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Music

Unit 6: Music in Context

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 over a maximum of 3 hours across a period of one week as timetabled by Pearson.
- Part A may be given to learners as soon as it is received so that learners can start the preparatory period in advance of the supervised assessment period.
- 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 the relevant series.
- Part B materials for the set task will be issued prior to the start of the supervised assessment period according to the guidance in the specification.
Instructions to Teachers/Tutors

This paper must be read in conjunction with information on conduct for the task in the unit specification and the BTEC Nationals Information for Conducting External Assessments (ICEA) document. See the Pearson Website for further information.

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

Learners will be expected to conduct research and can take up to 4 sides of A4 notes into the supervised assessment.

Research is expected to be carried out over approximately 3 hours.

Teachers/Tutors cannot give any support to the notes and the work must be completed independently by the learner.

Refer carefully to the instructions in this task booklet and the Information for Conducting External Assessments (ICEA) document to ensure that the preparatory period is conducted correctly and that learners have the opportunity to carry out the required activities independently.

Instructions for Learners

Read the set task information carefully.

This contains Part A of the information you need to prepare for the set task in Part B.

You will need to carry out your own research over the next week.

You will then be given the set task to complete 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 cannot give you feedback during the preparation period.
Set Task Brief

You are to gather information on the New Romantics from the 1980s.

You should investigate political, economic, social and technological factors that place the New Romantic genre within its wider musical context.

You will need to refer to music examples from the genre such as Spandau Ballet, Visage and Duran Duran and gather information to use for Part B. You will be able to take up to 4 sides of A4 notes into the supervised assessment to refer to in this time.
Part A will need to have been used in preparation for completion of Part B.

Part B contains material for the completion of the set task under supervised conditions.

Part B should be undertaken in 3 hours during the assessment period of 2 days timetabled by Pearson.

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 the relevant series.

Part B should be kept securely until the start of the 3-hour supervised assessment period.

Information

The total mark for this paper is 70.
Instructions to Teachers/Tutors and/or Invigilators

This paper must be read in conjunction with information on conduct for the task in the unit specification and the BTEC Nationals Information for Conducting External Assessments (ICEA) document. See Pearson Website for further information.

The set task should be carried out under supervised conditions.

Work should be completed on a computer.

All learner work must be completed independently and authenticated before being submitted to Pearson by the Teacher/Tutor and/or Invigilator.

Centres are free to arrange the supervised assessment period how they wish provided the 3 hours for producing final outcomes are under the level of supervision specified, within the period timetabled by Pearson and in accordance with the conduct procedures.

Learners must not bring anything into the supervised environment or take anything out.

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

Maintaining security:

- Supervised assessment areas must only be accessible to the individual learner and to named members of staff.
- Learners can only access their work under supervision.
- Learner work is backed up regularly if a computer is used.
- Any work learners produce under supervision must be kept secure.
- Any materials being used by learners must be collected in at the end of each session, stored securely and handed back at the beginning of the next session.
- Learners are not permitted to have access to the internet or other resources during the supervised assessment period.

Outcomes for Submission

One document will need to be submitted by each learner.

A fully completed authentication sheet must be completed by each learner; the prepared notes do not need to be submitted with the final outcomes to Pearson.
Instructions for Learners

Read the set task information carefully.

You must plan your time accordingly and be prepared to submit all the required evidence by the date specified.

You will need to refer to any preparatory work from **Part A** to complete the set task in **Part B**.

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 should not share your work with other learners.

**Outcomes for Submission**
You will submit your finished article at the end of the supervised assessment period.

A fully completed authentication sheet must also be completed; any prepared notes do not need to be submitted with the final outcomes to Pearson.
Set Task

You will need to refer to the task information and you may refer to the notes of any preparatory work completed in Part A.

Activity

You are required to write an article for a magazine called Cool Sounds. Your article is about the New Romantics from the 1980s.

In your article you should:

○ explain the external contextual factors for the music selected, which includes an explanation of the political, economic, social and technological factors and the impact these had on music development

○ make relevant links between the audience, technology and the wider arts

○ discuss how technological advances were used in the development of the genre

○ analyse musical characteristics of the period, exploring the genre and sub-genres.

You will submit your completed article at the end of the 3 hour period.

You will be assessed on the following:

○ the contextual factors mentioned and their impact on music development (25 marks),

○ links made between audience, technology and the wider arts (15 marks),

○ the impact of technology (15 marks),

○ references to genre and sub-genre (15 marks).

Total for Activity 1 = 70 marks

END OF TASK

TOTAL FOR TASK = 70 MARKS
Unit 6: Music in Context - 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 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.
### Activity - External Contextual Factors - 25 marks

<table>
<thead>
<tr>
<th>Level of response not worthy of credit</th>
<th>0</th>
<th>1 – 6</th>
<th>7 – 12</th>
<th>13 – 18</th>
<th>19 – 25</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The learner identifies a limited number of political, economic and social influences and factors with limited relevance to the music and information gathered.</td>
<td></td>
<td>• The learner describes political, economic and social factors relevant to the music selected, using information gathered.</td>
<td>• The learner explains relevant political, economic and social factors in relation to the music selected and research carried out.</td>
<td>• The learner critically evaluates a number of relevant political, economic and social factors in direct relation to the music selected and research carried out.</td>
<td></td>
</tr>
<tr>
<td>• The learner describes historical events with limited reference to effects upon the music</td>
<td></td>
<td>• The learner refers to appropriate historical events which have developmental effects upon the music</td>
<td>• The learner makes some relevant connections between historical events and the developmental effects upon the music.</td>
<td>• The learner makes fully relevant connections between historical, economic and social factors and evaluates events to draw conclusions about the development of the music.</td>
<td></td>
</tr>
<tr>
<td>• The music is misplaced in a cultural context</td>
<td></td>
<td>• Music examples are sometimes placed in the correct cultural context.</td>
<td>• Music examples are mostly placed in the correct cultural context.</td>
<td>• Music examples are placed in the correct cultural context with justifications based on critical analysis of the genre.</td>
<td></td>
</tr>
</tbody>
</table>
### Activity - The Place Of Music In The Arts - 15 marks

<table>
<thead>
<tr>
<th>Level of response not worthy of credit</th>
<th>1- 4</th>
<th>5- 8</th>
<th>9- 11</th>
<th>12 - 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The learner makes few links between music selected and audience engagement</td>
<td>• The learner makes some relevant links between music selected and audience engagement</td>
<td>• The learner makes many relevant links between music selected and audience engagement over time</td>
<td>• The learner critically analyses relevant links between the music and audience engagement over time</td>
<td></td>
</tr>
<tr>
<td>• The learner identifies some links between the selected genre and the wider arts</td>
<td>• The learner identifies links between the selected genre of music and the wider arts</td>
<td>• The learner makes relevant links between the selected genre and the wider arts</td>
<td>• The learner draws wholly relevant links between the selected genre and the wider arts</td>
<td></td>
</tr>
<tr>
<td>• The learner provides few examples from wider art forms, simple points made</td>
<td>• The learner provides examples from wider art forms with occasional evaluation</td>
<td>• The learner provides mostly relevant examples from wider art forms with some developed evaluation</td>
<td>• The learner provides fully relevant examples from wider art forms to reinforce the fully developed evaluation</td>
<td></td>
</tr>
</tbody>
</table>
### Activity - Technological Advances - 15 marks

<table>
<thead>
<tr>
<th>Level of response not worthy of credit</th>
<th>0</th>
<th>1 - 4</th>
<th>5 - 8</th>
<th>9 - 12</th>
<th>13 - 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The learner identifies recording, compositional and instrument technologies used in the development of the music</td>
<td>• The learner identifies limited examples of recording, compositional and instrument technologies used in the development of the music</td>
<td>• The learner identifies links to wider technological developments</td>
<td>• The learner establishes direct links wider technological developments</td>
<td>• The learner critically analyses the recording, compositional and instrument technologies used in the development of the music</td>
<td>• The learner critically comments upon the links with wider technological developments</td>
</tr>
<tr>
<td>Activity 1 - Musical Roots &amp; Developments - 15 marks</td>
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<tr>
<td>0</td>
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<td>5 – 8</td>
<td>9 – 12</td>
<td>13 - 15</td>
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<tr>
<td></td>
<td>• The learner identifies some of the musical foundations of the piece and development over time with little identification of genres and genre crossover.</td>
<td>• The learner identifies the musical foundations of the piece and its development over time with some identification of sub genres and genre crossover.</td>
<td>• The learner evaluates the music with accurate reference to the development of musical foundations and the input of sub genres and genre crossover.</td>
<td>• The learner analyses the music with accurate and refined references to the development of musical foundations and the input of sub genres and genre crossover.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The learner states few key musical characteristics</td>
<td>• The learner identifies key musical characteristics with some evaluation</td>
<td>• The learner evaluates the key musical characteristics with evaluation and some analysis</td>
<td>• The learner critically analyses musical characteristics throughout</td>
<td></td>
</tr>
</tbody>
</table>
Activity 1 – Musical Roots & Developments – 15 marks

- The learner identifies some of the musical foundations of the piece and development over time with little identification of genres and genre crossover.
- The learner states few key musical characteristics.
- The learner identifies the musical foundations of the piece and its development over time with some identification of sub genres and genre crossover.
- The learner identifies key musical characteristics with some evaluation.
- The learner evaluates the music with accurate reference to the development of musical foundations and the input of sub genres and genre crossover.
- The learner evaluates the key musical characteristics with evaluation and some analysis.
- The learner analyses the music with accurate and refined references to the development of musical foundations and the input of sub genres and genre crossover.
- The learner critically analyses musical characteristics throughout.