

Pearson BTEC Level 3 National in Performing Arts

Unit 1: Investigating Practitioners'
Work

Sample Assessment Materials (SAMs)

For use with Certificate, Extended Certificate, Foundation Diploma, Diploma, Extended Diploma, Extended Diploma (Dance), Extended Diploma (Acting) and Extended Diploma (Musical Theatre) in Performing Arts

First teaching from September 2016

Issue 3



Edexcel, BTEC and LCCI qualifications

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Changes to task

We have made changes in response to DfE feedback.

The task has been redesigned and changed from being a single part to being Part A and Part B. Centres should read the Instructions to teachers/tutors for Part A and Part B and Instructions to learners for Part A and Part B 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 Performing Arts Sample Assessment Materials for Unit 1: Investigating Practitioners' Work 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
The task has been redesigned and changed from being a single part to being Part A and Part B.	Page 3
Instructions to teachers/tutors for Part A section has been changed to include: <ul style="list-style-type: none">• the release of Part A to learners has changed from 5 to 4 weeks before undertaking Part B of the assessment• learners monitored preparation includes 3-hour contextual research session• stipulations on format of notes and bibliography produced in monitored sessions• an overview of the Part B supervised assessment.	Pages 4 -5
Instructions to learners for Part A section has been changed to reflect the changes in the instructions for teachers/tutors for Part A section, this includes: <ul style="list-style-type: none">• wording on how to use information in part A• stipulations on notes has changed from 2000 to 1000 words• requirements for producing a bibliography.	Page 6
Set task information section wording has been changed to reflect the changes in the Instructions for teachers/tutors and learners for Part A sections, this includes: <ul style="list-style-type: none">• performances' theme title has changed from 'Morality' to 'Darkness and/or Light'.	Pages 7-8

Part A – summary of changes made between previous issues and this current issue	Page number
Part A of Set Task section wording has been revised to add: <ul style="list-style-type: none"> the requirement for learners’ research into the work of performing arts practitioners to include practical and production performance, one key scene or moment from the repertoire of each practitioners and exploration of how it communicates the theme what must be included in learners’ bibliography. 	Page 9
A template for the bibliography has been provided.	Pages 11-12

Part B – summary of changes made between previous issues and this current issue	Page number
A front page for Part B task has been added.	Page 13
Instructions to teachers/tutors for Part B section includes: <ul style="list-style-type: none"> wording on supervision for undertaking the 3-hour task requirements from Part A ICEA instructions maintaining security requirements during the formal supervised assessment period section, two bullet points have been added to clarify stipulations on notes outcomes for submission. 	Pages 14-15
Instructions to learners for Part B section has been added to reflect the Instructions for teachers/tutors and learners sections for Part B.	Page 16
Set task information section includes wording on requirements for completing activities added in the task and what the responses must refer to.	Page 16
Questions, contexts and what should be included in the answers for Activities 1, 2 and 3, and answer spaces have been added.	Pages 17-24

Sample marking grid – summary of changes made between previous issues and this current issue	Page number
Marking grids have been revised in accordance with Activities 1, 2 and 3 questions, marks have been revised accordingly.	Pages 26-28

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 use research in the completion of extended written activities.

This assessment will be offered twice a year. The timing of the assessment is a **4 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 written task and answer book. 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. During the period set for the assessment centres must ensure that the sessions required for formal supervision are provided as directed.

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 watch live or recorded performances of work relating to their chosen practitioners in relation to the specific theme for the assessment. Learners will research a contextual information on their practitioners work in relation to them. 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 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

<h1>Performing Arts</h1> <h2>Unit 1: Investigating Practitioners' Work</h2>	<p>Level</p> <div style="border: 1px solid black; padding: 5px; display: inline-block;">3</div> <p>Part</p> <div style="border: 1px solid black; padding: 5px; display: inline-block;">A</div> <p>Monitored hours</p> <div style="border: 1px solid black; padding: 5px; display: inline-block;">3</div>
<p>Certificate/Extended Certificate/Foundation Diploma/ Diploma/Extended Diploma</p> <p>Sample assessment material for first teaching September 2016</p>	

Instructions

- **Part A** contains material for the completion of the preparatory work for the set task.
- **Part A** is given to learners **4 weeks** before **Part B** is taken under formal supervision as scheduled 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 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 supervised conditions.

Part A should be issued to learners **4 weeks** prior to undertaking **Part B** of the assessment.

Learners should undertake independent research on the information given in this **Part A** booklet.

As part of preparation carried out during **Part A**, learners are expected to access up to three performances which constitute repertoire from, and/or exemplify the work of, each of their two chosen practitioners. In addition to this learners will spend **3 hours** in one or more monitored sessions undertaking contextual research for **Part A**.

Centres must issue this booklet for **Part A** at the appropriate time and advise learners of the timetabled sessions during which they can prepare. It is expected that scheduled lessons or other timetabled slots will be used for the monitored **3 hour** contextual research session. Notes may be brought into the monitored assessment but only notes and a bibliography produced in monitored sessions may be used during the formal assessment. Centres may need to make facilities such as the internet available to learners to support independent work.

Learners may prepare summary notes on the research findings during the monitored sessions. Learners may take up to four sides of A4 notes of this type as well as their bibliography into the supervised assessment session. 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 performance and production notes from the performances learners have watched in preparation, including quotes and contextual facts from their research
- must **not** include any continuous prose
- must not exceed 1000 words
- must be kept securely by the centre in advance of the supervised session for **Part B**.

The **Part B** booklet must be completed under supervision.

The supervised assessment will take place in a **3 hour** timetabled slot specified by Pearson. 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 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 and bibliography must 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. You are expected to access up to three performances which constitute repertoire from, and/or exemplify the work of, each of your two chosen practitioners. These can be either live or recorded performances. You will spend an **additional 3 hours** in undertaking contextual research in **Part A** in a session timetabled by your centre.

In your preparation for **Part B** using this **Part A** booklet, you may prepare short notes to refer to when completing the set task. You can produce up to four sides of A4 notes during your monitored research session to bring into the supervised assessment session for Part B. 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 performance and production notes from the performances you have watched in preparation, including quotes and contextual facts from their research
- must **not** include any continuous prose
- must not exceed 1000 words
- must be kept securely by the centre in advance of the supervised session in **Part B**.

You must also produce a bibliography, using the template provided, this should contain references and citations to the primary and secondary sources used.

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 must complete the preparation.

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

Set Task Information

Before you respond to the activities in **Part B**, you are required to complete the following preparatory work:

Theme: Darkness and/or Light

Performing arts practitioners and influential companies past and present have explored the theme of '*Darkness and/or Light*' in their work.

Select and research **two** practitioners who have addressed and communicated the theme of '*Darkness and/or Light*' through their work.

The first practitioner **must** be selected from the list below. The second will be of your own choosing (but can also be selected from the list below):

- Pina Bausch
- Steven Berkoff
- Matthew Bourne
- Bertolt Brecht
- Peter Brook
- Christopher Bruce
- Cirque du Soleil
- Complicite
- DV8
- Bob Fosse
- Frantic Assembly
- Martha Graham
- Akram Khan
- Kneehigh
- Joan Littlewood
- Andrew Lloyd Webber
- Katie Mitchell
- Punchdrunk
- Stephen Sondheim
- Konstantin Stanislavski

The second practitioner of your own choice can be from any performing arts practice whose work addresses the theme of 'Darkness and/or Light'.

A practitioner can be an individual or a company with international recognition and an established reputation and presence.

During the investigation into your selected practitioners' work, you will need to:

- carry out research into both your selected practitioners using a range of relevant sources
- select relevant information related to the practitioners' work and the given theme
- record information
- collate information
- record your sources of information in the Bibliography.

During your monitored research session, you can produce up to four sides of A4 notes, containing a maximum of 1000 words, to bring into the supervised assessment session. These must be hard copies and can be handwritten or word-processed, and must consist only of bullet points and extracted quotes from your research findings and **not** extended prose. You must also produce a bibliography, using the template provided, this should contain references and citations of primary and secondary sources used.

Part A of Set Task

You must conduct research into the work of both practitioners this must include practical performance and production information and contextual facts.

You must include in your research specific analysis of:

- a minimum of one piece of repertoire for each practitioner in relation to the theme
- a minimum of one key scene or moment from the repertoire of each practitioner with an in-depth exploration of how it communicates the theme (key scenes or moments are fundamental to development of plot, narrative, character or realisation of the creative intent of your practitioner)
- contextual factors that have influenced the work of your chosen practitioners.

You should document clear examples to support all of your findings, judgements and conclusions and include these in your notes.

You must also include references and citations of the sources used in a separate bibliography which must:

- be prepared in advance of the supervised assessment
- list all sources referenced
- be submitted on the template provided.

In **Part B**, you will be assessed on:

- your knowledge and understanding of the contextual factors that influence the work of both of your practitioners and their creative intentions
- your ability to critically analyse their work and make connections to the given theme
- your ability to communicate independent judgements.

Write your name here

Surname	Other names
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Centre Number

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Learner Registration Number

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Bibliography

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Pearson BTEC Level 3 Nationals

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Surname	Forename	
Learner Registration Number	Centre Number	
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Performing Arts Unit 1: Investigating Practitioners' Work		Part B
Certificate/Extended Certificate/Foundation Diploma/ Diploma/Extended Diploma		Marks <input type="text"/>
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 periods.

Information

- The total mark for this paper is 60.

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 the research undertaken in **Part A**. Learners should bring in notes as defined in **Part A** and the bibliography as defined in **Part A**. The teacher/tutor needs to ensure that notes comply with the requirements.

Learners must complete the set task using this task and answer booklet.

The set task is a formal external assessment and must be conducted with reference to the instructions in this 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 supervised assessment sessions

- The assessment areas must only be accessible to individual learners and to named members of staff.
- Learners can only access their work under supervision.
- Any work learners produce under supervision must be kept securely.
- 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/or 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 has been completed independently as part of the authentication submitted to Pearson.

Outcomes for Submission

- A completed task and answer booklet (released with **Part B**).
- A bibliography completed on the template provided (released with **Part A**).

The 4 sides of A4 prepared notes do not need to be submitted with the final outcomes to Pearson but must be retained by the centre.

Each learner must complete an authentication sheet.

Instructions for Learners

Read the set task information carefully.

This session is **3 hours**. Your teacher/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** if relevant. Attempt all of **Part B**.

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

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

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

Outcomes for Submission

You should complete all work in this task and answer book.

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

Set Task

You must complete ALL activities.

You will need to refer to the notes from the preparatory work and the bibliography completed in **Part A**.

Your responses require reference to specific pieces of repertoire, key scenes/moments and sources of research information. You must annotate any direct quotes or factual information taken from research sources within your responses. When referring to specific productions or key scenes/moments from productions, you must provide details of the year and location or filmed version of the production.

Activity 1

How have social factors influenced the work of your chosen practitioners and their communication of the theme 'Darkness and/or Light'?

You should include:

- reference to specific social factors
- reference to specific scene or moment of each practitioners' work
- connections to the theme
- reference to sources from your bibliography.

A large rectangular box containing 25 horizontal dotted lines for writing.

Lined writing area for activity response.

Total for Activity 1 = 12 marks

It is suggested you spend up to 40 minutes on this activity

Activity 2

Choose **one** of your practitioners and discuss how you feel their use of the following performance and production elements communicates the theme of *'Darkness and/or Light'*?

You must answer using **three** elements from the categories below. You must choose at least one from each category.

Performance and relationships	Production and repertoire
<ul style="list-style-type: none">• character• dynamics• performer relationship to audience• placement and role of audience	<ul style="list-style-type: none">• lighting (including multimedia)• sound• genre• content

You should include:

- reference to specific scene or moment of each practitioners' work
- connections to the theme
- reference to sources from your bibliography.

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A large rectangular area with a double-line border and rounded corners, containing 25 horizontal dotted lines for writing.

A large rectangular area with a solid border and 25 horizontal dotted lines, intended for student responses.

Total for Activity 2 = 24 marks

It is suggested you spend up to 70 minutes on this activity

Activity 3

The following statement has been chosen as the motto for a forthcoming performing arts festival;

“In order for the light to shine so brightly, the darkness must be present.”
Francis Bacon

Both of your practitioners will have some relevance to this statement and the organisers would like you to suggest one of the practitioners to headline the festival.

Recommend which of the practitioners’ work is best related to the statement through a comparison of their work.

You should:

- use specific examples from both practitioners’ work
- make reference to your bibliography.

Area for writing the response, featuring horizontal dotted lines for guidance.

A large rectangular area with a double-line border and rounded corners, containing 25 horizontal dotted lines for writing.

Large rectangular area with horizontal dotted lines for writing.

Total for Activity 3 = 24 marks

It is suggested you spend up to 70 minutes on this activity

END OF TASK

TOTAL FOR TASK = 60 MARKS

Unit 1: Investigating Practitioners' Work – 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

Activity 1	Band 0	Band 1	Band 2	Band 3	Band 4
	0	1-3	4-6	7-9	10-12
	No rewardable material.	<ul style="list-style-type: none"> • Demonstrates limited understanding of how some contextual factors influence practitioners' work • Formulates limited connections between the creative intentions of practitioners' work and the theme • Demonstrates limited application of investigation process with limited use of sources to inform conclusions 	<ul style="list-style-type: none"> • Demonstrates competent understanding of how generally relevant contextual factors influence practitioners' work • Formulates some suitable connections between the creative intentions of practitioners' work and the theme, supported by generally relevant examples • Demonstrates appropriate application of investigation process with sufficient use of relevant sources to inform conclusions 	<ul style="list-style-type: none"> • Demonstrates effective understanding of how a range of relevant contextual factors influence practitioners' work • Formulates cohesive connections between the creative intentions of practitioners' work and the theme, supported by pertinent examples • Demonstrates effective application of investigation process with considered use of a range of pertinent sources to effectively inform conclusions 	<ul style="list-style-type: none"> • Demonstrates sophisticated understanding of how a range of relevant contextual factors influence practitioners' work • Formulates insightful connections between the creative intentions of practitioners' work and the theme, supported by perceptive examples • Demonstrates sophisticated application of investigation process with perceptive use of a range of meaningful sources to fully support conclusions

Activity 2	Band 0	Band 1	Band 2	Band 3	Band 4
	0	1-6	7-12	13-18	19-24
	No rewardable material.	<ul style="list-style-type: none"> • Critical analysis of practitioners' work is limited with inconsistent connections to theme • Demonstrates superficial understanding of performance, production/repertoire • Demonstrates limited application of investigation process with limited use of sources to inform conclusions 	<ul style="list-style-type: none"> • Critical analysis of practitioners' work is competent with consistent connections to theme • Demonstrates suitable understanding of performance, production/repertoire supported by relevant examples • Demonstrates appropriate application of investigation process with sufficient use of relevant sources to inform conclusions 	<ul style="list-style-type: none"> • Critical analysis of practitioners' work is assured with effective connections to the theme • Demonstrates thorough understanding of performance, production /repertoire supported by pertinent examples • Demonstrates effective application of investigation process with considered use of a range of pertinent sources to effectively inform conclusions 	<ul style="list-style-type: none"> • Critical analysis of practitioners' work is accomplished with comprehensive and insightful connections to the theme • Demonstrates a sophisticated understanding of performance, production/repertoire supported by perceptive examples • Demonstrates sophisticated application of investigation process with perceptive use of a range of meaningful sources to fully support conclusions

Activity 3	Band 0	Band 1	Band 2	Band 3	Band 4
	0	1-6	7-12	13-18	19-24
	No rewardable material.	<ul style="list-style-type: none"> • Demonstrate limited comparison of practitioners' work • Independent judgments are unfocussed with limited justification, reasoning and examples used to support conclusions • Limited and inconsistent use of language and subject specific terminology with arbitrary structure and tone • Demonstrates limited application of investigation process with limited use of sources to inform conclusions 	<ul style="list-style-type: none"> • Demonstrates suitable comparison of practitioners' work • Coherent independent judgements with competent justification, reasoning and examples used to support conclusions • Mostly competent and clear use of language, structure, tone and subject specific terminology • Demonstrates appropriate application of investigation process with sufficient use of relevant sources to inform conclusions 	<ul style="list-style-type: none"> • Demonstrates effective comparison of practitioners' work • Assured independent judgements with secure justification, effective reasoning and considered examples used to support conclusions • Consistent and effective use of language, structure, tone and subject specific terminology • Demonstrates effective application of investigation process with considered use of a range of pertinent sources to effectively inform conclusions 	<ul style="list-style-type: none"> • Demonstrates perceptive comparison of practitioners' work • Authoritative independent judgements with comprehensive justification, concise reasoning and perceptive use of examples to support conclusions • Sophisticated and accomplished use of language, structure, tone and subject specific terminology • Demonstrates sophisticated application of investigation process with perceptive use of a range of meaningful sources to fully support conclusions

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