

Level 3 Lead Examiner Report 1906

Summer 2019

**Level 3 Performing Arts
31561H**

**Unit 7: Employment Opportunities
In the Performing Arts**

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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, 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:

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

Grade	Unclassified	Level 3			
		N	P	M	D
Boundary Mark	0	9	19	30	42

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

This series saw a range of responses to the task. The most successful responses were underpinned with a full appreciation of the employment opportunity. This included the demonstration of an understanding of organisational structures and purpose.

It was also noted that the more successful responses demonstrated a knowledge of different types of performance projects and the wider context for them. This also included a full understanding of the different purposes and intentions of the workshops.

Again this series the most successful work saw written responses supported with research and both the written response and the digital promotional portfolio offered critically selected and relevant examples throughout.

Employment opportunity

The employment opportunity for this series was to join *Opportunity Productions* for their *Far and Wide* performance project.

This employment opportunity provided learners with the opportunity to respond as a potential applicant, 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 express their understanding of how to promote themselves for this specific performance opportunity.

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 such a way that it will persuade *Opportunity Productions* to consider the applicant for the job and that they are a suitable candidate for the *Far and Wide* performance project.

Learners were required to demonstrate they had suitable skills and experience for the employment opportunity overall. This required learners to express a full appreciation of this type of organisation and to consider the purpose, structure and work of *Opportunity Productions*.

More successful responses included clarification of this type of company's aims and objectives as well as showing they understood the vision and ethos of the company. Legal, financial and operational factors were considered in the strongest responses.

Examiners reported there was often a missed opportunity to demonstrate the learning that had taken place from the relevant section of the unit content. In less successful responses this knowledge was not adequately expressed with only a basic repetition of the information given in the task being repeated.

Learners needed to produce the written response with persuasive promotional intent. Details of a learner's skills and experience were most effectively communicated when a learner explained the relevance of their skills and experience for this specific employment opportunity.

More successful written responses appeared to be completed after learners had undertaken appropriate research in order to complete the task with a foundation of knowledge of the type of organisation offering the employment opportunity.

Where learners took an investigative approach to interpreting the necessary considerations of this type of organisation and the employment opportunity overall, they were more able to access the full range of marks available.

Learner evidence is more effective as a response when it is consistently relevant and has been critically selected to form part of a coherent 'application' to the potential employer. More successful responses engaged the potential employer throughout.

In less successful responses the learner evidence was generic and lacked the required focus. Such responses would be unlikely to engage the potential employer.

In some cases, the learner did not make reference to the organisation at all, and simply applied to work of the *Far and Wide* project with a general and vague expression of interest.

The requirement to offer ideas for the workshop needs learners to fully consider why this type of organisation is offering workshops, for this specific performance project and who the potential participants would be. In stronger responses, the ideas offered were consistently relevant, referred to factors such as the target audience profile and were imaginative and appropriate. In less successful responses the ideas for the workshops ranged from general to inappropriate.

In some cases, learners were able to present ideas linked to the more obvious elements of the set task, particularly arts as a unifying force for interconnection. However, this sometimes tended to lead to irrelevant references to third sector small-scale community arts, with less appreciation of the profit making 'high end' nature of this year's task.

In less successful responses, there was less understanding of suitable content for a performance workshop, and the 'pre-performance' workshop requirement was often overlooked.

Written responses overall were mostly written in an appropriate tone with effective and appropriate use of technical language.

The following examples are taken from a range of more successful responses and aim to offer examples of how learners were able to meet some of the requirements of the task in their written responses:

Example 1

"As an artist, I excel in the creative field through being comfortable in choreographing original work through exploration in improvisation. I

understand you are looking for "Motivated and talented" individuals to join your company in performing and teaching workshops for the Far and Wide performance project. I am applying for this role as I am empathetic and in agreement with the company's ethos of being inclusive of all cultures and bringing multidisciplinary art to the masses. I believe dance is valuable in bringing people together."

Example 2

"As a keen performer I have undertaken research that allows me to have a full understanding of your organisation. I am excited to share what I can bring to your organisation. I understand the potential of the arts which isn't necessarily known far and wide, with people unaware of the roots of the cultures that they see every day.

As a Private Limited Company with a robust financial position you are able to offer amazing opportunities for your employees. I fully embody your aims and objectives to entertain and unite people across the world and have looked into how companies like yours may attract an audience and the way to involve such a large breadth of participants. As a PLC you are able to raise capital and encourage investment into the business making it a comfortable and stable environment. Sponsorships allow for not only the addition of finance however the range of diverse business support allows for both advertising and the attraction of customer numbers that the project would get each performance, creating a professional and successful atmosphere for both the company and the audiences. Within a PLC decisions can be made quickly and efficiently which allow fast progress between the directors and staff increasing productivity, this makes the company a great place for performers like me. With a strong financial position through sponsorship you are able to excel within the sector."

Example 3

"I would create a unique and collaborative workshop, that allows individuals to learn and grow from one another's experiences, which I believe is perfect for your company, as it achieves all of your aims. This idea allows us to bring traditions and rituals that are both well-known, and unfamiliar together, and will educate us on the places we aspire to visit or reflect on the countries we are from. This workshop is suitable for all theatre loving audiences of all ages and can be a workshop in any performance space in any country, so it is really accessible, and flexible, making it perfect for your company. As well as all of this, I feel my workshop idea is a fun, and rewarding experience, that encourages people to come together to create something that is both exciting, and personal to them."

Example 4

"Opportunity Productions' aims and objectives are valuable to me as an artist as I would relish in the chance to bring people closer together through a shared arts experience using dance. This is because the arts have an emotional impact on audiences and dance is accessible to people from a multitude of different backgrounds and cultures. Some of the target audience may not necessarily speak the same language but they share some understanding of dance as it is a universal language."

Example 5

"Your latest project is seeking motivated, innovative performers and that is something I believe I am and will be able to provide many skills and attributes to the project and your company such as being a multi-disciplined performer with lots of experience when it comes to performing on stage and producing work that will cross cultural barriers. The 'Far and wide performance project' is a fully interactive performance where customs and experiences will come together to join entertainment for loyal and cultured audiences.

The traditions and rituals will be experienced and will reveal culture, beliefs, and customs from places we aspire to visit. All traditions we explore in performances make us who we are today and is very important that we promote cultural activity. This performance will be suitable for all theatre loving audiences of all ages and will tour several countries. As someone who is very interested in the new and old culture I believe I can be someone who will take great pride in spreading performances to global audiences promoting such wonderful work with fantastic concepts. I know that the project will require performing arts practitioners to be multidisciplined, willing to travel and demonstrate relevant qualities to take part in this special opportunity."

Example 6

"There are also three main objectives of the company. The first objective is to produce workshops that will educate the public about their current touring work. Another objective that Opportunity Productions has is to entertain audiences with quality arts provision. Their final objective is to produce multidisciplinary work that shows a range of arts and cultures.

I have many skills and technical abilities that would be valuable for this project. I have experience in Ballet, Jazz, Contemporary, Kathak, Gumbo, Bollywood, Tango and other styles of dance. All of these styles have different cultural origins and would therefore be valuable for this project which aims to be inclusive of all cultures and beliefs."

Activity 2: Digital Promotional Portfolio

The Digital Promotional Portfolio is an opportunity for learners to show their skills and experience as part of their response to the employment opportunity, as an effective performer and workshop leader.

In order for the portfolio to show relevant examples of work and to engage the potential employer, learners should select and include applicable examples of their practical work that will influence *Opportunity Productions* to consider them in the *Far and Wide* performance project and workshops.

In the more successful responses learners had selected and included examples of work that would be of interest to the organisation and showed the potential to make a valid contribution to the performance project and the workshop.

The more successful responses were able to consider the impact of effective promotional intent. These responses included short clips of video, covering relevant areas of work, where the focus was on the learner. Where learners had limited clips to select from, more successful responses used voice over, or sub titles to make connections between the work being watched and the employment opportunity.

Effective examples were 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 specific employment opportunity.

Some learners focussed purely on promoting themselves as a performer, rather than a performer and workshop leader. Promotion for the role of workshop leader was omitted completely from a significant number of responses.

The message conveyed was more persuasive when there was audio for the workshop leading sections and the individual engaged with the group, rather than simply demonstrating skills to them. Narration over the video was used effectively in several responses.

Less successful responses included generic showreels that could fit with any type of work, and would not appear relevant to the organisation, or the project and/or the workshop.

This series saw fewer examples of long extracts from productions where it was difficult to appreciate the link with the employment opportunity or identify the learner.

Overall this series, we saw more consideration of what would be relevant to include in the promotional portfolio.

Administration

The majority of centres submitted learner work as needed. Centres should fully observe 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 encryption software has been used, a password must be provided.

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 a learner can be identified in any 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 employment opportunity as a whole, considering the organisational profile, the project outline and the workshop requirements.
- Centres should support learners, so they have access to relevant examples of their performance work to include in their digital promotional portfolio.
- In their written response and the digital promotional portfolio, learners should demonstrate their understanding of promotional intent.
- Learners should analyse the relevance of their skills and experience in line with the specific employment opportunity.
- 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.
- Learners must be clearly identified in their digital portfolio.
- The centre must ensure the task being responded to is for the correct series and learners are not responding to one a previous year's paper.

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