

# Pearson BTEC Level 3 National Certificate in Production Arts

Unit 1: Investigating Production  
Arts Practitioners



## Sample Assessment Materials (SAMs)

*For use with Extended Certificate and Foundation  
Diploma in Production Arts*

*First teaching from September 2016*

Issue 1

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Write your name here

<b>Surname</b>	<b>Forename</b>
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Level

**3**

# Production Arts

**Set task: Investigating Production Arts Practitioners' Work**

Part

**S**

Marks

Supervised hours

**3**

Extended Certificate/Foundation Diploma  
**Sample assessment material for first teaching  
 September 2017**

## Instructions

- This booklet contains material for the completion of the set task under supervised conditions. The set task is out of 60 marks.
- This booklet is specific to each series and this material must only be issued to learners who have been entered to undertake the task in the specified series.
- This booklet may be given to learners as soon as it is received, so that learners can start the research period in advance of the final supervised assessment period.
- This set task should be undertaken over a period of 3 hours in the period specified by Pearson.



Turn over ►

**Paper reference**

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## Instructions to Teachers/Tutors and/or Invigilators

The set task will be released 5 weeks before the learner outcomes need to be submitted. It is recommended that learners spend 4 weeks carrying out investigation and preparatory work. The 3 hours of assessment carried out under supervised conditions, should take place in week 5 of the timetabled period.

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

During the 3 hours of supervised assessment, learners will write their final 2000 word response to the set task brief, which will include analysis of the work of two practitioners. Learners are allowed to prepare up to four A4 sides of research notes and a bibliography to bring into the 3-hour supervised assessment period. These can be handwritten or digital. They can also bring in up to four digital images and/or two minutes of time-based media (sound/video clips or links to web-based clips) per practitioner to support their written response. All materials must be checked by the teacher/tutor before the 3-hour assessment period to ensure that only those allowed for this assessment are brought in.

The written response should be completed on a computer that has no internet access.

It is recommended that learners are given 30 minutes for computer set-up and a short break prior to beginning the 3 hours of assessment.

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 period is conducted correctly and that learners have the opportunity to carry out the required activities independently.

Learners must not bring anything into the supervised environment or take anything out without the knowledge and approval of the teacher/tutor and/or invigilator. During any break, materials must be kept securely. Centres are responsible for putting in place appropriate checks to ensure that only permitted material is introduced into the supervised environment.

Teachers/tutors and invigilators should note that they are responsible for maintaining security and for reporting issues to Pearson. In particular:

- 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.

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

### **Outcomes for submission**

One clearly labelled digital folder should be submitted by each learner.

This folder must include:

- a piece of extended writing (up to 2000 words) saved as a PDF document
- an individual bibliography saved as a PDF document.

It may also include:

- up to 4 images and/or 2 minutes of time-based media (video/sound clips or links to web-based clips) pertaining to each practitioner to support the written work.

The prepared notes do not need to be submitted with the final outcomes to Pearson

Each learner must complete an authentication sheet.

## Instructions for Learners

Read the set task information carefully as this contains all the information you need to complete each activity in the set task.

Plan your time carefully to allow for the preparation and completion of all the activities.

During the 3 hours of supervised assessment, you will have access to a computer but not the internet.

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

All handwritten and/or digital media prepared in advance of the supervised assessment must be sent to your teacher/tutor for checking before the 3-hours begins.

You must work independently throughout the 3-hour supervised assessment period and should not share your work with other learners.

Your teacher/tutor may clarify the wording that appears in this task but cannot provide any guidance on completion of the task.

This task must be completed under supervision in timetabled sessions provided by your centre.

### **Outcomes for submission**

You must submit your final outcomes for assessment in a single digital folder that includes:

- a piece of extended writing:
  - of no more than 2000 words
  - with a suggested 750 words on each practitioner, plus a 500-word conclusion
  - saved as a PDF document
- a bibliography:
  - prepared in advance of the supervised assessment
  - listing all sources referenced
  - using a consistent and appropriate format
  - saved as a PDF document.

You may also choose to include:

- up to four digital images and/or two minutes of time-based media (sound/video clips or links to web-based clips) for each practitioner:
  - prepared in advance of the supervised assessment and checked by the teacher/tutor before the 3 hour assessment period
  - each image and/or clip must be clearly labelled and sources must be listed in your bibliography.

The prepared notes do not need to be submitted with the final outcomes to Pearson

Each learner must complete an authentication sheet.

## Set Task information

An interactive exhibition featuring the work of production arts practitioners is being organised. This year, the theme of the exhibition will be how production arts practitioners have developed ways of transporting audiences by giving them experiences of **fantastical, futuristic or faraway places**.

You have been asked by the exhibition organisers to investigate the work of **two** production arts practitioners. They would like you to give specific examples of how each practitioner has used technical and design methods to create their own individual style of production work.

In addition, they would like you to recommend which one of the practitioners you have investigated best demonstrates the theme of **fantastical, futuristic or faraway places** through their work. This practitioner's work will then become the headline feature of the exhibition.

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

- Adrian Short
- Alison Chitty
- Edward Gordon Craig
- HandSpring Puppets
- Julie Taymor
- Léon Bakst
- Paul Normandale
- Paule Constable
- Tim Hatley
- The Twins FX.

The second practitioner of your own choice can be from any practice in production arts whose work relates to the theme of the exhibition. A 'practitioner' is any individual or a company with international recognition and an established presence in production arts.

If researching a company or multidisciplinary practitioner, your research must focus on one production element, for example sound, lighting or costume.



## Set Task

In preparation for the 3 hours of supervised assessment you should:

- investigate both of your selected practitioners using a range of relevant sources
- select and collate relevant information related to each practitioners' work
- document all sources of information in a bibliography
- produce up to four sides of A4 handwritten or digital notes to refer to during the supervised assessment period.

You may also choose to:

- select up to four digital images and/or two minutes of time-based media (sound/video clips or links to web-based clips) for each practitioner to support your written work.

Your response to the set task brief will be a piece of extended writing that will be completed during the 3 hours of supervised assessment. This should be clearly structured and include:

- analysis of design and technical factors that have influenced and informed the work of your selected practitioners
- analysis of the work of both practitioners in relation to the theme
- reference to a minimum of one piece of repertoire for each practitioner
- a conclusion, including your recommendation for which practitioner's work would best demonstrate the theme of the exhibition.
- examples to support your findings, judgements and conclusion.

# END OF TASK

**TOTAL FOR TASK = 60 MARKS**



# **Unit 1: Investigating Production Arts Practitioners' Work**

## **– sample marking grid**

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### **General marking guidance**

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

Marking grids should be applied positively. Learners must be rewarded for what they have shown they can do rather than be penalised for omissions.

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

All marks on the marking grid should be used appropriately.

All the marks on the marking grid are designed to be awarded. Examiners should always award full marks if deserved. Examiners should be prepared to award zero marks if the learner's response is not rewardable according to the marking grid.

Where judgement 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**

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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.

**BTEC Production Arts – Unit 1: Investigating Production Arts Practitioners’ Work**  
**Marking grid 1**

**Evidence: Written response and bibliography**

<b>Level</b>	<b>Mark</b>	<b>AO1 Demonstrate an effective investigation to inform an understanding of the work of production arts practitioners</b>
<b>0</b>	0	No rewardable material.
<b>1</b>	1–3	<ul style="list-style-type: none"> <li>• Demonstrates a basic investigation leading to a superficial response.</li> <li>• Limited use of partially relevant sources to support investigation.</li> <li>• Basic and inconsistent understanding of each practitioner’s work.</li> </ul>
<b>2</b>	4–7	<ul style="list-style-type: none"> <li>• Demonstrates a competent investigation leading to a coherent response.</li> <li>• Sufficient selection and use of generally relevant sources to support investigation and inform understanding.</li> <li>• Competent and mostly balanced understanding of each practitioner’s work.</li> </ul>
<b>3</b>	8–11	<ul style="list-style-type: none"> <li>• Demonstrates an effective investigation leading to an assured response.</li> <li>• Considered selection and effective use of relevant sources to support investigation and inform understanding.</li> <li>• Secure and balanced understanding of each practitioner’s work.</li> </ul>
<b>4</b>	12–15	<ul style="list-style-type: none"> <li>• Demonstrates a focused and comprehensive investigation leading to a fluent response.</li> <li>• Perceptive selection and concise use of pertinent sources to support investigation and inform understanding.</li> <li>• Comprehensive and balanced understanding of each practitioner’s work.</li> </ul>

## Marking grid 2

### Evidence: Written response

Level	Mark	AO2 Demonstrate knowledge and understanding of how design and technical factors are used by production arts practitioners to communicate ideas and intentions
<b>0</b>	0	No rewardable material.
<b>1</b>	1–3	<ul style="list-style-type: none"> <li>Limited identification and selection of partially relevant design and technical factors.</li> <li>Basic understanding of how design and technical factors are used in practitioners' work.</li> <li>Makes superficial connections between the use of design and technical factors and the communication of ideas and intentions in practitioners' work.</li> </ul>
<b>2</b>	4–7	<ul style="list-style-type: none"> <li>Coherent identification and selection of generally relevant design and technical factors.</li> <li>Competent understanding of how design and technical factors are used in practitioners' work.</li> <li>Makes clear connections between the use of design and technical factors and the communication of ideas and intentions in practitioners' work.</li> </ul>
<b>3</b>	8–11	<ul style="list-style-type: none"> <li>Effective identification and selection of relevant design and technical factors.</li> <li>Secure understanding of how design and technical factors are used in practitioners' work.</li> <li>Makes secure connections between the use of design and technical factors and the communication of ideas and intentions in practitioners' work.</li> </ul>
<b>4</b>	12–15	<ul style="list-style-type: none"> <li>Perceptive identification and selection of relevant design and technical factors.</li> <li>Thorough understanding of how design and technical factors are used in practitioners' work.</li> <li>Makes insightful connections between the use of design and technical factors and the communication of ideas and intentions in practitioners' work.</li> </ul>

### Marking grid 3

#### Evidence: Written response

Level	Mark	AO3 Apply critical analysis to develop independent judgements on the work of production arts practitioners
<b>0</b>	0	No rewardable material.
<b>1</b>	1–4	<ul style="list-style-type: none"> <li>Limited application of critical analysis to some key elements of practitioners' work.</li> <li>Inconsistent analysis of each practitioner's work.</li> <li>Demonstrates tentative understanding of practitioners' ideas, intentions and influences, with arbitrary reference made to the set theme.</li> </ul>
<b>2</b>	5–8	<ul style="list-style-type: none"> <li>Appropriate application of critical analysis to most key elements of practitioners' work.</li> <li>Competent and generally balanced analysis of each practitioner's work.</li> <li>Demonstrates coherent understanding of practitioners' ideas, intentions and influences, with appropriate connections made to the set theme.</li> </ul>
<b>3</b>	9–12	<ul style="list-style-type: none"> <li>Effective application of critical analysis to all key elements of practitioners' work.</li> <li>Secure and balanced analysis of each practitioner's work.</li> <li>Demonstrates assured understanding of practitioners' ideas, intentions and influences, with secure connections made to the set theme.</li> </ul>
<b>4</b>	13–15	<ul style="list-style-type: none"> <li>Perceptive and in-depth application of critical analysis to all key elements of practitioners' work.</li> <li>Comprehensive, detailed and balanced analysis of each practitioner's work.</li> <li>Demonstrates a comprehensive understanding of practitioners' ideas, intentions and influences, with perceptive connections made to the set theme.</li> </ul>

## Marking grid 4

### Evidence: Written response

Level	Mark	AO4 Be able to communicate and justify independent judgements about the work of production arts practitioners
<b>0</b>	0	No rewardable material.
<b>1</b>	1–3	<ul style="list-style-type: none"> <li>• Demonstrates limited, independent judgements relating to some aspects of each practitioner’s work.</li> <li>• Limited justification and use of tentatively relevant evidence to support basic lines of reasoning and conclusions.</li> <li>• Simplistic and inconsistent use of language, structure and tone, with basic use of subject-specific terminology.</li> </ul>
<b>2</b>	4–8	<ul style="list-style-type: none"> <li>• Demonstrates competent, independent judgements relating to most aspects of each practitioner’s work.</li> <li>• Clear justification and use of generally relevant evidence to support coherent lines of reasoning and conclusions.</li> <li>• Competent and generally consistent use of language, structure and tone, with appropriate use of subject-specific terminology.</li> </ul>
<b>3</b>	9–12	<ul style="list-style-type: none"> <li>• Demonstrates effective, independent judgements relating to all aspects of each practitioner’s work.</li> <li>• Effective justification and use of relevant evidence to support assured lines of reasoning and conclusions.</li> <li>• Assured and consistent use of language, structure and tone, with effective use of subject-specific terminology.</li> </ul>
<b>4</b>	13–15	<ul style="list-style-type: none"> <li>• Demonstrates insightful, independent judgements relating to all aspects of each practitioner’s work.</li> <li>• Comprehensive justification and use of pertinent evidence to support perceptive lines of reasoning and conclusions.</li> <li>• Articulate and consistent use of language, structure and tone, with precise use of subject-specific terminology.</li> </ul>

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