Introduction

Sample assessment materials (SAMs) provide learners and centres with specimen questions and mark schemes. These are used as the benchmark to develop the external assessment learners will take.

Unit 1: Principles of Science

The SAMs for this external unit have been provided for the following qualifications:

- BTEC Level 1/Level 2 First Award in Principles of Applied Science
- BTEC Level 1/Level 2 First Extended Certificate in Applied Science

Unit 8: Scientific Skills

The SAMs for this external unit have been provided for the following qualifications:

- BTEC Level 1/Level 2 First Award in Application of Science
- BTEC Level 1/Level 2 First Extended Certificate in Applied Science
Contents

Introduction 1
Unit 1: Individual Showcase – sample assessment test and mark scheme 3
Unit 8: The Performing Arts Industry - sample assessment test and mark scheme 21
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Unit 1: Individual Showcase

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- BTEC Level 1/Level 2 First Award in Performing Arts
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- BTEC Level 1/Level 2 First Extended Certificate in Performing Arts
- BTEC Level 1/Level 2 First Diploma in Performing Arts.

Unit 8: The Performing Arts Industry

The SAMs for this external unit have been provided for the following qualifications:

- BTEC Level 1/Level 2 First Certificate in Performing Arts
- BTEC Level 1/Level 2 First Extended Certificate in Performing Arts
- BTEC Level 1/Level 2 First Diploma in Performing Arts.

The sample test demonstrates some of the mechanisms used within an onscreen test.

As the Award is nested within the Certificate and Extended Certificate, we have adopted the convention of titling external assessments for the smallest award for which they are available across the whole BTEC first suite. This is the same convention used for AS/GCE which is also a nested qualification.
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- BTEC Level 1/Level 2 First Certificate in Performing Arts
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- BTEC Level 1/Level 2 First Diploma in Performing Arts.

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Unit 1: Individual Showcase - conduct for the externally assessed task, sample assessment task and mark scheme

This sample assessment task and mark scheme is for the following qualifications:

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- BTEC Level 1/Level 2 First Certificate in Performing Arts
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- BTEC Level 1/Level 2 First Certificate in Performing Arts
- BTEC Level 1/Level 2 First Extended Certificate in Performing Arts
- BTEC Level 1/Level 2 First Diploma in Performing Arts.
Conduct for the externally assessed task

The nature of the work

Learners will complete a letter of application and a presentation/audition in response to a progression opportunity provided by Edexcel. There will be a selection of four progression opportunities in each academic year.

The progression opportunities provide a selection of realistic employment, training and education scenarios.

Each progression opportunity has specific guidelines about what the learner is required to prepare for their presentation or audition. The details of the progression opportunity scenarios and required assessment evidence are as follows:

- **Production** - a letter of application and a ten-minute presentation, including a demonstration of technical work in a particular area of production
- **Performance** - a letter of application and a demonstration of two pieces of performance, each lasting two minutes
- **Community** - a letter of application, the performance of a two-minute extract, and a five-minute presentation on workshop activities or design/production elements
- **Further training/education** - a letter of application, a demonstration of two pieces of performance, each lasting two minutes or a ten-minute presentation, including a demonstration of technical work in a particular area of production.

Assessment instructions

All learners will be required to submit application materials, appropriate to the selected progression opportunity, in electronic format, e.g. DVD:

- the letter of application should be submitted as a PDF document
- the recording of the presentation/audition must be submitted in electronic format, e.g. DVD, in either Windows Movie Player or RealTime Player file types.

Centres must ensure that the audio visual quality of the recordings enable assessment of the learner’s work.

At the beginning of each recording, the learner must clearly state, to camera, the following:

- learner name
- learner number
- centre name
- centre number
- Progression Opportunity Number where any options are available within the chosen progression opportunity these should also be stated.

When completing the letter of application, the learner should include the following at the top of the letter:

- full name
- learner number
- centre name
- centre number.
Conduct for the externally assessed task

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- learner name
- learner number
- centre name
- centre number
- Progression Opportunity Number – where any options are available within the chosen progression opportunity these should also be stated.

When completing the letter of application, the learner should include the following at the top of the letter:

- full name
- learner number
- centre name
- centre number.
Requirements for the implementation of controlled conditions

**Introduction and instructions for teachers**
The evidence each learner submits for assessment must be individual and authentic. As teachers you will be asked to confirm that:

- you know learners have provided an authentic response to the stimulus
- their work has been supervised and controlled properly
- you have retained records of the conduct of the assessments.

**General preparation**
Delivery of the unit must not focus solely on the externally-set assessment. Learners need to have the opportunity to explore the whole concept of preparation for progression and how to present themselves effectively through a period of practice and development.

The *Individual Showcase* unit is an opportunity for learners to demonstrate the summation of specific skills and understanding that have been developed throughout the programme. It is important that as learners progress in the programme, they are supported by teachers to identify how their learning and development relates to progression opportunities in work, training or education, so that they can respond effectively to the assessment tasks.

You have an extended window in which to undertake the assessment but the time devoted should reflect the guided learning hours. It is important that you plan an effective assessment timetable so that learners are given adequate time to explore, select and prepare for the progression opportunity.

Learners must select an appropriate progression opportunity related to their own needs, aspirations and talents. Teachers can guide learner choice with regard to the feasibility and validity of the selection but must provide for final choices that have a personal and individual treatment.

**Production of the letter of application**

**Preparatory period**
Teachers should provide general guidance and input on the requirements for letters of application as specified in the unit content. This should cover formal presentation, selection of appropriate factual information, and linking own skills and experience to those identified within the selected progression opportunity and expression of creative intention.

Teachers can also use the assessment tasks to provide overarching guidance on how appropriate evidence may vary between progression opportunities and performance types.

Teachers should encourage learners to write reflectively on what they have carried out during the programme and develop their skills in accurate and effective communication for progression purposes.

Teachers should not give learners individual guidance on the selection and presentation of information for inclusion in their submitted evidence, for example reminding learners of relevant experiences they have had. Teachers should not assess a pre-submission copy of the letter of application.
Production of submitted evidence

- The final submission must be an original response related to the learner’s own experience and preparation for the progression opportunity.
- The learner must start by giving their name, registration number, centre name, centre number, date and the number of the selected progression opportunity. Learners are not required to include any personal details such as address or contact details.
- There is no maximum or minimum length of letter specified as this may disadvantage learners. We expect that a comprehensive, well-structured answer can be provided in 2 – 3 word-processed sides of A4 or approximately 800 words.
- Learners are not required to provide fictitious information related to the context, for example, names, addresses, locations.
- The letter should be produced during a maximum of two hours under controlled conditions, i.e. fully supervised at all times by a person acting as an invigilator.
- Learners must be given an unannotated copy of the assessment at the start of the session and be reminded of the time of the session(s).
- The time allowance should normally take place in one session, with a short break as necessary, or two sessions. If two sessions are chosen then the learner’s partly-completed work must be held securely between the two sessions.
- The schedule for completion of this task is at the discretion of the centre, but it should be completed at a point when the learner is well prepared to carry out the performance task. The centre should keep a record of the timetabling and completion of the assessment for all learners, including learners absent at the time originally scheduled, for whom a later session is provided.
- The supervised conditions may be within a classroom, a resource room, an IT room or a room set out for a formal examination. Supervision must prevent learners communicating directly with each other or copying each other’s notes or final work. Learners should not be given any support from a teacher during the supervised session.
- Learners may produce their evidence using a word processor, without access to pre-prepared files or the internet, or by hand if this is the learner’s preference. Learners must be advised that their final work will be turned into a PDF file and the centre must ensure that the final file will be legible, for example clear font, margins, spacing etc. For word processing, 1½ line spacing is recommended.
- Learners can have access to spellcheckers and/or dictionaries and should be reminded to leave time to check their work for errors.
- Learners can refer to factual information that they have prepared themselves. It can include names of performers, artists, writers and directors, they wish to include in their letter. The information can contain brief bullet points or mindmaps of ideas to be covered but must not include fully-formed sentences or phrases that could be used directly in their letter. It must not exceed two sides of A4.
- After the final evidence has been submitted, the centre should retain copies of learner notes in case of a query during external marking.

Completion of the audition/presentation

Preparatory period
In delivering the unit, teachers can ensure that learners understand the significance of how they undertake auditions and presentations in relation to successfully progressing in the sector. This may include rehearsing and practising their work and giving performances to audiences of peers. The teacher should ensure that learners have explored how the individual showcase can best be developed. Each learner must develop their own original response to the stimulus, showing that they understand how to select appropriate material for performance. Centres may provide a ‘dress rehearsal’ opportunity, under the conditions that the evidence will be recorded, so that learners are fully prepared for their presentation/audition.
How should the completion of the presentations/auditions be managed?

- Centres should schedule presentations/auditions to allow time for each learner to be recorded carrying out their individual showcase.
- Centres may conduct the tasks in any space suitable for recording. This may be a theatre, studio or performance space but could be a classroom or workshop space.
- The schedule for completion of this task is at the discretion of the centre. The centre should keep a record of the timetabling and completion of the assessment for all learners, including learners absent at the time originally scheduled for whom a later session is provided.
- The learner’s work must be recorded using a fixed-point camera that can successfully capture the whole presentation/audition visually and audibly.
- Centres must submit a continuous (i.e. one take) recording of each presentation/audition. Recordings should not be edited, amended or manipulated.
- Learners may have access to visual props, notes and support such as prompts during the presentation/performance but their use will be taken into account in the marking of the quality of performance.
- There is no requirement for an audience to be present during the recording. If an audience is present then there must be no active participation in, or interruption of, the performance tasks.
- The presentation/audition should not exceed the time limit stated in the progression opportunity; any evidence exceeding the time limit will not be considered.
- Learners may not reattempt their presentation/audition unless there has been a technical problem, such as failure of the recording device, lighting failure etc. Or if there are circumstances that would merit special consideration. Centres should seek advice from Edexcel if necessary.

Summary: what are the main controls?

- Letter of application: teachers must ensure that all the hard copy notes learners bring into the classroom are their own work. The final writing up of the application documentation for Unit 1 must be carried out under controlled conditions with the supervising teacher.
- Teachers may not give support during the controlled conditions session/s. Learners are not permitted to discuss their work with others during the controlled session/s.
- Presentation/audition: a single unedited DVD recording must be submitted for each learner. Learners must clearly identify themselves at the beginning of the recording; learners may not be assisted during the recording.
Instructions

- The tasks included should be given to the tutor-assessor for confidential reference AS SOON AS IT IS RECEIVED in the centre in order to plan for the learner’s development and response to the task.
- This document is available at the Pearson website at: www.BTEC.co.uk/2012
- The response to the progression opportunity tasks will take place under controlled conditions; the guidance on the controls for assessment is provided in this document.
- There are 30 guided learning hours (GLH) allocated to this unit. No more than two hours should be spent completing the letter of application; the final recorded progression opportunity will take between five and ten minutes, depending on which is selected. The remaining time of the 30 GLH should be used for the teaching of the unit and preparation of the tasks.

Information

- The total mark for this paper is 42.
- The qualification pathways are as follows:

  Edexcel BTEC Level 1/Level 2 First Award in Performing Arts (Acting)
  Edexcel BTEC Level 1/Level 2 First Award in Performing Arts (Dance)
  Edexcel BTEC Level 1/Level 2 First Award in Performing Arts (Production)
  Edexcel BTEC Level 1/Level 2 First Award in Performing Arts (Musical Theatre)
  Edexcel BTEC Level 1/Level 2 First Award in Performing Arts (Music Performance)
Learner Instructions

Selection and preparation

The four individual opportunities provide a selection of realistic employment, training and educational scenarios.

Each individual opportunity gives you specific guidelines about what you are required to prepare for either a presentation and/or an audition.

You must choose one of the four progression opportunities and complete the work required to provide an individual showcase, namely:

- a letter of application
- an audition and/or presentation.

You should discuss the controls under which your work must be completed with your teacher before you start any work.

Performance and submission

Letter of application

Your teacher will arrange a formal time for you to submit a letter of application for your chosen showcase. You must include:

- your full name
- your learner registration number
- your centre name at the top of your letter
- your centre number at the top of your letter.

Once completed you should save your letter as a PDF.

Your work must be your own and you will be asked to complete a declaration when your work is submitted.

Audition and/or presentation

Your teacher will also arrange a formal time for you to record your audition and/or presentation and will save it in electronic format, e.g. DVD, Windows Movie Player or Real Time Player file types.

At the beginning of the recording you must clearly state the following:

- your name
- your learner registration number
- your centre name
- your centre number
- the number of the progression opportunity you have chosen to complete. If there are any options available within your chosen progression opportunity, this should also be stated.
Individual Showcase: progression opportunities

1. Production skills opportunity

Sound & Lighting Technicians

Required Now!

Competitive salary

40 hours per week

We are looking for people with an interest in operating recorded and live sound or the ability to set up and operate a wide range of lighting equipment to join our busy four-person technical department.

Applicants must have:

- knowledge of commonly used sound/lighting equipment
- experience of setting up and operating technical equipment
- knowledge of safe working behaviour.

You should prepare:

- a letter of application – you should take no longer than two hours to complete the letter under controlled conditions
- a presentation lasting 10 minutes, to include a five-minute demonstration of your technical work in the production areas of lighting and/or sound
- evidence of the following can be included in the presentation and demonstration
  - for lighting – rigging, focusing and programming lights, documentation that can be used during performances, e.g. cue sheets, use of technical language and references to lighting equipment
  - for sound – recording sound effects and sound tracks, preparing and setting up sound equipment, documentation that can be used during performances, e.g. a sound cue sheet, use of technical language and references to sound equipment.
2. Performance opportunity

 Variety Show 2012

Salary: OTE £700 per week

We are seeking 8 performers to assist us on a key element for this production.

The successful candidates will experience a great working environment and opportunity for this project. The work celebrates the centenary of the Entertainment Artistes’ Benevolent Fund (EABF).

Contracts available: 10 weeks through to 10 months.

Applicants must demonstrate a range of performance skills and prepare two of the following audition pieces:

- comedy monologue
- solo dance
- speciality act, e.g. ventriloquism, magic, juggling, impressions
- musical performance, e.g. song, playing musical instrument.

You should prepare:

- a letter of application – you should take no longer than two hours to complete the letter under controlled conditions
- an audition – you must demonstrate two pieces of variety performance, each lasting two minutes. These could include:
  - comedy monologue – pre-existing material taken from a play, sketch or comedy revue, or it could be an original script written especially for the occasion
  - solo dance – a ballet performance based on pre-existing work or a lyrical hip hop piece choreographed specifically for the variety show
  - speciality act – demonstrate skills and techniques, including circus skills, illusions and close-hand tricks, ventriloquism or impersonations of famous people
  - musical performance – pre-existing music or composed specifically for the variety show; it could be an a capella song or a guitarist accompanied by a backing track.
3. Community opportunity

Urgently required for exciting work

Qualified people to take on roles in Performance, Production and Administration for a regional tour of:

‘The Heat is On’
A fire safety play for primary schools.

You should be able to work effectively as part of a team to deliver performances and workshops.

Fixed-term, 3-month contracts available.

Applicants must have:

• a broad range of performance skills
• experience of preparing for performance work

and

knowledge of one of the following:

• drama workshop activities
• design and/or production elements in performance.

You should prepare:

• a letter of application – you should take no longer than two hours to complete the letter under controlled conditions

• an audition – you should perform a two-minute extract from a pre-existing play – this could be from a published Theatre in Education (TIE) text or an extract from a play suitable for primary-school-aged children.

Using the theme of fire safety, you should prepare a five-minute presentation for one of the following options:

• ideas for practical drama workshop activities – this could include explanations of the purpose of the activities and/or practical demonstrations of the activities

• ideas for design/production elements – this could include explanations of the production concept and/or plans and examples of design/production ideas for any of the following elements: set, props, costume, lighting, sound, make-up.
4. Education opportunity

**International Summer School of Performance**

The International Summer School of Performance offers performance and design roles for those wishing to further their skills and experience.

You are invited to apply for a place as a student at this prestigious summer school.

This year you will have the opportunity to work with our team of internationally renowned practitioners on exciting projects including modern versions of classical plays and dance pieces.

This summer our theme is ‘Past and Present’.

**Applicants must have:**

- Skills in one of the following disciplines:
  - Dance
  - Acting
  - Musical Theatre
  - Design
  - Music Performance
- Evidence of previous performance experience
- A passion for Performing Arts.

If invited to interview, applicants should be able to demonstrate skills appropriate to the chosen pathway.

**Apply Now!**

You should prepare appropriate material for your chosen pathway.

**Dance**

- A letter of application: you should take no longer than two hours to complete the letter under controlled conditions.
- An audition, selecting two contrasting dance pieces, each lasting two minutes, based on the theme of past and present.

**Acting**

- A letter of application: you should take no longer than two hours to complete the letter under controlled conditions.
- An audition, selecting two contrasting extracts from published texts, each lasting two minutes based on the theme of past and present.
Musical Theatre

- A letter of application: you should take no longer than two hours to complete the letter under controlled conditions.

- An audition, selecting two extracts from musical theatre works, each lasting two minutes; at least one of the extracts must include a dance sequence based on the theme of past and present.

Design

- A letter of application: you should take no longer than two hours to complete the letter under controlled conditions.

- A presentation lasting 10 minutes, showing examples of design work, including preparatory planning and realised designs based on the theme of past and present.

Music Performance

- A letter of application: you should take no longer than two hours to complete the letter under controlled conditions.

- An audition, selecting two contrasting music pieces, each lasting two minutes, based on the theme of past and present.
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.

Mark schemes 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 mark scheme not according to their perception of where the grade boundaries may lie.

There is no ceiling on achievement. All marks on the mark scheme should be used appropriately. All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the response matches the mark scheme. Examiners should also be prepared to award zero marks if the learner’s response is not worthy of credit according to the mark scheme.

Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.

When examiners are in doubt regarding the application of the mark scheme to a learner’s response, the team leader must be consulted.
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- When examiners are in doubt regarding the application of the mark scheme to a learner’s response, the team leader must be consulted.
Mark Scheme

Best Fit
Markers should initially consider which level is most suited to the learner’s performance. Having decided the appropriate level, markers should then consider what mark to award by looking at the adjacent level descriptors.

Letter of application

<table>
<thead>
<tr>
<th>Band</th>
<th>Marks</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
<td>No rewardable material</td>
</tr>
<tr>
<td>1</td>
<td>1-3</td>
<td>The letter demonstrates basic and limited understanding of the demands of the progression opportunity and links in part to their own knowledge, skills and experience but is likely to show an inconsistent approach. There is limited structure to the letter with limited consideration given to use of language and tone for audience and purpose.</td>
</tr>
<tr>
<td>2</td>
<td>4-6</td>
<td>The letter demonstrates an adequate understanding of the demands of the progression opportunity and shows linking of their own knowledge, skills and experience. Organisation of the letter shows awareness of structure and a generally adequate use of language and tone for audience and purpose.</td>
</tr>
<tr>
<td>3</td>
<td>7-9</td>
<td>The letter demonstrates a detailed understanding of the selected progression opportunity and shows linking of their own knowledge, skills and experience. The letter is well organised, and shows effective use of language and tone for audience and purpose.</td>
</tr>
<tr>
<td>4</td>
<td>10 - 12</td>
<td>The letter demonstrates coherent and insightful understanding of the selected progression opportunity and shows linking of their knowledge, skills and experience. The letter demonstrates clarity and an effective and fluent use of structure, language and tone for audience and purpose.</td>
</tr>
</tbody>
</table>
## Performance

### Grid A – Communication and Technical Skills

<table>
<thead>
<tr>
<th>Band</th>
<th>Marks</th>
<th>Descriptors</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
<td>No rewardable material</td>
</tr>
</tbody>
</table>
| 1    | 1-3   | There is limited demonstration of appropriate skills and techniques.  
Limited expression or communication of ideas and intentions. |
| 2    | 4-6   | There is an adequate demonstration of appropriate skills and techniques, with only occasional lapses in control.  
Expresses and communicates some simple ideas and intentions, but these may lack clarity. |
| 3    | 7-9   | There is a sustained demonstration of appropriate skills and techniques.  
Expresses and communicates some effective ideas and intentions. |
| 4    | 10-12 | There is a sustained and effective demonstration of appropriate skills and techniques throughout.  
Ideas and intentions are clearly expressed and communicated throughout. |
| 5    | 13-15 | There is an assured and fluent demonstration of appropriate skills and techniques throughout.  
Ideas and intentions are fluently and confidently expressed and communicated throughout. |
Performance

Grid B – Application to the Progression Opportunity

<table>
<thead>
<tr>
<th>Band</th>
<th>Marks</th>
<th>Descriptors</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
<td>No rewardable material</td>
</tr>
<tr>
<td>1</td>
<td>1-3</td>
<td>The material demonstrates a limited response to the requirements of the selected progression opportunity as identified in the letter. Material selected will be superficial or generic, but some link to the progression opportunity can be discerned.</td>
</tr>
<tr>
<td>2</td>
<td>4-6</td>
<td>The material demonstrates an adequate response to the requirements of the selected progression opportunity as identified in the letter. Some material selected will be appropriate for the progression opportunity, and there is at least an implicit link to the scenario.</td>
</tr>
<tr>
<td>3</td>
<td>7-9</td>
<td>The material demonstrates a considered response to the requirements of the selected progression opportunity as identified in the letter. Most material selected will be appropriate for the progression opportunity, and there is at least an attempt to make an explicit link to the scenario described.</td>
</tr>
<tr>
<td>4</td>
<td>10-12</td>
<td>The material demonstrates an imaginative response to the requirements of the selected progression opportunity as identified in the letter. Material selected will be appropriate for the progression opportunity, and links to the scenario will be clear for most of the time.</td>
</tr>
<tr>
<td>5</td>
<td>13-15</td>
<td>The material demonstrates a highly imaginative and perceptive response to the requirements of the selected progression opportunity as identified in the letter. Material selected will be fully appropriate for the progression opportunity, and connections to the scenario will be clear throughout.</td>
</tr>
</tbody>
</table>
Unit 8: The Performing Arts Industry - sample assessment test and mark scheme

This sample assessment test and mark scheme is for the following qualifications:
- BTEC Level 1/Level 2 First Certificate in Performing Arts
- BTEC Level 1/Level 2 First Extended Certificate in Performing Arts
- BTEC Level 1/Level 2 First Diploma in Performing Arts

The sample assessment test is available at www.btec.co.uk/performingarts2012
General marking guidance

All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.

Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.

Examiners should mark according to the mark scheme, not according to their perception of where the grade boundaries may lie.

There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.

All the marks in the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.

Where some judgment is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.

When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
General marking guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme, not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks in the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate’s response is not worthy of credit according to the mark scheme.
- Where some judgment is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate’s response, the team leader must be consulted.
<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>• Arts centre</td>
<td>(1)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question number</th>
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<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 (a)</td>
<td>• Actor</td>
<td>(1)</td>
</tr>
<tr>
<td></td>
<td>Accept: • performer • musical theatre performer.</td>
<td></td>
</tr>
</tbody>
</table>

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<thead>
<tr>
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<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 (b)</td>
<td>1 mark for each reason to a total of 2 marks.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Any two from: • working out set requirements from the set designs • ordering materials • supervising the construction of scenery • managing the construction team • conducting risk assessments for health and safety purposes • ensuring scenery is maintained throughout the run.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accept other appropriate answers related to wider study, e.g.: • liaising with the set designer • liaising with other members of the production • attending production meetings</td>
<td>(2)</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1 mark for each correctly placed words dropped into the gap to complete the sentence: • First gap: transport company • Second gap: production company • Third gap: receiving theatre</td>
<td>(3)</td>
</tr>
<tr>
<td>Question number</td>
<td>Answer</td>
<td>Mark</td>
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<tr>
<td>-----------------</td>
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</tbody>
</table>
| 4 (a)           | 1 mark for each reason to a total of 2 marks. Any two from:  
  - the garden centre is also based in Newtown so sponsorship may lead to new customers for the garden centre  
  - the business may wish to invest in the local community through sponsorship of the arts  
  - the production is about a beanstalk and linked to gardens  
  - possible free tickets for staff at the garden centre  
  Accept other appropriate answers related to wider study, e.g.:  
  - a panto is a family production and the garden centre may be looking to raise its profile with families.  
  - a panto is usually performed at Christmas – the same time as garden centres sell Christmas trees and decorations. | (2) |
| 4 (b)           | Grant from a charitable trust | (1) |
| 5               | 1 mark for each description matched to the correct organisation.  
  - 1<sup>st</sup> Description - Arts centre  
  - 2<sup>nd</sup> Description – Arena | (2) |
| 6 (a)           | Box office assistant | (1) |
| 6 (b)           | 1 mark for giving a responsibly of an usher. Any one from:  
  - showing the audience to their seats  
  - selling programmes/merchandise  
  Accept  
  - looking after the audience  
  - collecting/checking tickets | (1) |
<table>
<thead>
<tr>
<th>Question number</th>
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<th>Mark</th>
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</thead>
</table>
| 7 (a)           | 1 mark for each member correctly placed on the theatre plan:  
  - Lighting technician in control box  
  - Wardrobe supervisor in dressing room  
  - Deputy Stage Manager in prompt corner | (3) |
| 7 (b)           | 1 mark for naming the role of someone other than the musicians who would be found in the orchestra pit.  
  Any one from:  
  - Musical director  
  - Conductor | (1) |
| 8               | 1 mark for each description matched to the correct job role.  
  - 1st Description - Lighting technician  
  - 2nd Description – Actor | (2) |
| 9 (a)           | 1 mark for each correct responsibility identified that Lee would undertake to a total of 2 marks.  
  - Being on book during the show  
  - Calling lighting and sound cues | (2) |
| 9 (b)           | 1 mark for stating why it is important that Maria performs skin tests.  
  Any one from:  
  - To check whether performers are allergic/sensitive to make-up/products.  
  - To make sure performers don’t get a bad reaction to make-up/products. | (1) |
<table>
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>10 (a)</td>
<td>1 mark for giving a reason why it is important that Bedisa meets with Josh before the designs are finished.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Any one from:</td>
<td></td>
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<td></td>
<td>• To make sure the costumes will allow dancers freedom of movement for the routines that have been choreographed.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• To make sure costumes are in keeping with the style/genre of dances.</td>
<td></td>
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<tr>
<td></td>
<td>Accept other appropriate answers</td>
<td>(1)</td>
</tr>
<tr>
<td>10 (b)</td>
<td>1 mark for naming the job role Bedisa needs to see about the model box.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Set designer</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accept related to wider study, e.g.:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Stage manager</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Artistic director</td>
<td>(1)</td>
</tr>
<tr>
<td>11</td>
<td>A linked response that makes reference to any two of the following points. Up to 2 marks for each explanation.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Any two from:</td>
<td></td>
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<td></td>
<td>• The stage crew will be familiar with the layout of the theatre/back stage areas/the stage crew will know about the specific technical/electrical facilities/equipment (1). The stage crew will be able help the XL team work more efficiently when working at an unfamiliar venue for the first time (1).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Employing a casual/temporary/part-time stage crew is more cost effective (1) they can be paid by the hour only for the time they are needed/ accommodation/subsistence/travel costs will not need to be paid for (1).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Employing a casual/temporary/part-time stage crew is more flexible (1) because XL theatre can hire exactly the number of staff they need for the time they are needed (1).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accept other appropriate answers.</td>
<td>(4)</td>
</tr>
</tbody>
</table>

Sample Assessment Materials (SAMs) – Pearson BTEC Level 1/Level 2 First Award, Certificate, Extended Certificate, and Diploma in Performing Arts – September 2013 © Pearson Education Limited 2013
<table>
<thead>
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</thead>
<tbody>
<tr>
<td>12 (a)</td>
<td>• Prompt copy</td>
<td>(1)</td>
</tr>
</tbody>
</table>
| 12 (b) (i)      | A linked response that makes reference to any one of the following points. Up to 2 marks for an explanation. Any one from:  
  • The ASM is likely to be involved in the get in/fit up at this time in the production process and may not have time to find the prop (1). This could damage working relationships between the stage management team and the director/performers (1).  
  • The smooth running of get in/fit up activities may be affected if the ASM is will be called away from his duties to find the flowers (1). Specific duties vital health and safety back stage may not be undertaken effectively by the ASM if he is busy sourcing the flowers (1).  
Accept any other appropriate answers. | (2)  |
| 12 (b) (ii)     | A linked response that makes reference to any one of the following points. Up to 2 marks for an explanation. Any one from:  
  • The actors may not have sufficient time to rehearse with the prop leading to poor performances (1) impacting on the reputation of the actors as they may receive bad reviews from the press (1).  
  • The actors may need to re-work the scene at the last minute without the prop (1) this may make it difficult for the actors to fully communicate the meaning of the scene to the audience (1).  
Accept any other appropriate answers. | (2)  |
| 13              | 1 mark for each person identified as being the most likely people to be members of BECTU.  
  • Javeen: Lighting technician  
  • Richard: Assistant stage manager | (2)  |
<table>
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</thead>
</table>
| 14              | A linked response that makes reference to any two of the following points. Up to 2 marks for each explanation. Any two from:  
- If Harry’s costume does not fit and last minute adjustments needed this will impact on/make extra work for the wardrobe dept (1). The dress rehearsal is a critical/busy time for them and making adjustments that could have been done earlier will add to their duties (1).  
- Harry may get a reputation for being unreliable (1) which may impact on his ability to get future contracts (1).  
- If he arrives late, Harry may not have time to warm-up before going on stage (1). This will mean that he risks possible injury which could be very serious for a dancer’s career (1).  
- If the dress rehearsal begins without him the other dancers will need to fill in for him/cover for him. (1) this puts extra pressure on the dancers at this crucial time in the production (1).  
Accept any other appropriate answers. | (4) |
| 15              | A linked response that makes reference to any one of the following points. Up to 2 marks for an explanation. Any one from:  
- They will have to face increased difficulties with regard to customer service (1) they may have to deal with more complaints than usual because of potentially bored and misbehaving children and annoyed/stressed teachers (1).  
- The late start will lead a shorter period between the two performances with less time to for staff to prepare the auditorium for the evening performance (1) there is likely to be increased cleaning-up and re-stocking activities due to the nature of the performance (1).  
Accept any other appropriate answers. | (2) |
<table>
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<tr>
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<th>Mark</th>
</tr>
</thead>
</table>
| 16              | **Advantages of hiring a tree**  
|                 | • hiring may be more cost effective than making  
|                 |   because of materials/equipment needed and man  
|                 |   hours.  
|                 | • availability of workshop space and equipment/tools to  
|                 |   make the tree  
|                 | • construction staff may not have the skills to make  
|                 |   such a specialised item  
|                 | • future use of item - very specialist piece of set that is  
|                 |   unlikely to be reused in future productions  
|                 | • storage issues after production if tree is made - the  
|                 |   theatre only has a small storage area  
|                 | • the tree may take a long time to make tying up  
|                 |   construction staff for many weeks when they need to  
|                 |   work on the rest of the set.  
|                 | **Advantages of making a tree**  
|                 | • hiring is ‘dead money’ - there is nothing to show for  
|                 |   what has been spent once it is returned.  
|                 | • possibility of selling the tree on or hiring to other  
|                 |   companies to make money from the investment if it  
|                 |   was made.  
|                 | • the tree can be made exactly as the  
|                 |   company/designer wishes - it may be  
|                 |   difficult/impossible to find a tree for hire that has the  
|                 |   exact specifications the company/designer need  
|                 | • any damage to the tree during the show can be  
|                 |   repaired by construction staff without losing money/a  
|                 |   deposit paid to the hire company.  
|                 | • the cast will be able to rehearse with the tree as soon  
|                 |   as it is finished – if hired the time allowed for  
|                 |   rehearsal may be limited particularly if the tree is  
|                 |   expensive. | (8) |

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td></td>
<td>No rewardable material</td>
</tr>
<tr>
<td>1</td>
<td>1-3</td>
<td>Basic arguments on both sides identified, or only one side considered. The answer is likely to be in the form of a list. Points made will be superficial/generic and not applied/directly linked to the situation in the question. No conclusion produced or the conclusion a consequence of only one side of the argument being considered.</td>
</tr>
<tr>
<td>2</td>
<td>4-6</td>
<td>Arguments for and against are described, but there will be more emphasis on one side than the other. The answer will be unbalanced. A conclusion is present, but this is either implicit or as a result of unbalanced consideration of the arguments. There is little or unfocused justification of the conclusion. Most points made will be relevant to the situation in the question, but the link will not always be clear.</td>
</tr>
<tr>
<td>3</td>
<td>7-8</td>
<td>Balanced explanation of both sides for and against. A conclusion is produced which is justified clearly linked to the consideration of arguments for and against, and their relative importance to the situation. The majority of points made will be relevant and there will be a clear link to the situation in the question.</td>
</tr>
</tbody>
</table>
Introduction

Sample assessment materials (SAMs) provide learners and centres with specimen questions and mark schemes. These are used as the benchmark to develop the external assessment learners will take.

Unit 1: Principles of Science

The SAMs for this external unit have been provided for the following qualifications:

• BTEC Level 1/Level 2 First Award in Principles of Applied Science
• BTEC Level 1/Level 2 First Extended Certificate in Applied Science

Unit 8: Scientific Skills

The SAMs for this external unit have been provided for the following qualifications:

• BTEC Level 1/Level 2 First Award in Application of Science
• BTEC Level 1/Level 2 First Extended Certificate in Applied Science