines within these. Learners must choose a pathway and one discipline to explore repertoire and follow this through to assessment.

Performance pathway – discipline choices are:

- drama
- dance
- music
- music technology
- physical theatre.

Production pathway – discipline choices are:

- costume design
- lighting design
- make-up and hair design
- puppetry design
- set design
- sound design
- stage management.

NB: learners can choose the same or different pathway/discipline in Unit 2 and Unit 3

Content

2.1 How to find work

In this topic learners will gain knowledge, understanding and skills in the following areas:

- 2.1.1 Employment opportunities
- 2.1.2 Responding to opportunities

Section	Amplification
2.1.1 Employment opportunities	Learners should be able to engage with: <ul style="list-style-type: none"> • the various ways that the industry finds professionals to work • the ways the industry expects professionals to respond to opportunities • professional standards and expectations such as exploring examples of good practice.
2.1.2 Responding to opportunities	Learners should be able to demonstrate, for their chosen discipline: <ul style="list-style-type: none"> • how to respond appropriately and professionally to a job opportunity • how to create a CV and cover letter for a specific job opportunity • how professionals share their experience and skills through various methods such as images, social media, websites. • effective self-promotion skills • selecting appropriate work that suits the demand of the job opportunity and justifying their choice.

2.2 Exploring existing professional work

In this topic learners will gain knowledge, understanding and skills in the following areas:

2.2.1 Exploring existing professional work

2.2.2 Developing existing professional work

Section	Amplification
2.2.1 Exploring existing professional work	Learners should be able to explore, for their chosen discipline: <ul style="list-style-type: none">• a range of existing professional work covering a broad scope where appropriate such as classical and contemporary work• a range of different practitioners, styles and genres where appropriate• a range of different themes.
2.2.2 Developing existing professional work	Learners should be able to: <ul style="list-style-type: none">• consider how to adapt/amend the existing professional work in response to a job opportunity• craft a piece (performance pathway) or design or realise design (production designers) or facilitate a performance (stage management) in response to specific job opportunity requirements• rehearse and/or prepare work/designs for a job opportunity.

2.3 Developing and demonstrating performance skills

In this topic learners will gain skills in **one** of the following areas:

- 2.3.1 Drama
- 2.3.2 Dance
- 2.3.3 Music
- 2.3.4 Music technology
- 2.3.5 Physical theatre

Section	Amplification
<p>2.3.1 Drama</p>	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p> <ul style="list-style-type: none"> • rehearsal skills: warmups, run-throughs, giving and responding to direction and feedback, setting and reviewing goals • performance skills and techniques: character development, communication skills, interaction skills (where relevant), physical skills, understanding of style through performance, vocal skills. <p>These skills should then be demonstrated in response to a job brief via a performance.</p>
<p>2.3.2 Dance</p>	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p> <ul style="list-style-type: none"> • rehearsal skills: warmups, run-throughs, giving and responding to direction and feedback, setting and reviewing goals • performance skills and techniques: communication skills, interaction skills (where relevant), stylistic skills and expressive skills, technical skills, understanding of style through performance. <p>These skills should then be demonstrated in response to a job brief via a performance.</p>
<p>2.3.3 Music</p>	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p> <ul style="list-style-type: none"> • rehearsal skills: warmups/soundchecks, run-throughs, giving and responding to direction and feedback, setting and reviewing goals • performance skills and techniques: communication skills, ensemble skills (if relevant), expressive techniques, technical skills, understanding of style through performance. <p>These skills should then be demonstrated in response to a job brief via a performance.</p>
<p>2.3.4 Music technology</p>	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p>

	<ul style="list-style-type: none">• rehearsal skills: soundchecks, run-throughs, giving and responding to direction and feedback, setting and reviewing goals• performance skills and techniques: communication skills, editing, live playback, mixing, sound creation or selection, technical skills. <p>These skills should then be demonstrated in response to a job brief via a performance.</p>
<p>2.3.5 Physical theatre</p>	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p> <ul style="list-style-type: none">• rehearsal skills: warmups, run-throughs, giving and responding to direction and feedback, setting and reviewing goals• performance skills and techniques: character development, communication skills, interaction (where relevant), movement and physical skills, vocal skills. <p>These skills should then be demonstrated in response to a job brief via a performance.</p>

2.4 Developing and demonstrating production skills

In this topic learners will gain skills in **one** of the following areas:

- 2.4.1 Costume design
- 2.4.2 Lighting design
- 2.4.3 Make-up and hair design
- 2.4.4 Puppetry design
- 2.4.5 Set design
- 2.4.6 Sound design
- 2.4.7 Stage management

Section	Amplification
2.4.1 Costume design	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p> <ul style="list-style-type: none"> • creative skills: interpreting ideas into designs/realisation, selecting accessories, colours, cuts, fabrics, textures • production skills and techniques: measuring, pattern cutting, garment construction, altering. <p>These skills should be demonstrated in response to a job brief either through realisation or design.</p>
2.4.2 Lighting design	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p> <ul style="list-style-type: none"> • creative skills: interpreting ideas into design/realisation, lighting colours, intensities, effects, transitions • production skills and techniques: rigging and/or programming of equipment, adjusting focus, intensity, colours, effects. <p>These skills should be demonstrated in response to a job brief either through realisation or design.</p>
2.4.3 Make-up and hair design	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p> <ul style="list-style-type: none"> • creative skills: interpreting production ideas into designs, selecting colours, textures, shapes, accessories • production skills and techniques: applying stage make-up, styling hair and, where relevant, wigs, using special effects make-up and always working to ensure hygiene. <p>These skills should be demonstrated in response to a job brief either through realisation or design.</p>
2.4.4 Puppetry design	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p>

	<ul style="list-style-type: none"> • creative skills: interpreting ideas into designs/ characters/realisation/storytelling, colour, functionality, size, material application • production skills and techniques: material selection, appropriate type selection, sketching, model creation. <p>These skills should be demonstrated in response to a job brief either through realisation or design.</p>
<p>2.4.5 Set design</p>	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p> <ul style="list-style-type: none"> • creative skills: interpreting ideas into designs/realisation, selecting backdrops, props, set pieces, layout • production skills and techniques: sketching, model creation, construction skills, art and design skills. <p>These skills should be demonstrated in response to a job brief either through realisation or design.</p>
<p>2.4.6 Sound design</p>	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p> <ul style="list-style-type: none"> • creative skills: interpreting ideas into designs/realisation, sound effects and musical cues, diegetic and non-diegetic sounds, creating mood and atmosphere, and soundscapes • technical production skills and techniques: creating and editing sounds, setup of equipment, playback, mixing. <p>These skills should be demonstrated in response to a job brief either through realisation or design.</p>
<p>2.4.7 Stage management</p>	<p>Learners should be able to demonstrate they have developed the following skills effectively:</p> <ul style="list-style-type: none"> • collaboration skills: people management and delegation, giving briefings and feedback, liaising with production team, running rehearsals • production skills and techniques: prompt script creation, prop and set tracking, managing backstage and on-stage areas, using communication systems. <p>These skills should then be demonstrated in response to a job brief via stage management of a performance.</p>

2.5. Opportunities for integration of learning experiences relating to the world of work

This unit generates opportunities for the following learning experiences to be developed (experiences will not be directly assessed):

- interacting with guest speakers from the performing arts industry to gain first-hand insight into real-world practices and expectations
- asking questions and discussing current trends, challenges and innovations with industry professionals
- learning about different career pathways, training routes, and qualifications directly from performing arts employers and training providers
- developing networking skills by engaging with performing arts workers
- visiting local performing arts events or venues or attending industry events to understand the performing arts industry first-hand
- gaining inspiration and motivation from hearing personal career journeys and success stories.

The Guidance for Teaching will include further information on the opportunities provided by the qualification for teachers/centres to integrate these learning experiences and skills into delivery.

For opportunities to develop cross-cutting themes, cross-curricular skills and integral skills please see Appendix A.

Unit 3 Creative Showcase

GLH	72
Contribution to qualification grade	60%
Overview of unit	<p>In this unit learners will focus on creating work in response to a brief. Learners will develop a range of skills to enable them to interpret the requirements of the brief, generate and develop ideas, work with others and prepare work for performance. They will also learn how to reflect on this process to help them with the future development of such skills.</p> <p>The purpose of the unit is to:</p> <ul style="list-style-type: none"> • explore creating work from a brief • develop practical and/or technical skills • develop preparation skills such as rehearsal or design processes • develop evaluation and collaborative skills.
Topics	<p>3.1 Working with a brief 3.2 Developing and demonstrating performance skills 3.3 Developing and demonstrating production skills 3.4 Evaluative skills</p> <p>Learners on the performance pathway cover 3.1, 3.2 and 3.4. Learners on the production pathway cover 3.1, 3.3 and 3.4.</p>
Summary of assessment	<p>Non-examination assessment Set by WJEC, marked by centre and moderated by WJEC 60 marks</p>
Resources required for assessment	<p>Centres need the necessary space, equipment, materials and tools that will enable learners to undertake the practical task for assessment. They will also need suitable recording equipment to record performances.</p>
Links to other WJEC units and qualifications	<p>Learners completing this unit may also be interested in:</p> <p>WRFQ Expressive Arts Skills for Life: Art and Crafts Skills for Life: Digital Film and Media Skills for Life: Music, Dance and Drama Skills for Life: Teamwork Skills for Life: Understanding Self and Others</p> <p>Skills for Work: Applying for Jobs Skills for Work: Career Creativity Skills for Work: Exploring Career Pathways Skills for Work: Overcoming Barriers Skills for Work: Personal Development Planning Skills for Work: Understanding the Changing Labour Market Skills for Work: Wellbeing and Work Skills for Work: Work Experience</p>

Skills for Work: Working in Wales

There are two pathways offered – performance and production – and there is a choice of disciplines within these. Learners must choose a pathway and one discipline to explore repertoire and follow this through to assessment.

Performance pathway – disciplines choices are:

- drama
- dance
- music
- music technology
- physical theatre.

Production pathway – discipline choices are:

- costume design
- lighting design
- make-up and hair design
- puppetry design
- set design
- sound design
- stage management.

NB: learners can choose the same or different pathway/discipline in Unit 2 and Unit 3.

Content

3.1 Working with a brief	
<p>In this topic learners will gain knowledge, understanding and skills in the following areas:</p> <p>3.1.1 Interpreting key elements of a creative brief</p> <p>3.1.2 Generating and refining ideas</p> <p>3.1.3 Developing work for performance</p>	
Section	Amplification
<p>3.1.1 Interpreting key elements of a creative brief</p>	<p>Learners should be able to demonstrate that they can:</p> <ul style="list-style-type: none"> • follow a brief by understanding its requirements • pick out key elements of a brief and respond to these appropriately • consider any limitations or challenges presented by a brief.
<p>3.1.2 Generating and refining ideas</p>	<p>Learners should be able to demonstrate that they can go through a process of generating appropriate ideas based on the requirements of a brief and refining an idea for performance.</p> <p>This process should include:</p> <ul style="list-style-type: none"> • exploring potential ideas and selecting one to develop • using creative techniques to generate appropriate ideas such as improvisation, sketching or mind-mapping • adapting and refining their idea for a specific audience, theme and venue or a suitable venue • adapting and refining their idea for a specific purpose and occasion • presenting creative idea to others • explaining and justifying ideas • giving and receiving constructive feedback • responding appropriately to any feedback.
<p>3.1.3 Developing work for performance</p>	<p>Learners should be able to:</p> <ul style="list-style-type: none"> • learn their piece (performance pathway) or ensure they can realise their design or run a performance (production pathway) • apply rehearsal techniques (performance pathway) or design/stage-management practices (production pathway) • responding to feedback.

3.2 Developing and demonstrating performance skills

In this topic learners will gain skills in **one** of the following areas:

- 3.2.1 Drama
- 3.2.2 Dance
- 3.2.3 Music
- 3.2.4 Music technology
- 3.2.5 Physical theatre

Section	Amplification
<p>3.2.1 Drama</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none"> • creative skills: working with briefs and stimuli, development of ideas, scene selection and refinement, structuring and scripting • planning skills: learning lines, time management, working to a deadline • collaboration and rehearsal skills: warmups, run-throughs, giving and responding to direction and feedback, setting and reviewing goals • performance skills and techniques: character development, communication skills, interaction skills (where relevant), physical skills, understanding of style through performance, vocal skills. <p>These skills should then be demonstrated in response to a creative brief that requires a piece to be devised and performed.</p>
<p>3.2.2 Dance</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none"> • creative skills: working with briefs and stimuli, development of ideas, selection and refinement, motif development and structuring devices • planning skills: rehearsal schedules, production meetings, working to a deadline • collaboration and rehearsal skills: warmups, run-throughs, giving and responding to direction and feedback, setting and reviewing goals • performance skills and techniques: communication skills, interaction skills (where relevant), stylistic skills and expressive skills, technical skills, understanding of style through performance. <p>These skills should then be demonstrated in response to a creative brief that requires a piece to be devised and performed.</p>
<p>3.2.3 Music</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none"> • creative skills: working with briefs and stimuli, development of musical ideas, selection and refinement, motif development and structuring

	<ul style="list-style-type: none"> • planning skills: rehearsal schedules, production meetings, working to a deadline • collaboration and rehearsal skills: warmups/soundchecks, run-throughs, giving and responding to direction and feedback, setting and reviewing goals • performance skills and techniques: communication skills, ensemble skills (if relevant), expressive techniques, technical skills, understanding of style through performance. <p>These skills should then be demonstrated in response to a creative brief that requires a piece to be devised and performed.</p>
<p>3.2.4 Music technology</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none"> • creative skills: working with briefs and stimuli development of musical ideas, motif development, layering, structuring • planning skills: rehearsal schedules, production meetings, working to a deadline • collaboration and rehearsal skills: soundchecks, run-throughs, giving and responding to direction and feedback, setting and reviewing goals • performance skills and techniques: communication skills, editing, live playback, mixing, sound creation or selection, technical skills. <p>These skills should then be demonstrated in response to a creative brief that requires a piece to be devised and performed.</p>
<p>3.2.5 Physical theatre</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none"> • creative skills: working with briefs and stimuli development of ideas, motif development, structuring • planning skills: rehearsal schedules, production meetings, working to a deadline • collaboration and rehearsal skills: warmups, run-throughs, giving and responding to direction and feedback, setting and reviewing goals • performance skills and techniques: character development, communication skills, interaction (where relevant), movement and physical skills, vocal skills. <p>These skills should then be demonstrated in response to a creative brief that requires a piece to be devised and performed.</p>

3.3 Developing and demonstrating production skills

In this topic learners will gain skills in **one** of the following areas:

- 3.3.1 Costume design
- 3.3.2 Lighting design
- 3.3.3 Make-up and hair design
- 3.3.4 Puppetry design
- 3.3.5 Set design
- 3.3.6 Sound design
- 3.3.7 Stage management

Section	Amplification
<p>3.3.1 Costume design</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none"> • creative skills: interpreting ideas into designs and realisation, selecting accessories, colours, cuts, fabrics, textures • planning skills: research, understanding stylistic context, sketching, budgeting • collaboration skills: working with a director, performers on designs and fittings and, where relevant, working with other production roles to ensure a cohesive style and successful performance, giving and responding to feedback • production skills and techniques: measuring, pattern cutting, garment construction, altering. <p>These skills should then be demonstrated via realised designs in response to a creative brief that requires a piece to be devised and performed.</p>
<p>3.3.2 Lighting design</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none"> • creative skills: interpreting ideas into designs and realisation, lighting colours, intensities, effects, transitions • planning skills: research, understanding mood and atmosphere, identifying equipment needs, planning cues • collaboration skills: working with a director and performers and, where relevant, working with other production roles to ensure a cohesive style and successful performance, giving and responding to feedback • production skills and techniques: rigging and/or programming of equipment, adjusting focus, intensity, colours, effects. <p>These skills should then be demonstrated via realised designs in response to a creative brief that requires a piece to be devised and performed.</p>

<p>3.3.3 Make-up and hair design</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none">• creative skills: interpreting ideas into designs and realisation, selecting colours, textures, shapes, accessories• planning skills: research, understanding stylistic context, sketching, cleaning and storage routines• collaboration skills: working with a director and performers and, where relevant, working with other production roles to ensure a cohesive style and successful performance, giving and responding to feedback• production skills and techniques: applying stage make-up, styling hair and, where relevant, wigs, using special effects make-up and always working to ensure hygiene. <p>These skills should then be demonstrated via realised designs in response to a creative brief that requires a piece to be devised and performed.</p>
<p>3.3.4 Puppetry design</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none">• creative skills: interpreting ideas into designs and/or characters and realisation, colour, functionality, size, materials application• planning skills: research, understanding stylistic context, interaction of puppets with set/props and with performers• collaboration skills: working with a director and performers and, where relevant, working with other production roles to ensure a cohesive style and successful performance, giving and responding to feedback• production skills and techniques: material selection, appropriate type selection, sketching, model creation. <p>These skills should then be demonstrated via realised designs in response to a creative brief that requires a piece to be devised and performed.</p>
<p>3.3.5 Set design</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none">• creative skills: interpreting ideas into designs and realisation, selecting backdrops, props, set pieces, layout• planning: research, understanding stylistic context, set construction timeline, transitions• collaboration skills: working with a director and performers and, where relevant, working with other production roles to ensure a cohesive style and successful performance, giving and responding to feedback

	<ul style="list-style-type: none"> production skills and techniques: sketching, model creation, construction skills, art and design skills. <p>These skills should then be demonstrated via realised designs in response to a creative brief that requires a piece to be devised and performed.</p>
<p>3.3.6 Sound design</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none"> creative skills: interpreting ideas into designs and realisation, sound effects and musical cues, diegetic and non-diegetic sounds, creating mood and atmosphere, soundscapes planning skills: research, understanding mood and atmosphere, identifying equipment needs, planning cues collaboration skills: working with a director and performers and, where relevant, working with other production roles to ensure a cohesive style and successful performance, giving and responding to feedback production skills and techniques: creating and editing sounds, setup of equipment, playback, mixing. <p>These skills should then be demonstrated via realised designs in response to a creative brief that requires a piece to be devised and performed.</p>
<p>3.3.7 Stage management</p>	<p>Learners should be able to demonstrate they have developed the following skills:</p> <ul style="list-style-type: none"> creative skills: problem solving, adapting plans creatively planning skills: rehearsal schedules, production meetings, dress and tech planning, risk assessments collaboration skills: people management and delegation, giving briefings and feedback, liaising with production team, running rehearsals production skills and techniques: prompt script creation, prop and set tracking, managing backstage and on-stage areas, using communication systems. <p>These skills should then be demonstrated via the stage management of a performance in response to a creative brief that requires a piece to be devised and performed.</p>

3.4 Evaluative skills

In this topic learners will gain knowledge, understanding and skills in the following areas:

3.4.1 Evaluating a response to the brief

3.4.2 Evaluating use of skills and techniques

3.4.3 Using evaluative language linked to industry expectations

Section	Amplification
<p>3.4.1 Evaluating a response to the brief</p>	<p>Learners should understand how to review the effectiveness of their response to a brief.</p> <p>This should include evaluating:</p> <ul style="list-style-type: none"> • how well they understood and adhered to the brief • how well they planned for the intended purpose, audience, venue and occasion • how effectively they carried out the process of generating and refining ideas • how creative and successful the outcome was • how well the work met the requirements of the brief.
<p>3.4.2 Evaluating use of skills and techniques</p>	<p>Learners should understand how to review their strengths and identify areas for improvement in terms of their skills and techniques.</p> <p>This should include evaluating:</p> <ul style="list-style-type: none"> • the application of their skills and techniques such as why particular techniques, skills or materials were chosen, and how these influenced the outcome • strengths and weaknesses • how any problems or technical issues could be solved in future • highlighting any mistakes, missed steps or points where the work did not meet brief • suggesting practical and achievable changes or goals for the future, such as refining a technique or enhancing preparation routines • considering the impact of these improvements on future performance in term of training, work placement, or employment contexts.
<p>3.4.3 Using evaluative language linked to industry expectations</p>	<p>Learners should understand how to clearly communicate using appropriate performing arts terminology.</p> <p>This should include:</p> <ul style="list-style-type: none"> • describing the quality of their work using accurate subject-specific terms • explaining why particular ideas/techniques/designs were chosen, and how these influenced the outcome • make direct reference to industry standards, such as health and safety.

2.6. Opportunities for integration of learning experiences relating to the world of work

This unit generates opportunities for the following learning experiences to be developed (experiences will not be directly assessed):

- interacting with guest speakers from the performing arts industry to gain first-hand insight into real-world practices and expectations
- asking questions and discuss current trends, challenges and innovations with industry professionals
- learning about different career pathways, training routes, and qualifications directly from performing arts employers and training providers
- developing networking skills by engaging with performing arts workers
- visiting local performing arts events or venues or attending industry events to understand the performing arts industry first-hand
- gaining inspiration and motivation from hearing personal career journeys and success stories.

The Guidance for Teaching will include further information on the opportunities provided by the qualification for teachers/centres to integrate these learning experiences and skills into delivery.

For opportunities to develop cross-cutting themes, cross-curricular skills and integral skills please see Appendix A.

3. Assessment

The Assessment Pack will include all detailed information relating to assessment.

3.1. Assessment objectives and weightings

Below are the assessment objectives for this qualification. Learners must:

AO1

Demonstrate knowledge and understanding of the performing arts industry.

AO2

Apply knowledge and understanding of the performing arts industry.

AO3

Evaluate skills relevant to the performing arts industry.

AO4

Demonstrate and apply skills relevant to the performing arts industry through:

- the ability to engage in self-promotion
- the ability to perform, design/realise or manage performance in the context of repertoire or original created work.

The table below shows the weighting of each assessment objective for each unit and for the qualification as a whole.

	AO1	AO2	AO3	AO4	Total
Unit 1	10%	10%	-	-	20%
Unit 2	-	-	-	20%	20%
Unit 3	-	-	20%	40%	60%
Overall weighting	10%	10%	20%	60%	100%

3.2. Assessment overview

Unit 1

This unit is assessed through an externally set and marked sector test. Learners are required to complete a short, one-hour sector test designed to assess underpinning knowledge and understanding (AO1 and AO2 only). Centres may enter candidates for either a paper based or an onscreen format of the test.

The test will be marked out of 50 and has two sections each worth 25 marks. Section A covers AO1 and will include a range of objective question types, such as multiple choice, multiple response, fill-in-the-blank, drag-and-drop, and hot spot questions. Section B covers AO2 and includes short answer questions some of each could be based on short industry scenarios.

The test must be taken under invigilated examination conditions in accordance with JCQ requirements (see <http://www.jcq.org.uk/exams-office/ice---instructions-for-conducting-examinations>).

The first assessment will take place in January 2028. Centres may enter candidates for either a hard copy or an onscreen version of the test.

This test contributes 20% of the overall qualification grade and is externally set and marked by WJEC.

The test will be set and marked by WJEC.

Unit 2

This unit is assessed through an externally set and marked non-examination assessment. Learners are required to complete a series of tasks based on an externally set job brief. The job brief will set the context and include a set of tasks that allow learners to apply the skills they have gained from the unit. The job brief will focus on a specific job opportunity that will include key information to provide context for learners and for them to respond to in terms of applying for the job.

The job brief will be released through Portal during the first week of September for use within that academic year. The job brief will change annually. Learners must not have access to the assignment or associated tasks until the start of the assessment. Centres have the flexibility to schedule the assessment at any point during the academic year.

This non-examination assessment contributes to 20% of the overall qualification grade and will take 4 hours to complete. This assessment time of 4 hours does not include any research, planning or rehearsal time. Learners are allowed time to read the job brief and tasks prior to the assessment time starting and a further two hours can be scheduled for research prior to the completion of the assessment tasks. Centres may choose to deliver the assessment in a single sitting or across multiple shorter sessions, depending on learners' needs and the length of the tasks. The assessment will be marked out of a total of 50 marks.

The written part of the assessment must be submitted digitally, either as scanned handwritten responses or completed digitally. The performance part of the assessment must be recorded and sent as a digital file.

Unit 3

This unit is assessed through an externally set non-examination assessment, which is marked by the centre and externally moderated by WJEC. Learners are required to complete a series of tasks based on an externally set brief. They have a choice of six briefs that represents a performance/design opportunity with a specified audience, location and theme. Each brief also has three visual starting points to can be used to generate ideas. They will demonstrate their skills in response to one of these briefs.

The briefs will be released through Portal at the beginning of September in the year of first teaching and are not intended to change for the lifetime of the qualification. It is the centre's responsibility to ensure that they are using the current version of the assessment as published on Portal. Centres have the flexibility to schedule the assessment at any point during the academic year.

This non-examination assessment contributes to 60% of the overall qualification grade and will take 12 hours to complete. This assessment time of 12 hours does not include any research, planning or rehearsal time. Centres may choose to deliver the assessment in a single sitting or across multiple shorter sessions, depending on learner needs and the length of the tasks. The assessment will be marked out of 60 marks.

Written evidence submitted for external moderation must be submitted either as scanned handwritten responses, completed electronically or completed as an audio or audio/visual response. The performance part of the assessment must be recorded and sent as a digital file.

3.3. Managing non-examination assessment

Non-examination assessment is structured across three key stages: task setting, task taking, and task marking.

All non-examined assessment (NEA) must adhere to the principles set out in JCQ's Instructions for *Conducting Non-Examination Assessments (Vocational and Technical Qualifications)*. Please note that the JCQ guidance for GCE and GCSE Specifications is **not** applicable to this qualification.

Task Setting

Assessment packs are provided for each unit in line with the arrangements set out in 3.2.

Task Taking

The completion of non-examined assessment is guided by two phases:

- the research phase
- the NEA phase.

Learners may be asked to conduct research as part of the research phase, information about research phase including research approach and referencing, can be found in the assessment pack.

During the NEA phase information about the assessment conditions, categorised as high, medium and low can be found in the assessment pack. Information about resources, categorised as none, specified and permitted can also be found in the assessment pack.

Further information on the research phase and the NEA phase, including information on the use of AI can be found in *WJEC Conducting Non-examination Assessment in National 14–16 Qualifications Guide for Teachers* and *Conducting Non-examination Assessment in National 14–16 Qualifications Guide for Candidates*.

Other consideration when task taking, include:

- time: each assessment pack specifies the total time available; a suggested time per task is provided although candidates may allocate this time across tasks as appropriate
- supervision and authentication: the assessment pack specifies the supervision requirements. In most cases, learners will be supervised by a teacher while completing assessment tasks. Teachers may clarify task requirements but must not provide feedback on the evidence being produced. Both learners and teachers must sign declarations confirming the authenticity of submitted work.

Task Marking

For centre-marked non-examination assessment, all marking must be carried out by a designated teacher with appropriate subject expertise, using the marking criteria provided in the assessment pack. Evidence must align with the expectations set out in the assessment pack.

Written evidence must be annotated to show how it meets the marking criteria.

Where required, performance evidence (for example, presentations) must be documented using observation records that include descriptive and summative comments.

Teachers are responsible for ensuring that:

- assessment is conducted in line with the expectations of the assessment pack and JCQ guidance
- judgements are made solely against the performance band statements
- evidence is authentic, clearly annotated, and accurately recorded
- when used, observation records contain sufficient detail to support assessment decisions.

3.4. Resubmission of non-examination assessments

Before final marks are submitted for moderation, teachers may allow a learner one opportunity to improve their evidence and resubmit it for marking. This process is referred to as resubmission.

Internal assessment must be scheduled to allow sufficient time for this resubmission window, where needed, prior to external moderation. Learners must complete the full assessment before their work is initially marked, and any resubmission is authorised.

Any feedback provided to learners must:

- be factual, based on what has been observed in their work
- avoid directing learners on how to improve their mark
- be documented and made available for external moderation if requested.

Teachers must not:

- permit multiple resubmissions based on minor changes following feedback
- allow learners to add, amend, or remove any work after a resubmission has been marked.

Learners are not required to produce an entirely new set of evidence for a resubmission. They should focus only on the areas where they did not achieve the desired mark. As a result, they may not need the full time indicated in the assessment pack, although they can use up to the full allocation if necessary. The assessment pack indicates the approximate amount of time that learners should spend completing each task. Where learners are focusing on specific tasks for resubmission, the time allowed should not exceed the total suggested time allocated to those tasks.

There is no need to create a separate candidate mark submission sheet for resubmission; the original sheet can be updated with revised marks and additional comments. Centres should maintain internal records of resubmissions to provide a clear audit trail, which will be helpful if queries arise. Only the final marks and evidence need to be submitted for external moderation.

Once marks have been submitted for moderation, no further resubmission of the same assessment is permitted. Learners have one opportunity to resit the assessment in a future assessment series. When resitting an assessment, centres must ensure that learners are using the assessment brief released for that series. (see Section 5.4).

3.5. Malpractice

Before the course starts, the teacher is responsible for informing candidates of WJEC's regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of work for VCSE Performing Arts.

Information regarding malpractice is available in our [Guide to preventing, reporting and investigating malpractice](#).

All cases of suspected or actual malpractice must be reported immediately to WJEC (malpractice@wjec.co.uk). If candidates commit malpractice, they may be penalised or disqualified from the examinations.

In all cases of malpractice, centres are advised to consult the JCQ booklet [Suspected Malpractice: Policies and Procedures](#).

4. Technical information

4.1. Unit entries

This is a unitised qualification. Learners are entered for each unit separately.

Assessment opportunities will be available in the January and June assessment periods each year, until the end of the life of the qualification.

Unit 1 will be available in January 2028 (and every June and January series thereafter).

Unit 2 will be available in June 2028 (and every June and January series thereafter).

Unit 3 will be available in January 2029 (and every January and June series thereafter).

Entry for individual units must be made by submitting the relevant unit shown below.

		Entry Codes	
		English medium	Welsh medium
Unit 1	Sector test	tbc	tbc
Unit 2	External non-examination assessment	tbc	tbc
Unit 3	Non-examination assessment	tbc	tbc

If a candidate has been entered for but is absent for a unit, the absence does not count as an attempt.

4.2. Qualification entry

The qualification will be awarded for the first time in summer 2029.

Candidates will be entered for the qualification when entering for aggregation (cash-in).

Aggregation does not take place automatically; it is necessary to enter the relevant code for aggregation to take place.

	English medium	Welsh medium
Cash-in code	tbc	tbc

The current edition of our Entry Procedures and Coding Information gives up-to-date entry procedures.

4.3. Grading and reporting

VCSE qualifications and the units within them are reported on a six point scale: Level 2 Distinction* (L2D*), Level 2 Distinction (L2D), Level 2 Merit (L2M), Level 2 Pass (L2P), Level 1 Merit (L1M), Level 1 Pass (L1P).

Individual unit results are reported on a uniform mark scale (UMS) with the following grade equivalences:

	Max.	L2D*	L2D	L2M	L2P	L1M	L1P
Unit 1	60	54	48	42	36	30	24
Unit 2	60	54	48	42	36	30	24
Unit 3	180	162	144	126	108	90	72

The uniform marks obtained for each unit are added up and the qualification grade is based on this total.

	Max.	L2D*	L2D	L2M	L2P	L1M	L1P
Qualification	300	270	240	210	180	150	120

Candidates who do not achieve the uniform marks required to achieve a Level 1 Pass will have their achievement recorded as U (unclassified) and will not receive a certificate.

4.4. Resitting unit assessments

Candidates may resit each externally assessed (WJEC marked) unit assessments twice (three attempts in total). The better uniform mark score from the three attempts will be used in calculating the final overall grade.

Candidates may resit each internally assessed (centre marked) unit assessment once (two attempts in total). The better uniform mark score from the two attempts will be used in calculating the final overall grade.

When resitting an assessment, the candidate must submit a new assessment, completed within the same levels of control. They cannot improve previously submitted work.

If a candidate has been entered for an assessment but is marked absent (a), the absence does not count as an attempt.

If a candidate is recorded as being awarded '0' marks, then it will be assumed that the evidence generated for assessment was not worthy of credit; this will be counted as an attempt.

When resitting an assessment, provided that the candidate has not exceeded the maximum number of attempts, marks from the other units will be carried forward.

If a candidate exceeds the number of attempts for any of the assessments, they will be required to retake the qualification.

4.5. Retaking the qualification

If a candidate enters an external (WJEC marked) unit assessment for a fourth time or an internal (centre marked) unit assessment for a third time, they must re-enter and retake all assessments.

When retaking a qualification, a candidate may have up to three attempts at each WJEC marked assessment and up to two attempts at each centre marked non-examination assessment. However, no results from units taken prior to the retake can be used in aggregating the new grade(s).

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Appendix A: Opportunities for embedding elements of the Curriculum for Wales

The table below indicates where the qualification provides opportunities for embedding elements of the Curriculum for Wales. More detailed information is provided in the Guidance for Teaching: Unit Delivery Guides.

Curriculum for Wales Strands	Unit 1	Unit 2	Unit 3
Cross-cutting Themes			
Local, National and International Contexts	1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.2.1, 1.2.2, 1.2.3, 1.3.1, 1.3.2	2.1.1, 2.2.1	3.1.1
Sustainability	1.1.1, 1.1.3,	-	-
Relationships and Sexuality Education	-	2.3.1, 2.3.2, 2.3.3, 2.3.4, 2.3.5, 2.4.1, 2.4.2, 2.4.4, 2.4.5, 2.4.6,	3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.2.5, 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5, 3.3.6, 3.3.7
Human Rights Education	-	-	-
Careers and Work-Related Experiences	1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.2.1, 1.2.3, 1.3.1, 1.3.2	2.1.1, 2.1.2, 2.2.2, 2.3.1, 2.3.2, 2.3.3, 2.3.4, 2.3.5, 2.4.1, 2.4.2, 2.4.4, 2.4.5, 2.4.6,	3.1.1, 3.1.2, 3.1.3, 3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.2.5, 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5, 3.3.6, 3.3.7
Cross-curricular Skills - Literacy			
Listening	1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.2.1, 1.2.2, 1.2.3, 1.3.1, 1.3.2	2.1.1, 2.1.2, 2.2.1, 2.2.2, 2.3.1, 2.3.2, 2.3.3, 2.3.4, 2.3.5, 2.4.1, 2.4.2, 2.4.4, 2.4.5, 2.4.6,	3.1.1, 3.1.2, 3.1.3, 3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.2.5, 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5, 3.3.6, 3.3.7

Reading	1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.2.1, 1.2.2, 1.2.3, 1.3.1, 1.3.2	2.1.1, 2.1.2, 2.2.1, 2.2.2, 2.3.1, 2.3.2, 2.3.3, 2.3.4, 2.3.5, 2.4.1, 2.4.2, 2.4.4, 2.4.5, 2.4.6,	3.1.1, 3.1.2, 3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.2.5, 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5, 3.3.6, 3.3.7
Speaking	1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.2.1, 1.2.2, 1.2.3, 1.3.1, 1.3.2	2.1.1, 2.1.2, 2.2.1, 2.2.2, 2.3.1, 2.3.2, 2.3.3, 2.3.4, 2.3.5, 2.4.1, 2.4.2, 2.4.4, 2.4.5, 2.4.6,	3.1.1, 3.1.2, 3.1.3, 3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.2.5, 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5, 3.3.6, 3.3.7, 3.4.1, 3.4.2, 3.4.3
Writing	1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.2.1, 1.2.2, 1.2.3, 1.3.1, 1.3.2	2.1.1, 2.1.2, 2.2.1, 2.2.2, 2.3.1, 2.3.2, 2.3.3, 2.3.4, 2.3.5, 2.4.1, 2.4.2, 2.4.4, 2.4.5, 2.4.6,	3.1.1, 3.1.2, 3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.2.5, 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5, 3.3.6, 3.3.7, 3.4.1, 3.4.2, 3.4.3
Cross-curricular Skills - Numeracy			
Developing Mathematical Proficiency	1.1.4, 1.2.1	2.4.1, 2.4.2, 2.4.4, 2.4.5, 2.4.6,	3.3.1, 3.3.2, 3.3.4, 3.3.5, 3.3.6, 3.3.7
Understanding the number system helps us to represent and compare relationships between numbers and quantities	-	-	-
Learning about geometry helps us understand shape, space and position and learning about measurement helps us quantify in the real world	-	2.4.1, 2.4.2, 2.4.4, 2.4.5, 2.4.6,	3.3.1, 3.3.2, 3.3.4, 3.3.5, 3.3.6, 3.3.7
Learning that statistics represent data and that probability models chance help us make informed inferences and decisions	-	-	-

Digital Competence			
Citizenship	1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.2.1, 1.2.2, 1.2.3	2.1.2, 2.2.1	-
Interacting and Collaborating	1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.2.1, 1.2.2, 1.2.3, 1.3.1, 1.3.2	2.1.1, 2.2.1,	3.1.1, 3.1.2
Producing	1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.2.1, 1.2.2, 1.2.3, 1.3.1, 1.3.2	2.1.1, 2.1.2, 2.2.1, 2.4.1, 2.4.2, 2.4.3, 2.4.4, 2.4.5, 2.4.6, 2.4.7	3.1.1, 3.1.2, 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5, 3.3.6, 3.3.7, 3.4.1, 3.4.2, 3.4.3
Data and Computational Thinking	1.1.4, 1.2.1, 1.2.3	-	-
Integral Skills			
Creativity and Innovation	1.1.1, 1.1.2, 1.1.3, 1.1.4, 1.2.1, 1.2.3, 1.3.1, 1.3.2	2.1.1, 2.2.1, 2.2.2, 2.3.1, 2.3.2, 2.3.3, 2.3.4, 2.3.5, 2.4.1, 2.4.2, 2.4.3, 2.4.4, 2.4.5, 2.4.6, 2.4.7	3.1.1, 3.1.2, 3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.2.5, 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5, 3.3.6, 3.3.7
Critical Thinking and Problem Solving	1.1.2, 1.1.3, 1.1.4, 1.2.1, 1.2.3, 1.3.2	2.1.1, 2.2.2, 2.3.1, 2.3.2, 2.3.3, 2.3.4, 2.3.5, 2.4.1, 2.4.2, 2.4.3, 2.4.4, 2.4.5, 2.4.6, 2.4.7	3.1.1, 3.1.2, 3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.2.5, 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5, 3.3.6, 3.3.7, 3.4.1, 3.4.2, 3.4.3
Planning and Organisation	1.1.4, 1.2.1	2.1.2, 2.2.2, 2.3.1, 2.3.2, 2.3.3, 2.3.4, 2.3.5, 2.4.1, 2.4.2, 2.4.3, 2.4.4, 2.4.5, 2.4.6, 2.4.7	3.1.2, 3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.2.5, 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5, 3.3.6, 3.3.7
Personal Effectiveness	-	2.1.2, 2.2.2, 2.3.1, 2.3.2, 2.3.3, 2.3.4, 2.3.5, 2.4.1,	3.1.2, 3.1.3, 3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.2.5, 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5,

		2.4.2, 2.4.3, 2.4.4, 2.4.5, 2.4.6, 2.4.7	3.3.6, 3.3.7, 3.4.1, 3.4.2, 3.4.3
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Appendix B: Best practice when recording performances

This information applies to Unit 2 and Unit 3. Recorded performances are required for assessment and the performances, and the recording of these, are for examination purposes only.

1. All recordings must be complete and unedited.
 - The camera must be positioned to ensure that the best possible and unobstructed recording is made of the performance, as it would be seen by the assessor. The use of panning and zooming is permitted.
2. Each learner should introduce themselves (performers should be in costume) at the start of each performance recording. They should provide:
 - their name and candidate number
 - brief details of the performance or production role.

Remember that learners are assessed as individuals so it is important that they can be identified individually throughout all assessed performances.

NB: For Unit 2 that includes the use of existing repertoire, any performances or recordings of performances done by centres outside of the context of this unit must seek copyright permission for works in copyright.

Guidance before the assessment

Recording equipment checks

- Check that memory cards have sufficient space for each recording.
- Check the camera battery is charged, and a power lead is plugged in or is available.
- Check that the camera being used has appropriate settings for adjusting sound levels – especially if the camera is to be positioned some distance from learners.
- Check the learners' use of the space can be captured by the camera effectively.
- Record a small section of a performance (perhaps a dress rehearsal) using the actual camera to be used for assessment recording – check that:
 - the audio signal has been recorded, and learners can be seen without obstruction and heard clearly
 - the picture recorded is clear enough to identify individual learners
 - if any issues spotted, that the camera position and/or recording levels have been adjusted so it is ready for the assessment recording.

Learner identification preparation

- Plan for effective identification for example:
 - ensure that learners are not wearing very similar costumes for example, dressed all in black, as this is not helpful to the assessment process
 - have A4 sheets showing learner name and candidate number in a large font for them to hold up to camera as part of their introduction
- Provide full length group photographs or static shots of a learner in costume
- For the introductions – ensure that each learner introduces themselves using a clear pace and audible volume, stating their name, candidate number and role(s). Performers should describe and/or show any costume changes.
- Give learners the opportunity to practice their clear introductions.

At the beginning of the assessment

- Position the camera effectively.
- Recording must begin with the learners' introductions done with them in a full length shot – for performers this should be as they appear in performance.
- Record each performance – the performance for that particular learner/group should follow their introductions.

During the performance

- Check that the recording is taking place and that learners are fully visible on screen.
- Check available power/battery/memory as needed in between the performances.

After the performance

- Check the recordings, ensuring that each performance has been recorded effectively.
- Ensure that all recordings are backed up as well as transferred to the appropriate format for assessment.
- Recording should be saved with the centre number, qualification title and the relevant component number.
- Ensure that the recordings are kept secure and any backups kept safely until after any reviews of marking and moderation (RoMM).

Appendix C: Resource requirements

Centres must ensure that there is a suitable performance space available for learners which has adequate space for performers, audience and technicians (where relevant).

There is no expectation for learners following a performance pathway in a unit to include full technical aspects such as costume, lighting or staging within their work.

Risk assessments should be completed by the centre to ensure compliance with health and safety standards.

In addition to a suitable performance space, learners following a production pathway will need access to the resources below.


Discipline	Resource requirements
Costume design	<p>Learners should have access to a suitable range of construction materials including:</p> <ul style="list-style-type: none"> • fabrics • existing items of clothing (that they can adapt if required) • threads. <p>Learners should have access to equipment required to manufacture the costume if required, for example:</p> <ul style="list-style-type: none"> • glue guns • mannequins • printing press • sewing machines.
Lighting design	<p>Learners should have access to:</p> <ul style="list-style-type: none"> • different types of lanterns, for example, fresnel, spotlight • lighting bars or stands with T bars • lighting console, either manual or programmable.
Make-up and hair Design	<p>Learners should have access to a suitable range of materials, for example:</p> <ul style="list-style-type: none"> • brushes/applicators • bruising wheel • eye make up • highlighters • liquid latex • stage foundation.
Puppetry	<p>Learners should have access to a suitable range of construction materials.</p> <p>Construction materials could come from items which are adapted or could be hired or purchased as appropriate to the designs.</p>
Set design	<p>Learners should have access to a suitable range of construction materials.</p>

Discipline	Resource requirements
	Set and construction materials could come from items which are adapted or could be hired or purchased as appropriate to the designs.
Sound design	<p>Learners should have access to:</p> <ul style="list-style-type: none"> • access to pre-recorded sound sources • different types of microphones • sound processing devices • a sound reproduction system.
Stage management	<p>Learners should have access to suitable materials for running a rehearsal, for example:</p> <ul style="list-style-type: none"> • masking tape • materials to create the prompt copy • props • rehearsal space. <p>Learners should have access to suitable materials for running a performance, for example:</p> <ul style="list-style-type: none"> • dedicated performance space • communication system.



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