

Pearson BTEC Level 3 National in Music Technology

Unit 5: Music Technology in Context

Sample Assessment Materials (SAMs)

*For use with Foundation Diploma, Diploma and
Extended Diploma in Music Technology*

First teaching from September 2016

Issue 3



Edexcel, BTEC and LCCI qualifications

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Changes to rubrics

We have made changes in response to DfE feedback.

The rubrics in this Sample Assessment Material have been updated to be in line with the changes made to provide clarity on the conditions under which the task should be taken. Centres should read the Instructions to teachers/tutors and Instructions to learners sections carefully to understand the full detail of the changes. These changes have been summarised below for ease of reference.

Summary of Pearson BTEC Level 3 Nationals in Music Technology Sample Assessment Materials for Unit 5: Music Technology in Context Issue 2 to 3 changes

Part A – Summary of changes made between previous issues and this current issue	Page number
An introduction section has been added to clarify the: <ul style="list-style-type: none">• purpose of the assessment• availability and timings of the assessment• requirements for supervision, and independent and monitored preparation.	Page 1
Wording in the Instructions to teachers/tutors section has been changed to reflect the changes in the Introduction section and clarify that: <ul style="list-style-type: none">• learners should have a scheduled monitored preparation period of 3 hours• the song that centres need to provide access to has changed from 'Don't You Want Me' by the Human League to 'Kiss' by Prince and The New Power Generation as released on the album 'Parade' in 1986• stipulations on format of notes and notes that can be taken into the supervised assessment have changed from 4 to 2 sides of A4.	Pages 4-5
Wording in the Instructions to learners section has been changed to reflect the changes in the Introduction and Instructions to teachers/tutors sections.	Page 6
The Set Task Brief has been replaced by the Set Task Information section and revised to reflect the changes in the Introduction and Instructions to teachers/tutors and learners sections.	Page 7
Part A of Set Task has been added to clarify what learners must research in preparation for writing the article under monitored conditions.	Page 8

Part B - summary of changes made between previous issues and this current issue	Page number
Wording in the Part B Instructions to teachers/tutors and/or invigilators and learners sections have been changed to reflect the changes in the Introduction section and the Part A booklet.	Pages 10-11
Wording in the Set Task for Part B has been changed to reflect the changes in the Introduction, Part B Instructions to teachers/tutors and/or invigilators and learners sections and the Part A booklet.	Page 13

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

Introduction

Teachers/tutors are asked to read this section to understand the structure of the assessment for this unit as illustrated in this sample assessment. This information will not appear in the text of the live assessments.

The key purpose of this assessment is to allow learners to show how they can apply research to specific questions in the completion of extended written activities.

This assessment will be offered twice a year. The timing of the assessment is a one week period before a timetabled session.

This is a task in two parts. This task includes independent preparation.

The assessment evidence submitted to Pearson is a printed document. The assessment evidence is produced under full formal supervision to ensure that learner work is authentic and that all learners have had the same assessment opportunity. The formal supervision takes place in a timetabled session.

Formal supervision is the equivalent of examination conditions. Learners must work independently, cannot work with other learners, cannot talk about their work to other learners and will only be able to access the materials specified in the assessment.

Independent preparation is required in this assessment so that learners are able to research specific audio material and context using the information provided. Centres need to make provision for this preparation using scheduled lessons and ensuring that learners have access to information and equipment that may be required. Learners should be working independently rather than being taught or directed.

Monitored preparation is provided for when learners produce materials that are used in any formally supervised session. This includes notes, artefacts, assets, plans etc as specified in the sample assessment. Monitored sessions are where learners are being directly observed. They may have, where specified, access to their own outcomes from preparation, access to the internet and use of appropriate resources. Learners are working independently and teachers/tutors will be able to authenticate that the outcomes for formal assessment meet the requirements and are authentic. At the end of the monitored preparation centres will retain the notes which will be provided to learners during the formal supervised assessment. After the assessment the notes will be retained by the centre and may be requested by Pearson during the marking process.

Pearson BTEC Level 3 Nationals

Write your name here

Surname

Forename

Level

3

Music Technology

Unit 5: Music Technology in Context

Part

A

Monitored
hours

3

Foundation Diploma/Diploma/Extended Diploma
**Sample assessment material for first teaching
 September 2016**

Instructions

- **Part A** contains material for the completion of the preparatory work for the set task.
- **Part A** should be undertaken **3 hours** across a period of **1 week** as timetabled by Pearson in advance of the supervised assessment period (**Part B**).
- **Part A** must be given to learners on the specified date so that learners can be monitored in their preparation as directed.
- **Part A** is specific to each series and this material must only be issued to learners who have been entered to undertake the task in that series.
- **Part B** contains unseen material and is issued to learners at the start of the specified formal supervised assessment session on the timetabled date specified by Pearson.

Paper reference

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Instructions to Teachers/Tutors

This set task has a preparatory period. **Part A** sets out how learners should prepare for the completion of the task under monitored conditions.

Part A should be issued to learners **1 week** prior to undertaking **Part B** of the assessment.

Learners should be monitored in **3 hours** provided by the centre to read **Part A** and compile notes. During this time they may have access to audio material, and research materials including the internet. Learners must work independently and must not be given guidance or feedback on the completion of the preparatory work. Learners must not prepare potential responses.

Centres must issue this booklet at the appropriate time and advise learners of the timetabled sessions during which they can prepare. It is expected that scheduled lessons or other timetable slots will be used for all of the preparation. Learners will need to be monitored in these sessions to ensure they are working independently.

Centres will need to provide access to the song '**Kiss**' by **Prince and The Revolution** as released on the album '**Parade**' in 1986.

Learners may prepare summary notes on the research findings. Learners may take up to two sides of notes of this type into the supervised assessment (**Part B** booklet). Other content is not permitted. The notes must be hard copies and can be handwritten or word processed. If word processed, the font size must be 12 points minimum.

The notes must:

- only contain contextual facts about the audio material/song, other musical examples and relevant music technology developments
- not include any continuous prose
- be kept securely by the centre in advance of the supervised session for **Part B**.

Teachers/tutors cannot give any support to learners during the production of the notes and the work must be completed independently by the learner. The notes must be collected by the teacher at the end of the supervised preparatory session or during any breaks and kept securely until **Part B**. **Part A** notes will also need to be in hard copy as nothing else is allowed to be introduced into the supervised environment of **Part B**.

Part B must be completed under supervision. Learners will need to complete their activities for the set task using a computer.

The supervised assessment will take place in a timetabled slot. A supervised rest break is permitted.

The set task is a formal external assessment and must be conducted with reference to the instructions in this task booklet and the *Instructions for Conducting External Assessments (ICEA)* document to ensure that the preparatory period is conducted correctly so that learners have completed their preparation validly and independently.

Teachers/tutors should note that:

- learners should not be given any direct guidance or prepared materials
- learners should not be given any support in writing or editing notes
- all work must be completed independently by the learner.
- learner notes will be retained securely by the centre after **Part B** and may be requested by Pearson if there is suspected malpractice.

Instructions for Learners

Read the set task information carefully.

In **Part B** you will be asked to carry out specific written activities using the information in this **Part A** booklet and your own research on this topic.

In your preparation for **Part B** using this **Part A** booklet you may prepare short notes to refer to when completing the set task. Your notes may be up to two sides of A4. These must be hard copies and can be handwritten or word processed. If word processed, the font size must be 12 points minimum. Your notes must:

- only contain contextual facts about the audio material/song, other musical examples and relevant music technology developments
- not include any continuous prose
- be kept securely by the centre in advance of the supervised session for **Part B**.

You will complete **Part B** under supervised conditions.

You must work independently and should not share your work with other learners.

Your teacher may give guidance on when you can complete the preparation.

Your teacher can not give you feedback during the preparation period.

Set Task Brief

The editor of 'Songs that Shaped the Century' magazine has asked you to contribute an article.

The magazine has asked for a detailed word processed article that considers how music technology and wider technology affect the creation and consumption of music.

Your article must be based on the recording of the song '**Kiss**' by **Prince and The Revolution** as released on the album '**Parade**' in 1986.

Part A of Set Task

You will carry out research in preparation for writing the article under monitored conditions. You must:

- investigate the influence of music technology and wider technological developments on the musical features of this song and other stylistically similar recordings.
- research how people consumed music throughout Prince's career.

You may bring up to two sides of A4 notes into the supervised assessment period.

These must be hard copies and can be either handwritten or word processed. If word processed, the font size must be 12 point minimum. If handwritten, the words must be visible to the naked eye.

You will not be able to research further during the completion of the set task **(Part B)**.

Pearson BTEC Level 3 Nationals

Write your name here		Level 3
Surname	Forename	
<h1>Music Technology</h1> <h2>Unit 5: Music Technology in Context</h2>		Part B
		Marks
Foundation Diploma/Diploma/Extended Diploma Sample assessment material for first teaching September 2016		Supervised hours 3

Instructions

- Part A** will need to have been used in preparation for completion of **Part B**.
- Part B** booklet must be issued to learners as defined by Pearson and should be kept securely.
- Part B** booklet must be issued to learners on the specified date.
- Part B** is specific to each series and this material must only be issued to learners who have been entered to undertake the task in that series.
- Part B** should be kept securely until the start of the supervised assessment session.

Information

- The total mark for this paper is 65.

Paper reference

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Instructions to Teachers/Tutors

Part B set task is undertaken under supervision in a single session of **3 hours** on the timetabled date. Centres may schedule a supervised rest break during the session.

Part B set task requires learners to apply understanding gained through familiarisation with the song and its context. Learners should bring in notes as defined in **Part A**. The teacher/tutor needs to ensure that notes comply with the requirements.

Learners must complete this task on a computer using word processing software. Learners must save their work regularly and ensure that all materials can be identified as their work.

The set task is a formal external assessment and must be conducted with reference to the instructions in this task booklet and the *Instructions for Conducting External Assessments (ICEA)* document to ensure that the supervised assessment is conducted correctly and that learners submit evidence that is their own work.

Learners must not bring anything into the supervised environment or take anything out without your approval.

Centres are responsible for putting in place appropriate checks to ensure that only permitted material is introduced into the supervised environment.

Maintaining security during the formal supervised assessment period

- The assessment areas must only be accessible to the individual learner and to named members of staff.
- Learners can only access their work under supervision.
- Any work learners produce under supervision must be kept secure.
- Only permitted materials for the set task can be brought into the supervised environment.
- During any permitted break and at the end of the session materials must be kept securely and no items removed from the supervised environment.
- Learners are not permitted to have access to the internet or other resources during the supervised assessment period.
- Learner notes related to **Part A** must be checked to ensure length and contents meet limitations.

- Learner notes will be retained securely by the centre after **Part B** and may be requested by Pearson if there is suspected malpractice.

After the session the teacher/tutor will confirm that all learner work had been completed independently as part of the authentication submitted to Pearson.

Outcomes for Submission

Each learner must submit the following:

- a printed word processed article (font size 12).

The preparatory work from **Part A** should not be submitted to Pearson.

Each learner must complete an authentication sheet.

Instructions for Learners

Read the set task information carefully.

This session is of **3 hours** in a single sitting. Your tutor/tutor will tell you if there is a supervised break. Plan your time carefully.

You have prepared for the set task given in this **Part B** booklet. Use your notes prepared during **Part A**. Attempt all of **Part B**.

Your notes must be your own work and will be retained by your centre until results are issued.

You will complete this set task under supervision and your work will be kept securely during any breaks taken.

You must work independently throughout the supervised assessment period and must not share your work with other learners.

Outcomes for Submission

You should submit:

- ◇ your printed word processed article (font size 12)

You must complete a declaration that the work you submit is your own.

Set Task

You will need to refer to your notes from any preparatory work completed in **Part A**.

The editor of 'Songs that Shaped the Century' magazine has asked you to contribute an article.

The magazine has asked for a detailed word processed article that considers how music technology and wider technology affect the creation and consumption of music.

Your article must be based on the recording of the song '**Kiss**' by **Prince and The Revolution** as released on the album '**Parade**' in 1986.

You will be assessed on your:

- coverage of the four areas listed below
- use of relevant supporting examples.

Write your article in four sections, which **must** respond to all of the following four areas.

Section 1 – Development of Music Technology

How specific developments in **instrument technology** influenced the recording and how the recording may have been undertaken differently if it was recorded today.

20 marks

Section 2 – Influence of other Technology

How wider technological developments of the **1980s, including Music TV**, may have influenced this song.

15 marks

Section 3 – Evolution of Music Consumption

How the development of **file sharing technology** has affected the consumption of music since 1986.

15 marks

Section 4 – Sound and Style

How this version of 'Kiss' could be defined in terms of sound/style and how the use of music technology influences this.

15 marks

END OF TASK

TOTAL FOR TASK = 65 MARKS

Unit 5: Music Technology in Context - Sample mark grid

General Marking Guidance

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

Specific Marking guidance

The marking grids have been designed to assess learner work holistically. Rows within the grids identify the assessment focus/outcome being targeted. When using a marking grid, the 'best fit' approach should be used.

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

Assessment focus	Band 0	Band 1	Band 2	Band 3	Band 4
Music Technology in context	0	1-5	6-10	11-15	16-20
	No rewardable material	<ul style="list-style-type: none"> Limited explanation of how music technological developments have influenced the production of the piece of music is partially evident. Limited reference is made to emerging music technologies, comment about historical context is minimal. Examples provided offer limited support to points made. Limited connections made which place music technology in context making a few relevant links to current practice. 	<ul style="list-style-type: none"> Some explanation of how music technological developments have influenced the production of the piece of music is evident with lapses in coherence. Reference is made to emerging music technologies with some awareness of historical context. Some relevant examples provided which support points made. Mostly clear connections made which place music technology in context making relevant links to current practice. 	<ul style="list-style-type: none"> Comprehensive explanation of how music technological developments have influenced the production of the piece of music is mostly evident in the response. Critical appreciation of emerging music technologies is evident with consistent awareness of historical context. Relevant examples provided which support the points made. Clear connections made which place music technology consistently in context making comparisons with current practice. 	<ul style="list-style-type: none"> Comprehensive, detailed explanation of how music technological developments have influenced the production of the piece of music is evident throughout. Thorough critical appreciation of emerging music technologies with consistent and perceptive awareness of historical context. Well selected examples provided which fully support the points made. Clear and detailed connections made which place music technology consistently in context comparing and contrasting with current practice.

Assessment focus	Band 0	Band 1	Band 2	Band 3	Band 4
	0	1-4	5-8	9-12	12-15
Wider Technological developments in context	<ul style="list-style-type: none"> Limited explanation of wider technological developments with little reference to the era of the source material. Limited references made to how wider technological developments affect consumer accessibility with minimal awareness of its impact on music technology from the given era. Limited connections made which place wider technology in context making few relevant links to the impact on music production. 	<ul style="list-style-type: none"> Explanation of wider technological developments with basic reference to the era of the source material. References made to how wider technological developments affect consumer accessibility with basic awareness of its impact on music technology from the given era. Mostly clear connections made which place wider technology in context making links to the impact on music production. 	<ul style="list-style-type: none"> Comprehensive explanation of wider technological developments with mostly clear reference to the era of the source material. Critical appreciation of how wider technological developments affect consumer accessibility with consistent awareness of its impact on music technology from the given era. Clear connections made which place wider technology consistently in context, showing understanding of the impact on music production. 	<ul style="list-style-type: none"> Comprehensive and detailed explanation of wider technological developments with consistent reference to the era of the source material. Thorough critical appreciation of how wider technological developments affect consumer accessibility with consistent and perceptive awareness of its impact on music technology from the given era. Clear and detailed connections made which place wider technology consistently in context, evaluating the impact on music production. 	

Assessment focus	Band 0	Band 1	Band 2	Band 3	Band 4
Music Technology and the Audience in context	0	1-4	5-8	9-12	12-15
		<ul style="list-style-type: none"> Limited explanation of how audio formats have influenced the consumption of music in context. Limited connections made which place the relationship between music broadcasting and building an audience mostly in context making a few links to current practice. Limited reference is made to relevant copyright issues, comment about historical context is minimal. 	<ul style="list-style-type: none"> Explanation with some analysis of how audio formats have influenced the consumption of music in context. Mostly clear connections made which place the relationship between music broadcasting and building an audience mostly in context making links to current practice. Relevant copyright issues identified with reference to historical context. 	<ul style="list-style-type: none"> Detailed analysis of how audio formats have influenced the consumption of music in context. Clear connections made which place the relationship between music broadcasting and building an audience consistently in context making comparisons to current practice. Demonstrates understanding of relevant copyright issues with awareness of historical context. 	<ul style="list-style-type: none"> Comprehensive evaluation of how audio formats have influenced the consumption of music in context. Clear and detailed connections made which place the relationship between music broadcasting and building an audience consistently in context making comparisons and contrasts to current practice. Demonstrates secure understanding of copyright issues with consistent and perceptive awareness of historical context.
	No rewardable material				

Assessment focus	Band 0	Band 1	Band 2	Band 3	Band 4
Sound/style and technology	0	1-4	5-8	9-12	12-15
	No rewardable material	<ul style="list-style-type: none"> Limited comment made relating to the music with a few references to the use of music technology and sounds. Examples provided offer limited support to points made. Limited connections made which place music technology in context. 	<ul style="list-style-type: none"> Comment made with the beginnings of appropriate analysis of the music with some references to the use of music technology and sounds. Some relevant examples provided which support points made. Mostly clear connections made which place music technology in context. 	<ul style="list-style-type: none"> Methodical analysis of the music with accurate references to the use of music technology and sounds. Relevant examples provided which support the points made. Clear connections made which place music technology consistently in context. 	<ul style="list-style-type: none"> Thorough and coherent analysis of the music with accurate and refined references to the use of music technology and sounds. Well selected examples provided which fully support the points made. Clear and detailed connections made which place music technology consistently in context.

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