



Pearson



Mark Scheme (Results)

Summer 2019

BTEC Level 3 National in Music
Unit 3: Ensemble Music
Performance



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Unit 3: Ensemble Music Performance marking grid

General Marking Guidance

- All learners must receive the same treatment. Examiners must mark the first learner in exactly the same way as they mark the last.
 - Marking grids should be applied positively. Learners must be rewarded for what they have shown they can do rather than penalised for omissions.
 - Examiners should mark according to the marking grid not according to their perception of where the grade boundaries may lie.
 - All marks on the marking grid should be used appropriately.
 - All the marks on the marking grid are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the learner's response is not rewardable according to the marking grid.
 - Where judgment is required, a marking grid will provide the principles by which marks will be awarded.
 - When examiners are in doubt regarding the application of the marking grid to a learner's response, a senior examiner should be consulted.
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Specific Marking guidance

The marking grids have been designed to assess learner work holistically.

Rows within the grids identify the assessment focus/outcome being targeted. When using a marking grid, the 'best fit' approach should be used.

- Examiners should first make a holistic judgement on which band most closely matches the learner response and place it within that band. Learners will be placed in the band that best describes their answer.
- The mark awarded within the band will be decided based on the quality of the answer in response to the assessment focus/outcome and will be modified according to how securely all bullet points are displayed at that band.
- Marks will be awarded towards the top or bottom of that band depending on how they have evidenced each of the descriptor bullet points.

Activity 1: Contribute to a rehearsal session 12 Marks				
0	1-4	5-8	9-12	13-16
Level of response not worthy of credit.	<ul style="list-style-type: none"> Shows limited engagement during the rehearsal Shows limited focus and discipline during the rehearsal Shows limited application of techniques to contribute to the progression of the rehearsal Shows limited collaborative working with others in the group during the rehearsal process. Shows limited response to musical developments during rehearsal 	<ul style="list-style-type: none"> Shows mostly adequate engagement during the rehearsal Shows mostly adequate focus and discipline during the rehearsal Shows sufficient application of techniques contribute to the progression of the rehearsal Shows sufficient collaborative working with others in the group during the rehearsal process. Shows adequate response to musical developments during rehearsal 	<ul style="list-style-type: none"> Shows clear engagement during the rehearsal Shows clear focus and discipline during the rehearsal Shows skillful application of techniques contribute to the progression of the rehearsal Shows assured collaborative working with others in the group during the rehearsal process. Shows clear and effective response to musical developments during rehearsal that shows control 	<ul style="list-style-type: none"> Shows sustained and mature engagement during the rehearsal Shows sustained and mature focus and discipline during the rehearsal Shows skillful and dynamic application of techniques contribute to the progression of the rehearsal Shows accomplished collaborative working with others in the group during the rehearsal process. Shows perceptive and dynamic response to musical developments, during rehearsal that shows control and confidence

Activity 2 Debrief of a rehearsal session		12 Marks		
0	1–3	4–6	6–9	10–12
Level of response not worthy of credit.	<ul style="list-style-type: none"> • Limited communication of reason for actions and decisions made during rehearsal. • Shows limited understanding of the strengths and areas for improvement of the rehearsal • Limited targets and goals identified for the next rehearsal. 	<ul style="list-style-type: none"> • Mostly adequate communication of reason for actions and decisions made during rehearsal. • Shows mostly adequate understanding of the strengths and areas for improvement of the rehearsal • Mostly adequate targets and goals identified for the next rehearsal. 	<ul style="list-style-type: none"> • Assured communication of reason for actions and decisions made during rehearsal which is supported through examples. • Shows sound understanding of the strengths and areas for improvement of the rehearsal which is supported through examples • Clear and logical targets and goals identified for the next rehearsal which are supported through examples 	<ul style="list-style-type: none"> • Comprehensive and articulated communication of reason for actions and decisions made during rehearsal supported which is supported through justified examples. • Shows comprehensive understanding of the strengths and areas for improvement of the rehearsal which is supported through justified examples • Clear and logical targets and goals identified for the next rehearsal which is supported through justified examples

Activity 3 Ensemble performance (Technical Accuracy)		12 marks		
0	1-3	4-6	6-9	10-12
Level of response not worthy of credit.	<ul style="list-style-type: none"> • Demonstrates limited technical proficiency in the use of instrumental/.vocal techniques • Demonstrates limited control of rhythm and timing in the playing of individual parts • Limited accuracy of musical material. • Demonstrates limited contribution to the overall performance through own musical role 	<p>Demonstrates adequate technical proficiency in the use of instrumental/.vocal techniques</p> <ul style="list-style-type: none"> • Demonstrates broadly appropriate control of rhythm and timing in the playing of individual parts • Musical material is accurate, with some minor errors that do not detract from the overall performance. • Demonstrates an appropriate contribution to the overall performance through own musical role 	<p>Demonstrates confident and fluent technical proficiency in the use of instrumental/.vocal techniques</p> <ul style="list-style-type: none"> • Demonstrates confident and secure control of rhythm and timing in the playing of individual parts • Musical material is accurately played. • Demonstrates an important and significant contribution to the overall performance through own musical role 	<ul style="list-style-type: none"> • Demonstrates consistent and focused technical proficiency in the use of instrumental/.vocal techniques • Demonstrates consistent, sensitive and responsive control of rhythm and timing in the playing of individual parts • Musical material is accurately played with fluency. • Demonstrates an invaluable and crucial contribution to the overall performance through own musical role

Activity 2: Ensemble performance (Creative expression)		12marks		
0	1-3	4-6	6-9	10-12
Level of response not worthy of credit.	<ul style="list-style-type: none"> • Demonstrates limited accuracy in the stylistic interpretation of individual parts with some appropriate stylistic choices • Demonstrates limited musical expression when playing individual parts • Demonstrates limited performance stagecraft 	<ul style="list-style-type: none"> • Demonstrates accuracy in the stylistic interpretation of individual parts with broadly appropriate stylistic choices • Demonstrates broadly appropriate musical expression when playing individual parts • Demonstrates adequate performance stagecraft 	<ul style="list-style-type: none"> • Demonstrates confident and accurate stylistic interpretation of individual parts, appropriate stylistic choices throughout • Demonstrates fluent and secure musical expression when playing individual parts • Demonstrates confident and consistent performance stagecraft 	<ul style="list-style-type: none"> • Demonstrates consistent accuracy in the stylistic interpretation of individual parts, musically original and creative appropriate stylistic choices throughout • Demonstrates creative and original musical expression when playing individual parts • Demonstrates responsive and engaging performance stagecraft

Task 4 (16 marks)				
Stylistic video v				
0	1-4	5-8	9-12	13-16
No rewardable material	<ul style="list-style-type: none"> • Limited justification of musical ideas and intentions for the material presented. • Limited attempt to explain how musical elements and stylistic features have been deployed. • Limited analysis of how the material presented is appropriate for the event intended purpose. 	<ul style="list-style-type: none"> • Some justification of musical ideas and intentions for the material, presented but with some inconsistencies and lacking examples. • Some explanation of how musical elements and stylistic features have been deployed but with some inconsistencies and lacking examples. • Some analysis of how the material presented is appropriate for the intended purpose but with some gaps in coverage. 	<ul style="list-style-type: none"> • Competent justification of musical ideas and intentions for the material, presented with reference to examples. • Competent explanation of how musical elements and stylistic features have been deployed, with reference to examples. • Coherent critical analysis how the material presented is appropriate for the intended purpose. 	<ul style="list-style-type: none"> • Detailed justification of musical ideas and intentions for the material, presented with clear reference to relevant examples. • Detailed explanation of how musical elements and stylistic features have been deployed, with clear reference to relevant examples. • Detailed critical analysis how the material presented is appropriate for the intended purpose.

N.B This grid will be marked in reference to the rest of the submission to check the validity and accuracy of the responses.

Activity 4: Reflection 12 marks				
0	1-3	4-6	6-9	10-12
Level of response not worthy of credit.	<ul style="list-style-type: none"> • Limited evaluation of own processes when learning individual parts and during group rehearsals • Limited evaluation of group communication during the rehearsal process and performance • Limited evaluation of individual role during the performance • Limited suggestions for how the performance could be developed in the future • Limited justification of the selection and application of musical skills in relation to the performance 	<ul style="list-style-type: none"> • Coherent evaluation of own processes when learning individual parts and during group rehearsals • Coherent evaluation of group communication during the rehearsal process and performance • Coherent evaluation of individual role during the performance • Coherent suggestions for how the performance could be developed in the future • Coherent justification of the selection and application of musical skills in relation to the performance 	<ul style="list-style-type: none"> • Developed and balanced evaluation of own processes when learning individual parts and during group rehearsals • Developed and balanced evaluation of group communication during the rehearsal process and performance • Developed and balanced evaluation of individual role during the performance using examples to support • Developed and balanced suggestions for how the performance could be developed in the future using clear targets which have direction • Developed and balanced justification of the selection and application of musical skills in relation to the performance using examples to support 	<ul style="list-style-type: none"> • Comprehensive evaluation of own processes when learning individual parts and during group rehearsals using justified examples to support • Comprehensive evaluation of group communication during the rehearsal process and performance using justified examples to support • Comprehensive evaluation of individual role during the performance using justified examples to support • Comprehensive suggestions for how the performance could be developed in the future using clear targets which have direction • Comprehensive justification of the selection and application of musical skills in relation to the performance using justified examples to support