

## Mark Scheme (Results)

Summer 2019

BTEC Level 3 National 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 websites at [www.edexcel.com](http://www.edexcel.com) or [www.btec.co.uk](http://www.btec.co.uk) for our BTEC qualifications.

Alternatively, you can get in touch with us using the details on our contact us page at [www.edexcel.com/contactus](http://www.edexcel.com/contactus).

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: [www.edexcel.com/teachingservices](http://www.edexcel.com/teachingservices).

You can also use our online Ask the Expert service at [www.edexcel.com/ask](http://www.edexcel.com/ask). You will need an Edexcel 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 students at: [www.pearson.com/uk](http://www.pearson.com/uk)

Summer 2019

Publications Code 31561H\_1906\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2019

# Unit 7: Employment Opportunities in the Performing Arts – sample 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 be 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 judgement is required, the 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.

## Specific marking guidance

---

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

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

- Examiners should first make a holistic judgement on which band most closely matches the learner's 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.
-

### Unit 7: Employment Opportunities in the Performing Arts - marking grid 1

Level	0	1	2	3	4	5	6
Mark	0	1-6	7-12	13-18	19-24	25-30	31-36
		<ul style="list-style-type: none"> <li>Consideration of the organisation profile, project outline and workshop requirements is limited to a few superficial and descriptive references from the scenario.</li> <li>Presents ideas in response to requirements that do not link directly to the stimulus material; proposals lack justification and demonstrate a limited understanding of the organisational purpose and structure.</li> </ul>	<ul style="list-style-type: none"> <li>Consideration of the organisation profile, project outline and workshop requirements demonstrate a basic understanding of parts of the scenario; treatment likely to be descriptive rather than interpretative.</li> <li>Presents ideas in response to requirements, with occasional general links to the stimulus material; proposals are not always justified, but if present demonstrate a basic understanding of isolated elements of the organisational purpose and structure.</li> </ul>	<ul style="list-style-type: none"> <li>Consideration of the organisation profile, project outline and workshop requirements demonstrate a basic understanding of the scenario; treatment shows interpretation but is likely to be descriptive in places.</li> <li>Presents ideas in response to requirements that generally link to the stimulus material, although the linkage is not sustained and/or consistent; proposals are not always justified, but when present demonstrate a basic understanding of the organisational purpose and structure.</li> </ul>	<ul style="list-style-type: none"> <li>Consideration of the organisation profile, project outline and workshop requirements demonstrate understanding of the scenario; evidences some analytical abilities through methodical interpretation of requirements in context.</li> <li>Presents ideas in response to requirements that are clearly linked to the stimulus material; proposals are justified in context, demonstrating an understanding of the organisational purpose and structure.</li> </ul>	<ul style="list-style-type: none"> <li>Adopts an analytical approach to interpreting the necessary considerations of the organisation profile, project outline and workshop requirements which demonstrates a thorough understanding of the scenario.</li> <li>Presents ideas in response to requirements that are clearly and consistently linked to the stimulus material; proposals are justified in context, demonstrating a thorough understanding of the organisational purpose and structure.</li> </ul>	<ul style="list-style-type: none"> <li>Adopts a comprehensive, in-depth analytical approach to interpreting the necessary considerations of the organisation profile, project outline and workshop requirements which demonstrates a thorough understanding of the scenario.</li> <li>Presents ideas in response to requirements that are clearly and consistently linked to the stimulus material; proposals are justified in context, demonstrating a thorough understanding of the organisational purpose and structure.</li> </ul>
	No rewardable material.						

Activity 1: Written understanding of organisation and workshop proposal

**Unit 7: Employment Opportunities in the Performing Arts - Marking Grid 1 (Continued)**

Activity 1: Written response: skills and techniques presented in portfolio and communication

Level	0	1	2	3	4	5	6
Mark	0	1	2	3	4	5	6
	<p>• Response attempts to articulate how skills and experience are relevant to the ideas presented, but promotional intent is limited; unlikely to engage the prospective employer.</p> <p>• Structure of response is inappropriate and communicated using limited or inaccurate subject-specific terminology.</p>	<p>• Response attempts to articulate how skills and experience are relevant to the ideas presented, but promotional intent is limited; unlikely to engage the prospective employer in isolated places.</p> <p>• Structure of response is simplistic and communicated using basic and partially accurate subject-specific terminology.</p>	<p>• Response attempts to articulate how skills and experience are relevant to the ideas presented, and there is evidence of promotional intent; likely to engage the prospective employer.</p> <p>• Structure of response is adequate and is communicated using appropriate and generally accurate subject-specific terminology.</p>	<p>• Response articulates how skills and experience are relevant to the ideas presented, demonstrating promotional intent; likely to engage the prospective employer.</p> <p>• Structure of response is cohesive and communicated through confident and accurate use of subject-specific terminology.</p>	<p>• Response articulates how skills and experience are relevant to the ideas presented, demonstrating clear promotional intent; likely to engage the prospective employer.</p> <p>• Structure of response is effective and communicated through assured and concise use of subject-specific terminology.</p>	<p>• Response confidently articulates how skills and experience are entirely relevant to the ideas presented, demonstrating clear, effective and persuasive promotional intent; likely to fully engage the prospective employer.</p> <p>• Structure of response is sophisticated and communicated through accomplished and comprehensive use of subject-specific terminology.</p>	
	No rewardable material.						

### Unit 7: Employment Opportunities in the Performing Arts - Marking Grid 2

Activity 2: Digital promotional portfolio		2 7-12		3 13-18		4 19-24	
Level	0 1						
Mark	0 1-6						
	<ul style="list-style-type: none"> <li>The portfolio presented evidences limited relevance to the organisation profile, project outline and workshop requirements.</li> <li>Portfolio materials are generic, demonstrating a limited understanding of principles relevant to showing promotional intent (selectivity and/or refinement).</li> <li>Portfolio evidence is likely to have limited consistency with ideas expressed in the written response.</li> <li>The message conveyed through the portfolio is unconvincing.</li> </ul>	<ul style="list-style-type: none"> <li>The portfolio presented evidences adequate relevance to the organisation profile, project outline and workshop requirements</li> <li>Portfolio materials demonstrate an adequate understanding of principles relevant to showing promotional intent; may evidence selectivity and/or refinement. Portfolio is generally consistent with the ideas expressed in the written response, although may contain some lapses.</li> <li>Portfolio is generally consistent with the ideas expressed in the written response, although may contain some lapses.</li> <li>The message conveyed through the portfolio is generally sound but might lack persuasiveness in places.</li> </ul>		<ul style="list-style-type: none"> <li>The portfolio presented evidences thorough relevance to the organisation profile, project outline and workshop requirements.</li> <li>Portfolio materials demonstrate an effective understanding of principles relevant to showing promotional intent; evidences analytical ability through selected and/or refined examples.</li> <li>Portfolio is consistent with the ideas expressed in the written response; any lapses are minor.</li> <li>The message conveyed through the portfolio is confident, portfolio shows elements of sophistication.</li> </ul>		<ul style="list-style-type: none"> <li>The portfolio presented evidences insightful, sustained relevance to the organisation profile, project outline and workshop requirements.</li> <li>Portfolio materials demonstrate a thorough understanding of principles relevant to showing promotional intent and how best to realise those intentions; evidences critical analytical ability through selected, refined examples.</li> <li>Portfolio is entirely consistent with the ideas expressed in the written response.</li> <li>The message is confident, insightful and persuasive, conveyed through an accomplished and sophisticated portfolio.</li> </ul>	
	No rewardable material.						