

# Lead Examiner Report

January 2019

**BTEC Level 3 Nationals in  
Performing Arts**

**Unit 7: Employment**

**Opportunities in the Performing  
Arts (31561H)**

## Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the world's leading learning company. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications website at <http://qualifications.pearson.com/en/home.html> for our BTEC qualifications.

Alternatively, you can get in touch with us using the details on our contact us page at <http://qualifications.pearson.com/en/contact-us.html>

If you have any subject specific questions about this specification that require the help of a subject specialist, you can speak directly to the subject team at Pearson. Their contact details can be found on this link:

<http://qualifications.pearson.com/en/support/support-for-you/teachers.html>

You can also use our online Ask the Expert service at <https://www.edexcelonline.com>

You will need an Edexcel Online username and password to access this service.

### **Pearson: helping people progress, everywhere**

Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your learners at: [www.pearson.com/uk](http://www.pearson.com/uk)

January 2019

31561H\_1901\_ER

All the material in this publication is copyright

© Pearson Education Ltd 2019

## Grade Boundaries

### 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, at 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 is 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 assessment, because then it would not take accessibility into account.

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

<http://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

### Unit 7: Employment Opportunities in the Performing Arts (31561H)

Grade	Unclassified	Level 3			
		N	P	M	D
<b>Boundary Mark</b>	<b>0</b>	<b>9</b>	<b>19</b>	<b>30</b>	<b>42</b>

## Introduction

Unit 7: Employment Opportunities in Performing Arts is a mandatory externally assessed task on the Extended Diploma of the BTEC Nationals in Performing Arts.

This unit requires learners to respond to a set task in the form of a response to an employment opportunity; this employment opportunity changes each series.

Learners must respond to the employment opportunity provided in the set task. They need to fully consider the employment opportunity, including the organisational profile, the performance project and the workshop requirement and complete a written response and a digital promotional portfolio.

The written response should be up to 2000 words and the digital promotional portfolio should be up to 10 minutes of video /audio material and can include up to 10 photographs/images and written supporting materials of up to 750 words.

The set task is marked out of 60. The written response is marked out of 36 and the digital promotional portfolio out of 24.

## Introduction to the Overall Performance of the Unit

We again this series saw a mixture of responses in terms of how well the work met the requirements of the task.

The best work seen was the result of a full appreciation of the employment opportunity as a whole, supported by a solid understanding of organisation types and structures, an awareness of different types of performance projects and a practical understanding of appropriate workshop activities.

In the most successful work, the written response was underpinned with research and both the written response and the digital promotional portfolio offered critically-selected and relevant examples throughout.

### Employment opportunity

The employment opportunity this series was to join Out There performance company for their Chinwag 4 Change performance project and workshops.

This employment opportunity provided learners with the chance to respond as a potential applicant and to demonstrate their understanding of the organisation and the performance project and to suggest ideas for the workshop. Learners could apply as a practitioner from across the performing arts disciplines and demonstrate their understanding of how to promote themselves.

## Set Task

The set task assesses learners across the following assessment outcomes:

**AO1:** Demonstrate knowledge and understanding of the purpose, structure and work of performing arts organisations

**AO2:** Demonstrate knowledge and understanding of professional practice in relation to employment opportunities in the performing arts

**AO3:** Apply knowledge and understanding of professional practice to meet the needs of performing arts organisations

**AO4:** Be able to respond to an employment opportunity in a performing arts context with appropriate justification

### Activity 1: Written Response

The written response acts as an application for the given employment opportunity. This should be written in a such a way it will persuade the Out There performance company to consider the applicant for the job and that they are a suitable candidate for the Chinwag 4 Change performance project as a performer and workshop leader.

During this activity the learner will need to demonstrate their understanding of Out there Performance Company as an organisation, their understanding of the Chinwag 4 Change performance project and their understanding of the workshop requirements. They will also need to demonstrate they have suitable skills and experience for the employment opportunity overall.

Learners should include details of their skills and experience, evidence of their suitability to join the organisation and participate in the performance project and include ideas for the workshop.

Learners will need to produce the written response and the digital promotional portfolio in a manner and tone that demonstrates persuasive promotional intent.

The more successful written responses were completed after learners had had the opportunity to undertake relevant research in order to complete the task with an underpinning knowledge of the type of organisation offering the employment opportunity. This enabled learners to consider this type of organisation in a more

focused way.

In order to access the higher marks for this activity learners are required to take an in-depth, analytical approach to interpreting the necessary considerations of this type of organisation.

Learners should make a critical selection of the ideas they will present, and the examples of their work they will include, so they are consistently relevant to the organisation and performance project as well as for the workshop requirement. Likewise, the skills and experience a learner selects to share with the potential employer should be selected in order to fully engage the employer.

This series, the articulation of how personal skills and experience were relevant was usually the strongest element of the written responses. The best instances were more selective in their choice of examples. For some however, less relevant information was often included, particularly with students eager to suggest their ability to take on additional fundraising or backstage roles. This was sometimes given more focus than their performing and workshop experience.

Students were generally able to use subject-specific terminology to describe their performing experience and workshop plans; however, most seemed to struggle to use accurate terminology relating to organisational structures and funding.

Where there was only a superficial understanding of this type of organisation, it led to general responses, and in some cases, there was a misunderstanding of some aspects of the organisation. This in turn meant learners could not make specific links between the skills and experience being outlined and the given employment opportunity. In some cases, learners did not make sufficient or relevant reference to the organisation and simply responded to the performance project in a way that took performing arts in the community as a general focus.

Most students were able to present ideas linked to elements of the set task, particularly the multidisciplinary aspect. Fewer were able to inform their ideas with conversations between generations, sparking debate, building empathy and raising community issues.

Ideas for the workshop were in some cases lacking in relevance to the organisation and also, not always appropriate for the proposed participants. Some workshop ideas explicitly intended to divide groups by age, where the intention of this project is to bring generations together. Some of the practical

suggestions would not be appropriate for the community participants. Some learners did manage to propose detailed and relevant workshop ideas, whilst others appeared to repeat a workshop experience they had had, without the refinement to focus ideas for this application. In some cases, workshop requirements tended to be over-looked and a notable number of students presented ideas for the performance project, rather than a workshop.

Examples of learner work that did well gave a clear analysis of all the key aspects of the employment opportunity. Ideas and comments were consistently relevant and linked to the scenario. There was clear promotional intent and the response overall was likely to engage the employer. The contents of the response were clearly communicated with effective and relevant use of technical language.

**Understanding of the organisation being demonstrated using relevant information sources included examples such as:**

Example 1 (taken from a response that did well overall):

“I am writing in response to the employment opportunity for the Out There Performance Company’s new project Chinwag 4 Change. I am a motivated and dedicated performer with experience both leading and taking part in workshops. I have also been a part of creating many collaborative pieces of work. I find myself drawn to your company and I savor the opportunity to work with you as I’m interested in the way the arts develop and influence society and I value the interconnections within local communities. My background in multidisciplinary performances, community issues, and interconnections through working with different generations will help me play a part in creating an equal and just society as a member of the project.

I understand and have fully researched the Out There company aims, objectives and mission intentions and I feel that this job is a great opportunity. As I understand, you are a regional performance company operating my local area, this means that you are also tackling the issues that affect this region specifically. An example of one of the issues affecting this area is that it is an area with a largely older population and a lack of connectivity between generations. My findings from my research were that there is a lack of understanding between the generations because of the less traditional values that are held by the younger generations. I know that you as a company will be very invested in this issue as you are working to bridge the gap between the generations through the use of theatre.



I realize that Out There is a not for profit social enterprise, meaning that the company is value driven and more interested in creating social change and making the community better, rather than being focused on making a profit. Because of this, I understand that you receive both public and third sector funding. When using public sector funding, and third sector funding, you as a company have to be able to prove that you are using the money for what you have said you are using it for. You will need to be transparent and accountable about where the money goes and what it is used for and I believe that there is no better use than on creating community change.

I am really excited that your company provides community cohesion between young and old as I know the value of this from my research. I worked on a piece, which was a mini musical and it worked to bring young and old generations together to celebrate musical theatre. As you can see I have a variety of experience and I understand that your creative intentions, also have to respond to the needs of a wider community audience. “

Example 2 (taken from a response that did less well overall):

“I am interested in working for your company as I believe that it is a great opportunity and that I can contribute effectively to the works and performances. I also believe that your company gives back to the community and involves people in the local public who may not usually see much of the arts and I think that this is a really important value which can help develop an equal and just society. Already, I am well-educated about your company and can clearly see that your work is there to teach a better understanding of equality and the idea of bringing generations together. As a not-for-profit social enterprise, you receive funding through a range of grants from both public and third sector funders. Meaning, you are a formal and legal organisation who reinvest your profits into the company or community. I understand that because your funding comes from grants and from the public and because you’re a non-profit organisation it means you have limited money. Therefore, you have to be wise with what you spend each penny on.”

**Understanding of the performance project being demonstrated included examples such as:**

Example 1 (taken from a response that did well overall):

“During the Project, I will show professionalism by using relevant skills. I can clearly show professionalism because I have danced in a music video where I had to work with professional cameras, new people I had never met before and had to attend regular rehearsals. This is useful for the project as I have the relevant skills, attributes and performance skills needed for a successful workshop. I have excellent synchronisation for the project which is seen in my portfolio. Excellent performance skills are needed as the audience needs to be engaged. This is useful for your project, as I need to demonstrate emotion to provide a multidisciplinary performance.

In addition to my dance skills, my musicality is good as I am always on time, have great rhythm and can change to any different tempo as seen in my training video in my portfolio. Musicality is useful for the project because I need to be in time to make sure the performance is pleasing to the audience. I can then teach the participants in the workshop musicality.

My performance skills will be useful for this vacancy, as they will help me create the original and engaging performance you are looking for. For the project I have experience that will help me succeed, firstly a performance at Tramlines music festival which is all about bringing the community together no matter what age, background or culture you are. This is relevant for the project because it was a community-based project that is inclusive and interconnects many generations by showing engaging performances that are enjoyable. I have performed in a local community primary school where we created a piece around the effects of social media to educate young people. In this, I used characterisation to engage them and get the message across and I believe I can use this in your project to encourage people to come along to your workshop. “

Example 2 (taken from a response that did less well overall):

“As your project is trying to include everyone in the community the scope is regional. It allows you to want everyone to be able to access this opportunity no matter their age, therefore it is perfect that the event will be touring at traditional and community venues. I am someone who has experience in performing at both traditional and community venues such as doing my musical theatre showcase in

a room in my local events centre. As well as performing somewhere as traditional as the Royal Albert Hall. I would be most suitable as I have the knowledge and understanding on how to plan things out where the space size may not always be the same. Also I have attended many workshops and rehearsals where I go from being in a small rehearsal room to then having to go out on a stage that is a lot bigger, such as the Royal Albert Hall. The Aim of your project is to bring the community together no matter the age and to spark conversation to help the issue of equality and just within society. As well as this to discover and communicate as well as raise awareness of community issues across and between different generations.”

**Understanding of the workshop requirements being demonstrated included examples such as:**

Example 1 (taken from a response that did well overall):

“I have thought of an initial idea I would do if I had the opportunity to complete the workshop. Firstly, I would play icebreaking games like, count to ten game, where the first person to say 10 is out and I would play the supermarket basket game where they all have to memorise what everyone put in the basket. I would do this purely for fun and to get the participants feeling more comfortable. Then to follow I will spark debate about my chosen theme ‘Social Media’ and about the whole project. I will ask questions like why do we use social media?, What are the effects? Do you use social media? This is to ask them to express their thoughts. I will ensure that everyone feels a sense of equality by allowing everyone to do the same activities, however I will make it adaptable for everyone to participate. When creating this idea, I was influenced by Akram Khan ‘The Big Dance Pledge’ as Akram created the big dance choreography with all types of participants in mind, imagining how each group is able to create a version that is unique to them,’ (Big Dance, 2018). This shows equality and a just society therefore he influenced me to do the same. For the next 30 minutes of the workshop I will do partner work to allow people to mix however I will ensure participants aren’t with people their own age, showing how I will interconnect these generations. I chose to do this theme because it is a big issue in today’s society. In the workshop I will pick music that has no lyrics in as I want to avoid being too literal, therefore I will have just have upbeat music. I will be excellent in this workshop as I am very bubbly which will make everyone feel comfortable from the moment they walk in. Finally, my communication skills are good making it easy to talk and listen to my participants, making sure that they are given the support they need.”

## Example 2 (taken from a response that did less well overall):

“My workshop would be physically and generally overall accessible to all ages and a wide range of participants by starting the process with a game to get them all up and communicating with each other. This would be through a game of stuck in the mud, this would allow them to enjoy themselves and get involved. To make this game either easier or harder I would change the speed of which they’re supposed to go around the space in or even how they’re supposed to unstick people. For example it would be easier to go under someone’s arms, but to make it more difficult I would make them go under each others legs or I would change the position they are stuck in. After the participants are warm and are feeling more confident I will ask them to divide into groups of four, once they have done this I will get them to tell everyone in their group their name, where they’re from and a fact about themselves, once they have spoken to everyone in their group they will simply swap and repeat the process until they have spoken to everyone in the room. This will get them to communicate between each other and allow them to work productively within the next task.”

## Activity 2: Digital Promotional Portfolio

The Digital Promotional Portfolio is an opportunity for learners to demonstrate their skills and experience as part of their response to the employment opportunity.

Learners should select and include relevant extracts of their practical work that will persuade Out There Performance Company to include them in the Chinwag 4 Change performance project and workshops.

Learners should consider specific requirements of the organisation, the performance project and the workshop. They should show examples that clearly link skills and experience to the key factors of the employment opportunity.

Popular examples of how the portfolio was presented included:

- A Showreel with voiceover
- A Showreel with text on the screen
- A PowerPoint with embedded video clips and images

It was not the format, but the relevance and the promotional intent that equated to how well a response did against the assessment criteria.

The relevance was often judged as adequate and many learners could have been more selective in their choice of content, as they often focussed purely on the promoting themselves as a performer in general, rather than a performer and workshop leader for this specific employment opportunity.

The more effective portfolios collated consistently relevant evidence. The message conveyed was more persuasive when there was audio for the workshop leading sections and where the individual took a personal lead. It was considered more appropriate where the focus of the performing arts in the community aspect of the set task underpinned the portfolio, rather than all of a learner's experience being included, demonstrating less selectivity and refinement.

Better responses presented work where there was consistent relevance and a clear appreciation of promotional intent. These responses included short clips of video, covering relevant areas of work.

Where learners had limited relevant clips to select from, more successful responses used voice-over, or subtitles to make connections between the work being watched and the employment opportunity; this is an acceptable approach

in such cases.

In several cases, we saw generic showreels that could fit with any type of work, and they lacked direct links to the organisation, the project and/or to the workshop. Some of the less successful responses included long extracts from productions where it was difficult to appreciate the relevance to the employment opportunity. In these cases, it was often also difficult to identify the learner.

The most successful examples of learner work were entirely consistent with the ideas, skills and experience outlined in the written response and formed a coherent and persuasive response. They were fully refined and provided potentially successful 'applications' to the employment opportunity overall.

## Administration

Most centres presented the work as required. Centres should fully adhere to the demands of both the task for the specific examination series and the requirements as detailed in the instructions within the Set Task Brief and as outlined in the Administrative Support Guide.

Centres are reminded that work must be submitted by the deadline in the correct format in terms of recordings and PDF files. Each learner's work must be presented in its own folder, on a new, undamaged DVD or memory stick that will play on any commonly used laptop. Each learner's folder should include the written response and the digital promotional portfolio with any supporting material. Where digital portfolios are not collated into one recording/file, it would be helpful if they are ordered or collated in some way for an examiner to access the work in the intended sequence.

Centres are reminded that they must complete the essential documents relating to each learner and the centre itself. These are required by the examiner for marking. It is essential that this paperwork is printed out and provided as a hard copy which the examiner can write on, and not just sent digitally.

Once the written response has been completed it should be converted and saved as a PDF document.

Recordings were generally of a good quality, however it is essential the learner can be identified in the practical work included in the digital portfolio.

## Summary

Based on the performance seen during this series the following should be considered:

- Centres should prepare learners to respond to the task by ensuring the teaching and learning of the unit has taken place prior to attempting to respond to the task.
- Learners should respond to the employment opportunity as a whole, considering the organisational profile, the project outline and the workshop requirements.
- Simply quoting back the information given in the task will not be sufficient evidence of a learner's understanding of the organisation, project or workshop requirements.
- Both the written response and the digital promotional portfolio should demonstrate promotional intent, and have the potential to engage this specific organisation as an employer.
- The digital promotional portfolio should provide evidence of a learner's ability to critically select material for the portfolio.
- Centres should support learners so they have access to relevant examples of their performance work to include in their digital portfolio.
- Additional optional evidence for the portfolio (images and written materials) should be organised in the learner's folder/portfolio in such a way it can be viewed and considered as additional promotional materials, and not follow an 'include everything' approach.
- Where learners are using extracts from the written response as voiceover material for the digital promotional portfolio, this should be adapted or refined and not simply read verbatim.
- The maximum word count for the supporting evidence within the digital portfolio should be adhered to.
- The centre must ensure the task being responded to is for the correct series and learners are not responding to the Sample Assessment Materials or a previous set task.



For more information on Pearson qualifications, please visit

<http://qualifications.pearson.com/en/home.html>

Pearson Education Limited. Registered company number 872828  
with its registered office at Edinburgh Gate, Harlow, Essex CM20 2JE



Llywodraeth Cynulliad Cymru  
Welsh Assembly Government



Rewarding Learning

