

L2 Lead Examiner Report 1906

May 2019

**BTEC Level ½ First in Music
Unit 8: Music and Production
Analysis (20375F)**

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A grade boundary is where we set the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade, at Distinction, Merit and Pass.

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the external assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries – this means that they decide what the lowest possible mark is for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries is conducted to ensure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

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Unit 8: Music and Production Analysis (20375F)

Grade	Unclassified	Level 1	Level 2		
		Pass	Pass	Merit	Distinction
Boundary Mark	0	16	23	30	38

Introduction

This was the eleventh sitting of this paper with a slight decrease in learner numbers as compared to the previous series.

The paper discriminated well with over 57% of learners achieving Level 2 pass and above. Achievement at Distinction is comparable to the June 2018 test.

Introduction to the Overall Performance of the Unit

The paper worked well overall and was very accessible for learners. Learners are better prepared for the longer question however, the production items proved challenging for this cohort compared to previous sessions. It is essential that learners acquire knowledge of both music and production to score well in this paper.

There appears to be far greater attempt at answering all questions compared to that of previous years. Learners are more familiar with the style of the questions, particularly the 8 mark item. Those with this prior knowledge have been able to access the whole paper. Invariably, responses have shown a grasp of the key concepts of music and production supported with effective exam practice techniques.

Learners responded well to the styles of each piece and were able to identify the key musical features.

Individual Questions

Questions 1 to 11 related to track 1 **Rainy Days and Mondays** by the **Carpenters**.

Q1a In which decade was this piece recorded?

This was a highly successful question where the majority of learners were able to identify the decade for 'Rainy Days and Mondays' as 1970's.

1 (a) In which decade was this piece recorded?

A 1950s

B 1970s

C 1990s

D 2010s

1 Mark

Q1b What is the tempo of this piece in terms of BPM (beats per minute)?

An accessible question where most learners showed competency in identifying the correct tempo.

(b) What is the tempo of this piece in terms of BPM (beats per minute)?

A 76

B 92

C 108

D 124

$$\begin{array}{r|l} \times 110 & 9 \\ \hline 4 & 40 \quad 36 \\ & 40 + 36 = 76 \end{array}$$

1 Mark

Q2 Name the solo instrument that plays with the piano in the introduction.

This was very well answered with most learners identifying the instrument as harmonica or mouth organ. Quite a few inaccurate responses identified violin as in the example below:

violin

(Total for Question 2 = 1 mark)

0 Marks

Most accurate responses identified the instrument as harmonica as in the example below:

Harmonica

(Total for Question 2 = 1 mark)

1 Mark

Q3 Identify how the piano chords are played at the following points.

This was a good discriminator at this level where many learners were able to hear the broken chords or describe the chord as spread. A few responded with block chords which was inaccurate.

A few identified piano which is in the question and therefore not addressing the aim. Quite a few identified chords but without identifying the type. Some identified harmony or provided answers relating to rhythm.

The item relates to **'Use of instruments and voices'** (idiomatic techniques) in the published specification.

3 Identify how the piano chords are played at the following points.

0:03 and 0:08

..... Broken chords

(Total for Question 3 = 1 mark)

1 Mark

3 Identify how the piano chords are played at the following points.

0:03 and 0:08

..... Block chords

(Total for Question 3 = 1 mark)

0 Marks

Q4 Describe the tone of the lead vocal from 0:16 to 0:42.

This is a key discriminator for the Pass level where learners were asked to identify the tone of the female vocals from a wide range of possible answers and interpretations. Those who were unable to perform at this level responded with references to the type of voice i.e female or soprano which was inaccurate.

The item relates to **'Use of voices'** in the published specification.

The most popular response was 'soft' as in the example below:

..... Soft

(Total for Question 4 = 1 mark)

1 Mark

4 Describe the tone of the lead vocal from 0:16 to 0:42.

low pitch

(Total for Question 4 = 1 mark)

0 Marks

4 Describe the tone of the lead vocal from 0:16 to 0:42.

Tenor

(Total for Question 4 = 1 mark)

0 Marks

Q5 The drum kit enters at 0:43.

Identify three parts of the drum kit played from 0:44 to 1:08.

Learners responded well to the range of drum parts heard in the piece and provided opportunity for all learners to demonstrate knowledge. A high number of learners were able to access the full three marks available. Some inaccurate responses provided different names for the Bass drum as separate answers, but these were only credited once.

The item relates to **'Individual instruments'** in the published specification.

Drum parts	
1	BASS DRUM
2	SNARE DRUM
3	CYMBALS

(Total for Question 5 = 3 marks)

3 Marks

The example below provides different names for the same type of drum.

Drum parts	
1	kick
2	high hat
3	bass drum

(Total for Question 5 = 3 marks)

2 Marks

Q6 Describe two features of the string part between 1:14 and 1:38.

This was very accessible with a good number achieving at least one mark. Most were able to identify the vibrato, bowing, melody and a few remarked on the use of reverb. Those achieving the full 2 marks were more confident in providing justifications, applying good use of musical terminology.

The item relates to **'musicality and expression'** in the published specification.

1	Arpeggio call and response between vocals and strings
2	They are played quite soft and smoothly because the notes are drag long and held.

(Total for Question 6 = 2 marks)

2 Marks

1	repeating the same bar, each bar
2	At the end of each bar, the strings all repeat with the same 4 notes

(Total for Question 6 = 2 marks)

0 Marks

Q7 Describe the musical relationship between the lead vocals and the backing vocals from 1:38 to 1:42.

This question provided immense opportunity with several possible accurate responses. The context of the question may have challenged some learners, however most were able to give accurate responses by hearing the harmony between the vocals as well as the call and response. A number of learners provided very detailed responses and more than one answer, showing confidence in knowledge.

The item relates to **'musicality and expression'** in the published specification.

<p>They harmonize each other</p>
<p>(Total for Question 7 = 1 mark)</p>

1 Mark

<p>Call and response, and together they harmonise.</p>
<p>(Total for Question 7 = 1 mark)</p>

1 Mark

Q8 The backing vocals have been recorded through the use of overdubbing.

Explain two benefits of overdubbing the backing vocals.

This question has discriminated well, where at best answers provided detailed and valid explanations.

Some of those learners not achieving marks had clearly misinterpreted overdubbing with multi-tracking, consequently providing answers relating to the benefits of multi-tracking as opposed to the doubling of vocals. Those who had knowledge of the functions of overdubbing were able to provide a range of valid benefits.

The item relates to **'Recording techniques'** in the published specification.

8 The backing vocals have been recorded through the use of overdubbing.

Explain **two** benefits of overdubbing the backing vocals.

1 When you overdub the backing vocals over each other the texture of the piece of music including the vocals thickens which gives the listeners the sense that there is more going on in the piece than there really is.

2 When overdubbing the backing vocals ~~is~~^{is} makes the recording process much easier as the vocalists don't have to take more of the same tracks as ~~the~~ their first track and just be overdubbed the make it sound like there is more vocalists singing than there actually is.

(Total for Question 8 = 4 marks)

4 Marks

1 Vocals come out of nowhere at random times.

2 Follow what the main singer is singing and come in at the right time

(Total for Question 8 = 4 marks)

0 Marks

Q9 There is an instrumental break between 2:10 and 2:23.

Q9(a) Name the instrument that plays the solo.

A significant amount of learners were able to identify the saxophone as the instrument playing solo, with some inaccurate answers referring to instruments such as trumpet.

Saxophone

1 Mark

Trumpet

0 Mark

Q9 (b) Identify one rhythmic device used in this solo.

This question discriminated well where a high number of learners were able to identify syncopation or offbeat. Most were able to hear the accented rhythm but unable to provide the accurate terminology. Learners who had a firm grasp of the question showed their knowledge of musical terminology by providing ‘syncopation’ as their answers.

There are some learners who continue to find difficulty in distinguishing the difference between devices, techniques and articulation. This was particularly evident in some of the inaccurate responses seen in this paper. Some clearly didn’t understand the term ‘devices’ with many providing responses that were irrelevant.

The item relates to ‘**Musical devices’ (rhythm)** in the published specification.

Syncopation

1 Mark

The Improvisation

0 Mark

There were drums playing with the saxophone

0 Mark

Tempo clock/guider

0 Mark

Q9 (c) Identify one idiomatic technique used in this solo.

As in previous sessions, learners continue to find difficulty identifying idiomatic techniques. In this instance, learners were asked to identify the idiomatic techniques used in the saxophone solo. Quite a few left the item unanswered with a small majority being able to answer accurately. Some have evidently heard the movement in pitch, but identified this as arpeggio.

vibrato

1 Mark

compression

0 Marks

Ascending scale

0 Marks

Legato

0 Marks

Q10 A pop shield was used when recording vocals for this song.

Describe how a pop shield improves a vocal recording.

Whilst it was clear learners had some knowledge of the purpose and benefits of a pop shield, very few were able to identify the way in which it improves vocal recording. There were several descriptions relating to the limiting of breath/breathing sounds and some referred to supporting the pronunciation which was inaccurate. A good number of learners referred to the reduction of plosives.

Very few were able to access the full marks available by providing accurate descriptions. Some inaccurate responses included references to a metronome or descriptions of keeping in time.

10 A pop shield was used when recording vocals for this song.

Describe how a pop shield improves a vocal recording.

It removes the sharp 'pop' sound heard when singing 'p' sounds to make the sound much smoother and clearer for listeners.

(Total for Question 10 = 2 marks)

2 Marks

it makes the track sound better and more relaxed and balanced with the instruments

0 Marks

Q11 Explain two ways a dramatic build is created from 2:34 to 3:16.

A very accessible question with a significant number of learners able to identify two valid musical features in the section.

To access the full four marks, responses must show an understanding of musical and expressive points relating to a musical feature. These will be supported with detailed explanations to validate their response to gain the additional +1 which should provide musical explanations clearly identifying the way in which the dramatic build is created.

Many learners provided more than one point which is only creditable for 1 mark. There were some examples of learners approaching the question by providing a description of the mood, therefore limiting their ability to gain the additional +1 point. A specific accurate and valid musical point must be made first.

Some learners have mistaken the harmonica with the flute whilst others commented on the range of different instrumentation which enter periodically. There was a tendency for learners to present four points instead of explaining how the dramatic build is create by justifying the impact of the musical point in the music.

The item relates to **'Musicality and expression'** - making effective judgments based on analysis of aural information.

11 Explain **two** ways a dramatic build is created from 2:34 to 3:16.

- 1 One way a dramatic build is created is by adding ~~to~~ backing vocals that "ooh" in the back. ~~This~~ They crescendo and make the texture thicker which creates drama.
- 2 Another way a dramatic build is created is by adding a key change. This helps the song build dramatically because the song is getting higher/louder.

(Total for Question 11 = 4 marks)

4 Marks

11 Explain **two** ways a dramatic build is created from 2:34 to 3:16.

- 1 The dramatic build is created when the lead ~~to~~ vocals and the backing vocals sustained a note for a few seconds, ~~also~~ ~~adding a crescendo as it grows~~
- 2 The lead and backing vocals created a crescendo, as the lead gradually gets louder and the ~~to~~ backing vocals ~~se~~ remained the same note singing "ooh" "around"

(Total for Question 11 = 4 marks)

2 Marks

Questions 12 to 19 relate **Mirror in the Bathroom** by **The Beat**.

Q12 (a) Identify the genre of this piece

This question discriminated well with a good number identifying the correct genre as Ska.

12 (a) Identify the genre of this piece.

- A Indie
- B Rock
- C Ska
- D Soul

1 Mark

Q12 (b) Identify the time signature of the piece.

Learners appeared confident in identifying the correct time signature and were able to access the mark.

(b) Identify the time signature of the piece.

- A 3/4
- B 4/4
- C 6/8
- D 12/8

1 Mark

Q13 (a) Which family of instruments does the first instrument heard belong to?

Most learners answered correctly identifying Percussion as the family of instruments.

13 (a) Which family of instruments does the first instrument heard belong to?

- A Brass
- B Percussion
- C Strings
- D Woodwind

1 Mark

Q13 (b) Identify one musical device used by the bass guitar during the introduction.

Learners found this question challenging with some showing limited knowledge of idiomatic playing techniques. Others confused techniques with musical devices and the incorrect answers included; tremolo, picking, staccato and production techniques such as flanger.

Repetition of riff

1 Mark

Staccato

1 Mark

tremolo picking

0 Mark

Q14 One of the stylistic features of this piece is a guitar playing offbeat chords, as heard between 0:18 and 0:26.

Name this rhythmic device.

A challenging question with some clearly misunderstanding rhythmic devices and other answering with different playing techniques such as mute chords and strumming as well as production effects.

Some were evidently thinking of rhythmic devices, but identified this inaccurately as ostinato.

Off-beat is not an acceptable response for this question as it forms part of the stem.

syncopation

1 Mark

The example below has responded with off-beat which is in the stem of the question.

off beat chords

0 Marks

strumming

0 Marks

14 One of the stylistic features of this piece is a guitar playing offbeat chords, as heard between 0:18 and 0:26.

Name this rhythmic device.

reverb

(Total for Question 14 = 1 mark)

0 Marks

Q15 Explain one way a different feel is achieved during 1:03 to 1:13.

This is a higher level question where answers must identify one accurate or relevant musical feature followed by an explanation that refers to the way in which a different feel is created in comparison to the first part of the piece. The **sax** solo was very distinct for the learners with some relating the change to a more 'Jazz' sound. Some inaccurately identified the **sax** as a **trumpet**.

The item relates to '**musicality and expression**' - making effective judgments based on analysis of aural information.

There is a new instrument or is introduced as there is a trumpet that plays to achieve a different vibe.

(Total for Question 15 = 2 marks)

0 Marks

The solo of the saxophone is played on the off beat which makes it feel more jazzy like Jazz also the use of saxophone scales.

(Total for Question 15 = 2 marks)

2 Marks

Q16 Describe how the production effect added to the vocals is used at the following points.

A good number of learners were able to identify the delay/echo on the vocals, however there appeared to be some misinterpretation in the way learners described how the effect was added. Very few were able to provide fully formed and accurate justifications to achieve the +1 mark. This was a challenging question for many with a few accessing the full 2 marks available.

Some also missed out on the second mark as they provided 'echo' as a description of the delay, essentially providing the same answer twice. Inaccurate responses also referred to the impact on the rhythm. Some had provided description of the mood the effect created instead of describing the impact of the effect whilst others provided different effects for each time stamp.

This item is from Learning Aim B and relates to **'production effects'**.

The delay/echo production effect is used to represent a mirror in a bathroom because it is reflecting back sounds. It is used on one word only to create emphasis.

(Total for Question 16 = 2 marks)

2 Marks

At 1:26 ^{it} ~~there~~ ^{started} is an echo sound effect on the voice, it like accidental feedback is what it sounds like.

(Total for Question 16 = 2 marks)

1 Mark

Q17 The grid below outlines the structure of this piece. Some sections are missing.

Complete the grid by writing each of the following sections in its correct blank space:

- **verse**
- **instrumental solo**
- **instrumental link.**

Learners were highly successful in identifying the structure of the piece with the majority achieving the full 3 marks available. The section most challenging for learners was identifying the instrumental link. Some learners duplicated the sections even though the question directed them to include a given section in each box.

Introduction
Verse
Instrumental link
Verse
Instrumental link
<i>Instrumental solo</i>
Refrain
Verse
<i>Instrumental link</i>
Instrumental solo
<i>Verse</i>
Instrumental link
Outro

3 Marks

17 The grid below outlines the structure of this piece. Some sections are missing.

Complete the grid by writing each of the following sections in its correct blank space:

- **verse**
- **instrumental solo**
- **instrumental link.**

Introduction
Verse
Instrumental link
Verse
Instrumental link
Verse
Refrain
Verse
Instrumental Solo
Instrumental solo
Instrumental link
Instrumental link
Outro

(Total for Question 17 = 3 marks)

0 Marks

Q18 Identify two production effects applied to the guitar sound between 2:23 and 2:32.

This item discriminated well overall and at best, learners have provided the name of the effect as well as a short description of its purpose and contribution to the sound. There were isolated instances where learners provided rhythmic devices which were inaccurate. Compression and reverb were the two most popular responses.

1	Reverb has been added for a unique sound
2	Reverb for a more echoing sound
(Total for Question 18 = 2 marks)	

2 Marks

1	reverb
2	dubbing
(Total for Question 18 = 2 marks)	

1 Mark

1	reption
2	syncropation
(Total for Question 18 = 2 marks)	

0 Marks

Q19 This piece was one of the first singles to be recorded digitally.

Explain two advantages of digital recording.

Most learners were able to access the marks and most had attempted the question. A few confused advantages of digital recording with the advantages of multi-tracking as with Q8. Others provided a direct comparison of using tape which didn't fulfil the aim of the question.

The item relates to 'audio quality' in the published specification.

19 This piece was one of the first singles to be recorded digitally.

Explain **two** advantages of digital recording.

1 You can record it straight onto a computer, rather record ~~it~~ through mics to put onto a computer.

2 The volume from digital recording is much more well controlled than it is just into a mic to then put it on.

(Total for Question 19 = 4 marks)

0 Marks

19 This piece was one of the first singles to be recorded digitally.

Explain **two** advantages of digital recording.

1 it would sound a lot better

2 it would be easier to get had off and sell wise etc

(Total for Question 19 = 4 marks)

1 Mark

Question 20 relates to both tracks: *Rainy Days and Mondays by the Carpenters* and *Mirror in the Bathroom by The Beat*.

Q20 Compare the use of instrumentation and texture in the two pieces.

This was a very accessible question and evidence shows a slight increase in the achievement of marks compared to the last series. Those achieving 6-8 marks demonstrated effective comparisons and a more applied understanding of the instrumentation and texture in both tracks. A good number of responses were well balanced, drawing on a range of musical similarities and differences in each track.

Those achieving the lower marks tended to provide generalisations of the musical features and aspects irrelevant to the question such as; tempo, dynamics, tonality. There is also a recurring tendency at the lower level for learners to begin discussing the main feature of the question but lose this focus with responses becoming more generalised with limited examples to support the points made.

The item relates to **'musicality and expression'** - making effective judgments based on analysis of aural information.

Question 20 relates to **both** track 1 on the CD: **Rainy Days and Mondays** by the **Carpenters** and track 2 on the CD: **Mirror in the Bathroom** by **The Beat**.

20 Compare the use of **instrumentation** and **texture** in the two pieces.

- ~~Mirror~~ **Mirror in the bathroom** has the use of a flanger effect on the guitar at the chorus section. And throughout (at a slight way.) can be heard after some verses. However in track 1 by rainy day has a bass guitar with reverb.
- Track 1 has a harmonica and piano as the intro whereas track 2 has very opposite sounding instruments such as the guitar (this is more heavy sounding too.) so both have contrasting opening instruments for a different purpose.
- Track 1 is more of a ballad whereas track 2 is more punk/rock. Track 1 has a clarinet solo at 2:00 whereas track 2 has a saxophone at 1:18. • Track 2 has delay in vocals at 1:33 (creates space) whereas in track 1 has a reverb on lead vocalist.
- Track 1 ~~has~~ lead vocals are medium to low (alto) whereas track 2 lead vocals are medium or (baritone.)
- Track 2 has a repetitive guitar instrumental ~~throughout~~ throughout the whole song and has a easy not complex rhythm, whereas track 1 is also repetitive with the piano but can drop out such as at (1:25) it drops out, it returns at (2:18). But fades back (inconsistent piano)

Track 2 uses 12 bar blues whereas ~~track 1~~ (guitar)
whereas track 1 uses straight rhythm on the
percussion (drum kit 1:50).
Track 1 at 2:44 uses call and response to the
harmonica, creates dramatic mood, whereas track 2
has looping at (1:35) which is interesting.

Track 2 has delay on vocals 3 times
throughout the song, creates a nice interesting
twist, whereas in track 1 there was
limited effects like delay, there was most
reverb on track 1 and just backing
vocals (with some echo.) But was not
completely delayed. So, track 2 had
more prominent use of the delay effect.

Track 1 is slower and more emotional,
whereas track 2 was more in your
face and louder with more aggressive
vocals. It was also more faster
paced than track 1 in general.

(Total for Question 20 = 8 marks)

6 Marks

20 Compare the use of instrumentation and texture in the two pieces.

Track one starts with a slow gentle intro as the vocals come in she starts off high, but quietly and soft as the piece moves into the song the drums are added in to join the vocals with the flute playing in the background after ~~she~~ she sings a line. When we enter the chorus there's a big dramatic of the drums with the voice as she gets more stronger and powerful with her lyrics and the music. Within then entering a short ~~is~~ solo on the saxophone, but has a lot of impact ~~to~~ towards the ~~s~~ vocals before and after.

however in track two it starts off jumpy fast, movements like someone could dance to at a party. has little vocals than track one, but has more instruments' solo's. constantly changes throughout the track with ~~to~~ lots going on full of life

abit repetitive with the melody playing all the way through. The song is quite Chasing ~~to~~ due to the instrument line that repeats after every verse, although piece 1 has a different structure compared to piece 2. Track one has a chorus but also changes melody each time ~~the~~ there's a new section where as track 2 keep it the same just add in different instruments to the piece of music to change the sections up so it don't get too repetitive to ~~the~~ listen to.

(Total for Question 20 = 8 marks)

4 Marks

20 Compare the use of **instrumentation** and **texture** in the two pieces.

→ Both track one and two are very different styles of songs. Track 1, Rainy Days and Mondays is a slower ^{tempo} song than track two, which is a lot more up beat.

In track two there are more instruments playing ~~rather~~ than in track 1. Track 2 has a lot more going on both vocally and with the instruments, whereas track 1 is quite similar all the way through.

The vocals on track 1 are very soft and clear however on track two the vocals are more gravelly and rough sounding, therefore the texture is a lot fuller and thicker in track 2.

Both tracks have saxophone in them. ~~however~~ The saxophone in track 1 isn't heard very much throughout the song and is only really important in the solo, however with track 2 the saxophone is heard played a lot more.

The Saxophone in track one plays longer lasting chords, like arpeggios however track 2 the Saxophone chords are alot more ~~are~~ broken up.

(Total for Question 20 = 8 marks)

3 Marks

Summary

Based on their performance on this paper, learners should:

- Centres are strongly encouraged to invest teaching and delivery time in supporting learners with relevant exam technique and providing suitable writing frames. It is good practice to use previous test papers for this.
- In order to access the full paper successfully, learners must have a sound knowledge of both music and production. Evidence of this was limited in this session, with many learners solely reliant on musical knowledge and therefore unable to access the production questions effectively.
- The use of poor spelling continues to be observed, particularly with key musical language such as instruments and devices.
- Understanding and application of key musical language and terminology is essential both in understanding the demands of the questions and in responding.
- It is essential that learners develop a more thorough understanding of musical devices and techniques.

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