



January 2018

**NQF BTEC Level 1/Level 2 Firsts in
Music**

Unit 1: The Music Industry (21512E)

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January 2018

Publications Code 21512E_1801_ER

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What is a grade boundary?

A grade boundary is where we set the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade, Distinction, Merit and Pass.

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the external assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries – this means that they decide what the lowest possible mark should be for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries is conducted to ensure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

Variations in external assessments

Each external assessment we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries for each test, because then it would not take into account that a test might be slightly easier or more difficult than any other.

Grade boundaries for this, and all other papers, are on the website via this link:

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Unit 1: The Music Industry (21512E)

| Grade | Unclassified | Level 2 | | | |
|---------------|--------------|---------|----|----|----|
| | | L1 | P | M | D |
| Boundary Mark | 0 | 15 | 23 | 31 | 40 |

Introduction

This examination was presented for the eighth time in January 2018 and is now well established. A sound understanding of expectations continues to be demonstrated and strategies to address the examination successfully are evident. This paper was well received by learners, most of whom made a good attempt to answer all questions, including the two longer ones. Learners address the Unit with confidence, indicating that many centres are understanding the expectations of the examination.

Introduction to the Overall Performance of the Unit

Learner confidence is demonstrated in the way that the majority of learners attempt a response to all of the questions on the paper, including the two extended response questions. There were hardly any instances where a fair attempt was not made on these longer items or indeed an attempt made to address all items on the paper. Learners also continue to demonstrate sound awareness of required examination technique for this paper.

Individual Questions

Section A

The first five questions, as in previous papers, are multiple choice worth 1 mark each. Q1 was answered correctly by a smaller percentage than the other multiple choice questions, around half the cohort. It asks learners to identify one service not offered by the Musician's Union. Learners were not all clear as to the breadth of services offered by unions. The service not offered on this examination paper is instrumental tuition, but a number of learners selected other distractors such as legal assistance or instrumental insurance.

Q2 and Q3 were answered correctly by most learners. These concern the role of an agent in contract negotiations and a mastering engineer in finishing a mix. Q4 and Q5 were answered correctly by around two thirds of the cohort. These involved identifying a responsibility of a distributor and a live sound technician.

Q6 is a straight-forward job roles question where learners had to identify the role of Musical Director from a list of responsibilities as given in the Specification. Conductor was also allowable as a correct response, as was the abbreviation MD.

6 Name the job role that:

- hires musicians
- leads rehearsals
- conducts the band.

Musical Director

(Total for Question 6 = 1 mark)

A good number of learners did not seem to be familiar with this role as less than half the cohort gained the mark in this question. Incorrect responses ranged across a number of alternatives such as composer, session musician and producer.

6 Name the job role that:

- hires musicians
- leads rehearsals
- conducts the band.

Music Composer.

(Total for Question 6 = 1 mark)

Job roles will always feature in this examination and will usually be drawn directly from the Specification. Learners should familiarize themselves with all job roles and responsibilities found in the Specification so as to be able to address these straightforward questions with confidence every time.

Q7 requires learners to identify one type of venue suitable for hosting a weekly singer-songwriter night. There were a number of correct responses available to learners, the most common of which was pub. Other commonly given correct responses were bar, small theatre and café.

7 Identify one type of venue suitable for hosting a weekly singer-songwriter night.

Pub

(Total for Question 7 = 1 mark)

The majority of learners were able to gain the full 1 mark for this question.

Where learners did fail to gain credit, some were not far out with incorrect suggestions such as nightclub or restaurant, both of which were not considered to be suitable venues. A few learners, such as in the example below, were not able to demonstrate an understanding of the requirements for a weekly singer-songwriter night, identifying venues that were too large to be of use for that purpose.

7 Identify one type of venue suitable for hosting a weekly singer-songwriter night.

arena

(Total for Question 7 = 1 mark)

Q8 asks learners to identify one responsibility of a venue manager in order to test their understanding of this role. This question was answered correctly by about two thirds of the cohort. One of the most popular correct responses concerned finding and booking acts for the venue, as shown in this example.

8 Give one responsibility of a venue manager.

Booking artists to play

(Total for Question 8 = 1 mark)

Learners demonstrated a wide knowledge of this role by offering a good range of responses. Other common correct answers were managing staff, organizing security and responsibilities relating to health and safety.

The most common incorrect responses concerned the role of artist manager, as shown in the example below:

8 Give **one** responsibility of a venue manager.

They book the venue for their clients gigs.

(Total for Question 8 = 1 mark)

Here the learner talks about booking a venue for their client. Similarly, some learners discussed finding venues where their client could perform. Although the responses relate to bookings in a venue, these responses did not gain credit as they were answering from the client point of view, rather than the venue manager.

Q9 is presented in a commonly used format with which learners should be familiar. Learners were required to link each of the two job roles, composer and roadie, to a key relevant responsibility from a list of five options. This question was answered correctly by most learners and an example of a correct response is given here:

9 Draw **one** line to connect each job role to the key relevant responsibility.

| Job role | Responsibility |
|----------|----------------|
| | Auditioning |
| Composer | Driving |
| | Licensing |
| Roadie | Orchestrating |
| | Performing |

(Total for Question 9 = 2 marks)

Where learners only gained one of the two available marks, roadie was more commonly correct. Common incorrect choices for the role of composer were performing or auditioning.

A few learners still gave more than one answer per role, by drawing more than one line

from either or both boxes. The question asks for 'one line to connect each job role...'. If learners draw more than one line they do not gain any marks for that role. It is important that learners are clear that they must never draw more than line from a box in this type of question as this will always be wrong.

Q10 asks learners to identify two ways a vocalist might prepare for an audition. Learners answered this question with enthusiasm and a good range of correct responses. The two most common correct responses concerned practicing and warm ups.

10 Identify **two** ways a vocalist might prepare for an audition.

1 vocal warm up

2 Rehearsals

(Total for Question 10 = 2 marks)

Other correct responses included memorizing the material, taking lessons, performing in front of friends and family, drinking water and selecting appropriate material. Occasionally, learners gave responses relating to being in the audition, rather than preparing for it, as required by the question. These responses were not able to gain credit since it was considered that preparation for the audition needed to take place before the audition begins. An example of this is given below.

10 Identify **two** ways a vocalist might prepare for an audition.

1 Check the microphone, that its work fine.

2 Check the speakers before starting the show.

(Total for Question 10 = 2 marks)

Q11 concerns door security staff and asks learners for two reasons why a venue might employ them. This question was also well answered, with a good number of learners gaining the full 2 marks and most learners able to access at least 1 mark. Common correct responses included checking for tickets, checking for underage guests, bag checks and keeping control on the door. A number of learners suggested the door security staff could help evacuation in case of a fire or stop the venue going over capacity which were considered creditable.

11 Give **two** reasons why a venue might employ door security staff.

1 uncase people are trying to get in for free

2 no underage people try to get in

(Total for Question 11 = 2 marks)

Completely incorrect responses were rarely given. Some learners discussed the protection of the artist on stage. These responses were not awarded credit since the question relates to door supervisors only. Some responses did not gain credit due to offering only a vague answer with not enough specific information to be considered a valid response to the question, for instance 'to make sure everyone is safe.'

Q12 is the last question in Section A of the paper. It is an 'explain' question, requiring learners to provide an explanation or consequence of their answer.

Q12 asks learners to explain one reason why it is a good idea to service musical equipment regularly. The first of the 2 available marks is awarded for a valid reason. Most learners were able to provide this with reasons relating to the functionality of the equipment. Common explanations included ensuring the equipment would work to the best of its ability, would work as required for a performance and would last longer or not need replacing as frequently. An example of a response that scores the full 2 marks is given below.

12 Explain **one** reason why it is a good idea to service musical equipment regularly.

It is a good idea to service musical equipment regularly
to check that the instruments are working properly so that
they are less likely to break.

(Total for Question 12 = 2 marks)

Some learners appeared to think the question related to equipment hire which resulted in an incorrect response. However, the most common reason for not gaining credit was when learners related the need for servicing with keeping an instrument in tune. Although it might be expected for an instrument to be tuned when returned from a service, tuning is not the prime reason for a service. Learners who suggested that equipment be serviced in case it had gone out of tune did not gain credit.

12 Explain **one** reason why it is a good idea to service musical equipment regularly.

Because the equipment may have been tampered with previously or have become out of tune e.g guitar strings.

(Total for Question 12 = 2 marks)

Section B

Section B questions all relate to the scenario in Brief A concerning Tom and Sam, a musical duo who write songs and perform in their group, *Etuo*.

Q13a asks learners to give two responsibilities of a public relations (PR) company working for the band. This question proved challenging to learners as it seemed that many were less familiar with the role this organization plays in the music industry. A few learners displayed good knowledge and were able to provide two creditable answers to gain the full two marks with responses such as promoting the band, carrying out market research or attempting to negate bad publicity. An example of a response that scored the full two marks is given below.

13 *Etuo* work with various organisations.

(a) Give **two** responsibilities of a public relations (PR) company working for *Etuo*.

(2)

- 1 They can tell you what people are thinking of the music.
- 2 They also help promote the band.

Some learners got close to offering a correct answer with responses relating to marketing and advertising, but these were not considered valid for a PR company. Many other learners took a guess at this question, with responses ranging from getting gigs to licensing to just being generally helpful.

13 *Etuo* work with various organisations.

(a) Give **two** responsibilities of a public relations (PR) company working for *Etuo*.

(2)

- 1 they must ensure that they get gigs
- 2 ensure they sort things out for the band

Q13b was a straightforward question on organisations, asking learners to name one type of organisation that the band might use to help them with their equipment needs whilst on tour.

Only around one quarter of learners managed to gain a mark on this question.

(b) Name **one** type of organisation that *Etuo* might use to help them with their equipment needs while on tour.

(1)

Transpore company

(Total for Question 13 = 3 marks)

There were numerous options for a correct response including hire company, transport company and insurance provider. The majority of learners who did not gain marks in this question did so because they gave the name of a job role, rather than an organisation. Many learners gave the incorrect response of 'roadie' as illustrated below.

(b) Name **one** type of organisation that *Etuo* might use to help them with their equipment needs while on tour.

(1)

roadie

(Total for Question 13 = 3 marks)

This has been a common issue in past papers and has been mentioned in previous Lead Examiner reports several times. Learners need to watch out when a question asks for an organisation and be sure not to provide an individual job role instead.

Q14 required learners to identify two responsibilities of a songwriter apart from composing music/songs and writing lyrics. Available correct responses included arranging, orchestrating, producing a score and parts, selling or promoting their work, realizing a recording of their work or copyright/licensing. The following example gained the full 2 marks.

14 Tom and Sam's work includes songwriting.

Identify **two** responsibilities of a songwriter apart from composing music/songs and writing lyrics.

1 Writing musical ~~then~~ notation such as tabs or other to give to a performer to perform.

2 Finding a suitable performer or performers to give their music to so that they can play.

(Total for Question 14 = 2 marks)

Unfortunately, a number of learners did not gain marks on this question because they provided an answer that related to writing music or lyrics. Responses such as 'ensure the lyrics suit the artist' or 'make sure the song is memorable' relate to writing music or lyrics and so do not gain credit.

A few learners gave personal qualities rather than responsibilities. These are generally not creditable when a question requires specific music industry job related responsibilities, so learners should avoid offering general traits such as to turn up on time, to work well with others or to meet deadlines, in these circumstances. Therefore, the following example did not gain any marks.

14 Tom and Sam's work includes songwriting.

Identify **two** responsibilities of a songwriter apart from composing music/songs and writing lyrics.

1 to turn up to rehearsals on time (to be organised)

2 To work well with others

(Total for Question 14 = 2 marks)

Q15 is one of two 4 mark 'explain'-type questions in this examination. Learners are required to explain two ways that PRS for Music supports artists such as Tom and Sam. For each way, one mark is available for a correct initial statement and the other for a consequence/explanation of that initial statement.

The example given here is a good example of a 4-mark response. For the first point, the learner states that the band will gain money each time their music is played in public and goes on to explain that this would therefore increase their income. For the second point, the learner states that PRS for Music could prosecute if royalties were not paid when due, therefore saving the band having to pursue this themselves.

15 Explain **two** ways that PRS for Music supports artists such as Tom and Sam.

1 They will get money anytime someone else performs their music which will therefore increase their income.

2 If anyone performs their music without a PRS licence, a legal team will help Tom and Sam, instead of them having to do it themselves.

(Total for Question 15 = 4 marks)

Many learners were able to gain 2 marks for this question, but far fewer gained 3 or 4 marks. Learners were often able to mention the payment of royalties when a composition is played in public but generally found it much harder to locate a second way that PRS might support the band.

A number of learners were not able to demonstrate any knowledge of the role of PRS for Music and so took a guess related to the scenario.

The following example gained no marks for point 1 but did gain 1 mark for point 2.

15 Explain two ways that PRS for Music supports artists such as Tom and Sam.

1. They help with public performances

2. Make sure they get their pay with royalties

(Total for Question 15 = 4 marks)

Q16 is one of two 8-mark questions on the paper which require an extended response. Both of these longer questions were once again well attempted by learners in this examination with Q16 generally inspiring a longer response than Q21, the other 8-mark question. Learners are clearly comfortable with the expectations of these questions, demonstrating that centres continue to prepare their learners effectively.

This question asks learners to evaluate whether it would be better for one of the duo to go on a potentially lucrative tour of Japan or to leave to follow his dreams of a solo career.

Learners found much to discuss in this question, although often tending to offer more general points rather than specific detail. Most learners appreciated the potential that the Japanese tour offered in terms of increased income, sales and fanbase. Some learners offered this evidence in support of the band sticking together without a balanced consideration of the alternative. Learners gaining 5 or more marks often considered specifics of the challenges to Sam in going solo such as the impact on his relationship with his record label and discussed the possible reactions of current fans. On the whole, learners responded well to this question, gaining an average of 4 marks out of the available 8.

A smaller number of learners were able to access 7 or 8 marks for this question by evaluating a good number of facets of the arguments, showing insight, developed consequences of a course of action and a clear understanding of the issues. Here is an example of a response which was awarded the full 8 marks.

16 Before Sam discusses his plan to go solo, Eno achieve unexpected success in Japan. There is the opportunity for Eno to go on a tour of Japan and further promote their music.

Evaluate whether it would be better for Sam to stay with Eno or go solo.

(8)

If Sam stays in the group they will be able to go to Japan and expand their fanbase across the world meaning they would get more sales and would get more exposure in media. He will also get the chance to visit Japan and will get to see Japanese culture and might even get inspired from it. He can also ~~get~~ ^{make} contacts in Japan so if they were to go back then they will have someone to help them with this and might even be more aware if they make some popular contacts that could promote them. On the flip side if he does go he might not enjoy it at all since he doesn't like the style of the band and wants to try something different. So the trip would be a waste of time for him. Also the tour might not do good so wait since its their first time doing a tour in Japan and they might have ~~problem~~ problem communicating with people like there fans. Also the tour will probably be expensive to go on and if it fails they might not even make their money back.

If Sam decides to leave the band and decides not to go he will have more time to himself so he can start doing what he wants and write with the style of music.

he wants. He will probably have a fanbase for some time
 since people will know about him from the band and might
 like his new style of music more than his old. He will
 also get time to do something on his schedule instead
 of having to record it with some one else and he will
 be able to do what he likes without other input. His
 new solo career might also do better even for some time since
 he has no real established partner in Japan so this would
 be more successful and less ~~of~~ extending. On the other
 hand his solo career could fail due to most of his partners
 to him is because of the group and their style and ~~they~~
 others probably work like his ~~new~~ new stuff and it his career
 would do poorly and he would miss an opportunity to expand
 his music in Japan. Also he might have a fallout with
 his friends since they worked hard on establishing the
 band and now that it is leaving Tom will have to
 go solo as if he is and probably will get angry
 at Sam for leaving the group they worked hard on

In conclusion he should probably go to tour in Japan
 since it will be a massive success if done right right
 and will gain more fans in Japan and more exposure
 and ~~it~~ ~~is~~ ~~more~~ ~~likely~~ ~~to~~ ~~be~~ ~~successful~~

(Total for Question 16 = 3 marks)

In contrast, the following example scored 3 marks. The learner has made a small number of general points with a narrow range of focus and no development of each point is made.

16 Before Sam discusses his plan to go solo, Etuo achieve unexpected success in Japan. There is the opportunity for Etuo to go on a tour of Japan and further promote their music.

Evaluate whether it would be better for Sam to stay with Etuo or go solo.

(8)

Sam should stay with Etuo because there is going to be more publication of their song in also Japan. This will be very profitable for ~~Etuo~~ Etuo because their music ~~be more in Japan~~ will also sell in Japan. It is also a chance for Sam to tour Japan and to promote their music. However if Sam goes solo then there is less chance to promote himself self more to audience and it will also cost him alot and if he doesn't promote him self then he will be in a lost.

Section C

Section C includes questions based on a scenario around a music producer, Nina, who is currently working on an album with an R&B artist.

Q17 employs a familiar format to ask learners to identify two job roles from given job descriptions.

17 Nina needs two professionals to help her on this project and has created the job descriptions below.

Identify these **two** job roles.

| Job description | Job role |
|--------------------------------------------------------------------------------|------------------|
| Book recording sessions; manage the maintenance of equipment and facilities | Studio manager |
| Perform given music; be able to provide own equipment; perform collaboratively | Session musician |

(Total for Question 17 = 2 marks)

The example above gained the full 2 marks. The first job role is a studio manager, although sound engineer was also a creditable response. Marks were not awarded for live sound engineer or recording manager. Some learners simply gave 'manager' as a response which was also not creditable.

The second job role is session musician. Credit was also awarded for 'musician' as well as 'artist', 'instrumentalist' or any specific instrumental description, for example, guitarist or drummer. Credit was not awarded for 'performer', however, since the word 'perform' features in the question. Learners might be reminded that credit cannot be awarded for the repetition of material that is given in the question.

An example of a response that gains no marks is given below.

17 Nina needs two professionals to help her on this project and has created the job descriptions below.

Identify these **two** job roles.

| Job description | Job role |
|--------------------------------------------------------------------------------|-----------|
| Book recording sessions; manage the maintenance of equipment and facilities | manager |
| Perform given music; be able to provide own equipment; perform collaboratively | Performer |

Q18 asks learners to explain one possible consequence of missing the record company's deadline for the album. This was generally well answered, with a good number of learners gaining the full 2 marks. Popular responses centered on a loss of reputation leading to less work and/or less remuneration in the future. An example of this type of response is given here:

18 Explain one possible consequence of Nina missing the record company's deadline.

They could cancel the contract which means Nina would lose money and effect her reputation.

(Total for Question 18 = 2 marks)

A few learners misread the question and, instead, provided a reason why the deadline might be missed, such as equipment failure or illness of the performer.

18 Explain one possible consequence of Nina missing the record company's deadline.

Nina may miss the deadline ~~due~~ because the client may not turn up or agree with doing it anymore so she would have to find a new person to work with.

(Total for Question 18 = 2 marks)

These responses do not correctly address the question and so do not gain any marks.

Q19 is a 1-mark question asking for one way that Nina could promote her services as a producer to potential clients. This question was answered correctly by around half the cohort. The majority of these gave responses concerning social media or websites.

19 Give one way that Nina could promote her services as a producer to potential clients.

She could advertise the services she offers on social media platforms.

(Total for Question 19 = 1 mark)

Fewer also mentioned networking or distributing a demo recording.

A good number of the incorrect responses gave methods of general advertising such as posters. These were not considered creditable since the question requires a method of advertising specifically to potential clients. Therefore, to be correct, the promotion has to be aimed at the target audience rather than open, such as putting up a poster. An example of this is shown here:

19 Give **one** way that Nina could promote her services as a producer to potential clients.

Put posters up.

(Total for Question 19 = 1 mark)

Some learners gave the responses 'advertisement' or 'online'. Both were considered too generalized to be worthy of credit. Since Nina is a producer, credit was also not awarded for suggesting that she give a live performance.

Q20 is the second of the two 4-mark questions. It asks learners to explain one advantage and one disadvantage of self-publishing.

The example below shows an example of one of the most common sets of responses provided when gaining the full 4 marks. The most popular advantages concerned the ability to publish however and whenever suits when free from the constraints of a publisher and also the increase in profitability when not paying a fee to the publisher. A common disadvantage concerned a comparative lack of contacts meaning that the published work would be less likely to reach a wide audience.

20 Shayela has been offered a publishing deal through her work with the record company but is considering self-publishing.

Explain **one** advantage and **one** disadvantage of self-publishing.

Advantage

Shayela will only have to worry about her self and she will be able to publish what she wants and when ever she wants to in no rush which means no one will rely on her.

Disadvantage

The publishing company may be well known and have more experience than Shayela. which means shayela may struggle to publish her work without any help.

(Total for Question 20 = 4 marks)

Learners often managed to gain 2 out of the 4 marks by identifying a valid advantage and disadvantage but without offering a valid explanation for either point. An example of this, gaining 2 marks out of 4, is shown below.

20 Shayela has been offered a publishing deal through her work with the record company but is considering self-publishing.

Explain **one** advantage and **one** disadvantage of self-publishing.

Advantage

One advantage of self publishing is that she would get a large percentage of royalties if her song is used and is successful

Disadvantage

Her songs may not reach artists to perform them as easily as if she was with a major publishing company

(Total for Question 20 = 4 marks)

Q21 is the second of the longer, 8-mark questions. This question asks learners to discuss whether Nina should allow her music to be added to a new streaming music service.

Learners addressed this question with confidence. Although often offering a slightly shorter response than in Q16, answers were usually concise and often demonstrated a good understanding of the relevant issues. Most learners appreciated that a free streaming service was unlikely to offer much in the way of financial rewards to Nina. Many also discussed the potential for promotion that the site might offer. Responses that scored 6-8 marks discussed the range of issues with more insight, for instance debating how useful a brand-new company would be to Nina until it was better established and discussing the balance between potential loss of sales with a gain in publicity. The more creative learners offered solutions such as Nina giving some tracks to the site to raise interest but keeping others to sell once new fans were created.

Below is an example of a response from the 7-8-mark band.

21 A new music streaming company wants to add Nina's own music to its free service.

Discuss the factors Nina should consider when deciding whether or not to agree to this.

(8)

Nina should consider where the royalties will come from to ensure she eventually makes what she is owed in relation to how many times her songs will have been streamed. She should also consider how putting her music on another service may ~~not~~ affect her relationships with similar music distributors / streaming services. Nina should also research how many will use / ~~use~~ already use said streaming service to ensure that it ~~will~~ will benefit her and further publicise her music. She should also ask if she will be required to pay a fee for her music to be added, as well as the percentage of royalties she will receive from the total profits of her music and, ~~whether~~ if there is a fee for her songs to be added, if she will make profit at all. Another thing Nina may want to check is there is any controversy in the media involving the streaming service.

and ~~whether~~ ~~to~~ consider whether or not
it may tarnish her ~~own~~ name and
give her a bad reputation. Another
aspect that Nina may want information
about is ~~whether~~ ~~to~~ other artists' experience
with the company to evaluate their morals
and communication skills and give herself
a better understanding of what the company
is like and whether or not she
would like to work with them. A final
aspect Nina could consider is whether
or not her music is close in relation
to popular music on the streaming site
and whether ~~or~~ she will actually
gain a larger following or not. If the
service is renowned as popular for classic
metal, it isn't a very good place for
an R+B ^{producer} ~~artist~~, such as Nina to
publish her music
and pop

[Total for Question 21 = 8 marks]

The average mark for this question was 3 out of 8. Learners gaining 3 marks often outlined a small number of points briefly, without developing these points particularly. An example of this kind of 3-mark response is given below.

21 A new music streaming company wants to add Nina's own music to its free service.

Discuss the factors Nina should consider when deciding whether or not to agree to this.

(8)

If Nina decides to agree to this then her songs will be heard and will be more popular.

Nina will not get any money from her songs because the service is free.

I think Nina should ~~stream~~ stream her music somewhere that will pay her, otherwise she's not going to get a career out of it.

Summary

- Based on their performance in this paper, learners should:
- Familiarise themselves with all the job roles and their associated responsibilities found in the Specification. These will always feature in the examination papers and are a fundamental part of the unit. Learners should be familiar with every job role in the Specification along with the relevant responsibilities;
- Distinguish the difference between an organisation and an individual for the purposes of questions that require learners to identify an organisation;
- Be sure to only draw one line from each box when, for instance, connecting a job role to a responsibility as in Q9 of this paper and understand that drawing two or more lines means they will automatically score no marks for that box;
- Be sure to offer a relevant, job role-specific responsibility rather than a personal characteristic in questions where a responsibility is required.
- Keep their answers as specific as possible and avoid general comments such as 'so everyone is safe' or 'to check everything is ok';
- Note that the general answers 'online' and 'internet' are unlikely to gain credit without being more specific. There will usually be an expectation for a type of website or online activity that addresses the question more accurately.
- Be sure to read each question as carefully as possible to avoid misinterpretations that can lead to irrelevant or uncreditworthy responses. All words in the question are likely to be relevant;
- Remember that no marks will ever be awarded for repeating text or information that is provided in the question paper, either in the question stem or the scenario;
- Continue to appreciate that questions asking them to 'explain' require not just the identification of a correct point but an explanation, for instance the consequences of the point they are making. As a suggestion, centres might encourage learners to consider the words '...so that..' in their response in 'explain' questions as it may help learners formulate a response that accesses both marks;
- Be sure to provide an initial point and then an explanation/ consequence of that point in 'explain' questions rather than two unrelated points;
- Continue to avoid repeating the question text as an introductory sentence in questions. This will never result in any marks and just takes up valuable time

and space on the paper. This issue is particularly relevant in the 8-mark questions;

- Try to identify and explain as many relevant points as they are able in the 8 mark extended response questions. Relating one point to another rather than just listing points is encouraged;
- Take care over handwriting. Examiners cannot mark anything that they cannot read. Learners should attempt to write as clearly as possible and should always write in black ink;
- Continue to attempt all questions on the paper.



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