



NCFE Level 1/2 Technical Award in Performance Skills (603/2960/9)

November 2020

Unit 01 Working in the performance industry

Past Paper

Mark Scheme

This mark scheme has been written by the Assessment Writer and refined, alongside the relevant questions, by a panel of subject experts through the external assessment writing process and at standardisation meetings.

The purpose of this mark scheme is to give you:

- examples and criteria of the types of response expected from a learner
- information on how individual marks are to be awarded
- the allocated assessment objective(s) and total mark for each question.

Marking guidelines

General guidelines

You must apply the following marking guidelines to all marking undertaken throughout the marking period. This is to ensure fairness to all learners, who must receive the same treatment. You must mark the first learner in exactly the same way as you mark the last.

- The mark scheme must be referred to throughout the marking period and applied consistently. Do not change your approach to marking once you have been standardised.
- Reward learners positively giving credit for what they have shown, rather than penalising them for what they might have omitted.
- Utilise the whole mark range and always award full marks when the response merits them.
- Be prepared to award zero marks if the learner's response has no creditworthy material.
- Do not credit irrelevant material that does not answer the question, no matter how impressive the response might be.
- The marks awarded for each response should be clearly and legibly recorded in the grid on the front of the question paper.
- If you are in any doubt about the application of the mark scheme, you must consult with your Team Leader or the Chief Examiner.

Guidelines for using extended response marking grids

Extended response marking grids have been designed to award a learner's response holistically and should follow a best-fit approach. The grids are broken down into levels, with each level having an associated descriptor indicating the performance at that level. You should determine the level before determining the mark.

When determining a level, you should use a bottom up approach. If the response meets all the descriptors in the lowest level, you should move to the next one, and so on, until the response matches the level descriptor. Remember to look at the overall quality of the response and reward learners positively, rather than focussing on small omissions. If the response covers aspects at different levels, you should use a best-fit approach at this stage and use the available marks within the level to credit the response appropriately.

When determining a mark, your decision should be based on the quality of the response in relation to the descriptors. You must also consider the relative weightings of the assessment objectives, so as not to over/under credit a response. Standardisation materials, marked by the Chief Examiner, will help you with determining a mark. You will be able to use exemplar learner responses to compare to live responses, to decide if it is the same, better or worse.

You are reminded that the indicative content provided under the marking grid is there as a guide, and therefore you must credit any other suitable responses a learner may produce. It is not a requirement either, that learners must cover all of the indicative content to be awarded full marks.

Assessment objectives

This unit requires learners to:

AO1	Recall knowledge and show understanding.
AO2	Apply knowledge and understanding.
AO3	Analyse and evaluate knowledge and understanding.

The weightings of each assessment objective can be found in the Qualification Specification.

Q	Mark scheme	Total marks
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Section 1

Total for this section: 9 marks

1	<p>A performer demonstrates a wide variation of movements or sounds.</p> <p>Which one of the following expressive skills is this?</p> <p>Answer: A. Dynamics</p>	<p>1</p> <p>AO1=1</p>
2	<p>A service provider is managing audience safety at an event.</p> <p>Which activity is being provided?</p> <p>Answer: D. Stewarding</p>	<p>1</p> <p>AO1=1</p>
3	<p>Which one of these documents shows where equipment should be placed in the performance space?</p> <p>Answer: D. Stage plan</p>	<p>1</p> <p>AO1=1</p>
4	<p>Which one of the following describes when a premises licence is required?</p> <p>Answer: C. When selling alcohol on a permanent basis</p>	<p>1</p> <p>AO1=1</p>
5	<p>People working in the performance industry are sometimes employed in one job for a period of time on an agreed run of performances.</p> <p>Which phrase best describes this type of work?</p> <p>Answer: B. Fixed term</p>	<p>1</p> <p>AO1=1</p>
6	<p>Which one of the following should be considered when thinking about performer accessibility to a performance space?</p> <p>Answer: B. Load in</p>	<p>1</p> <p>AO1=1</p>
7	<p>Which one of the following is the responsibility of a stage manager during a performance?</p> <p>Answer: A. Calling cues</p>	<p>1</p> <p>AO1=1</p>
8	<p>Which one of the following does the letter 'D' refer to in CPD?</p> <p>Answer: B. Development</p>	<p>1</p> <p>AO1=1</p>

9	<p>A group of actors collaborate to prepare a theatre performance without using an existing script.</p> <p>Which one of the following best describes this?</p> <p>Answer: A. Devising</p>	<p>1</p> <p>AO1=1</p>
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Section 2

Total for this section: 50 marks

10	<p>Sebastian is a singer in a band. The band are preparing for performances and are planning rehearsals.</p> <p>Explain two responsibilities a singer could have to make sure that rehearsals go smoothly.</p> <p>Award one mark for description and one mark for expansion to a maximum of four marks.</p> <ul style="list-style-type: none"> • Memorising lyrics (1) to ensure that songs are performed effectively (1) • Memorising songs (1) in order not to waste time at rehearsals (1) • Practising songs before rehearsals (1) so to be familiar with them (1) • Making any notes about songs (1) for reference at rehearsals (1) • Printing lyric sheets/notation (1) to have reference material at hand (1) • Arriving on time (1) to ensure best use of time (1) • Preparing equipment in advance (1) to ensure that everything is working (1) • Warming up effectively (1) so to be in best voice for rehearsals (1) • Communicate (1) so as to avoid confusion (1) <p>Accept any other suitable response.</p>	<p>4</p> <p>AO1= 2</p> <p>AO2= 2</p>
11	<p>Ayesha has the role of choreographer working for a dance company. She has been asked to attend a pre-production meeting for a series of upcoming performances.</p> <p>Identify two other pre-production personnel who would be likely to attend the meeting.</p> <p>Award one mark for each appropriate response to a maximum of three marks:</p> <ul style="list-style-type: none"> • set designer (1) • lighting designer (1) • sound designer (1) • costume designer (1) • composer (1) • advertiser (1) • merchandiser (1) • director (1) • promoter (1) • script writer (1) • stage manager (1) • crew (1) 	<p>2</p> <p>AO1=2</p>

	<p>Accept any other suitable response.</p> <p>Do not accept 'choreographer'</p> <p>Do not accept 'performers'</p> <p>Do not accept 'teacher'</p> <p>Do not accept 'personnel'</p>	
12 (a)	<p>Natalia is a performer who wants to promote herself using social media.</p> <p>Explain one benefit of Natalia using social media to promote herself.</p> <p>Award one mark for description and one mark for expansion to a maximum of two marks.</p> <ul style="list-style-type: none"> Natalia has control of her social media page so material published will be positive (1) as it is authored by the performer (1) Social media is free/cheap (1) so Natalia's costs are lower (1). Allows for sharing / reposting (1) so expanding audience (1) Allows Natalia to control her image (1) attracting audience / industry connections (1) Majority of individuals use social media (1) so potential audience is vast (1) <p>Accept any other suitable response.</p>	<p>2</p> <p>AO2=1</p> <p>AO3=1</p>
12 (b)	<p>A publicist may write a press release to promote a performer.</p> <p>Identify two other promotional roles and describe how they could promote Natalia in the press.</p> <p>Award one mark for identification and one mark for description to a maximum of four marks.</p> <ul style="list-style-type: none"> A journalist (1) may interview/write a feature about Natalia for publication (1) A public relations (PR) professional (1) may provide a story for publication (1) A writer (1) may write a biography/story about Natalia for publication (1) <p>Accept any other suitable response.</p> <p>Description mark is awardable independent of identification mark (e.g. role is not stated but how promotion can occur is - award 1)</p> <p>Accept exemplification of 'stories' to include commentary on skills / events / general interest etc.</p>	<p>4</p> <p>AO1=2</p> <p>AO2=2</p>

	<p>Accept reference to artists background etc as 'features'.</p> <p>Note – press only promotion – do not accept references to social media / TV / Radio.</p> <p>Do not accept 'publicist'.</p>	
13 (a)	<p>Emily is a sound technician who works full time for a theatre company. She is paid a fixed amount of money every month.</p> <p>Identify two financial payments that the theatre company must take from Emily's pay to give to the government.</p> <p>Award one mark for each correct response to a maximum of two marks:</p> <ul style="list-style-type: none"> • tax (1) • National insurance (NI) (1) <p>Do not accept 'insurance' only .</p>	<p>2</p> <p>AO1=2</p>
13 (b)	<p>Set-up is a typical stage of production.</p> <p>Identify and explain two activities that Emily would be responsible for as a sound technician in the set-up for a performance.</p> <p>Award one mark for identification and one mark for description of each to a maximum of four marks.</p> <ul style="list-style-type: none"> • Setting up front of house (FOH) sound system (1) to ensure that each component is placed correctly (1) • Setting up stage monitors (1) to ensure that artists have foldback (1) • Testing speakers and amplifiers (1) to make sure that they are working (1) • Setting up mics (1) to allow performers to be amplified (1) • Setting volume levels (1) to ensure that they meet legal requirements (1) • Checking playback material (1) to ensure that it is working as expected (1) • Reviewing cues (1) in order to plan the show (1) • Undertake a risk assessment (1) to ensure that equipment is safe for use (1) <p>Accept any other suitable response.</p>	<p>4</p> <p>AO1=2</p> <p>AO2=2</p>
13 (c)	<p>Jacob works with Emily as a sound designer. He is responsible</p>	<p>1</p>

	<p>for creating audio material which Emily controls.</p> <p>Briefly describe one purpose of Jacob's role.</p> <p>Award one mark for a correct response:</p> <ul style="list-style-type: none"> • to add atmosphere (1) • to add effects (1) to a performance • to add special effects (sfx) (1) • to add background noise (1) • to add music / songs (1) <p>Accept any other suitable response.</p> <p>Do not credit 'audio'.</p>	<p>AO2=1</p>
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14	<p>Isaac is an actor who has worked in theatre and in films.</p> <p>Describe and explain one benefit of Isaac joining each of the following organisations:</p> <p>Equity</p> <p>British Equity Collecting Society (BECS).</p> <p>Award one mark for description and one mark for expansion to a maximum of four marks.</p> <p>Equity</p> <ul style="list-style-type: none"> • Collective bargaining power of union (1) allows equity to establish beneficial pay rates (1) • Terms and conditions enforced on behalf of performers (1) to ensure they are treated fairly/paid correctly (1) • Offers legal advice (1) in case a performer is involved in a dispute with an employer (1) • Collects royalties from some UK sources (1) benefitting Isaac financially (1) • Offers specific insurance for actors (1) potentially cheaper than standard insurance (1) • Being in Union (1) could get more work (1) <p>BECS</p> <ul style="list-style-type: none"> • Collects film and TV payments outside UK (1) ensuring payment for this work (1) <p>Accept any other suitable response.</p>	<p>4</p> <p>AO2=2</p> <p>AO3=2</p>
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15	<p>Li is a musician who is rehearsing a composition for her next performance. She has been working on improving the phrasing of her performance.</p> <p>Explain one way in which phrasing is important when performing a piece of music.</p> <p>Award one mark for description and one mark for explanation to a maximum of two marks.</p> <ul style="list-style-type: none"> • Can give individual / original feel to playing (1) to make the performance unique (1) • Can evoke/express emotions (1) which will engage the audience (1) • Can make performance flow well (1) so engaging audience (1) • To give clarity to material / words (1) to engage audience (1) <p>Accept any other suitable response.</p>	<p>2</p> <p>AO2=1</p> <p>AO3=1</p>
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<p>16(a)</p>	<p>Lily is an agent and is looking for new musical theatre performers. She has invited some performers to submit promotional material which demonstrates their skills and experience.</p> <p>Explain how each of the following materials would demonstrate the skills and experience of a musical theatre performer:</p> <p>Curriculum vitae (CV) Showreel.</p> <p>Award one mark for description and one mark for expansion to a maximum of four marks.</p> <ul style="list-style-type: none"> • CV could show details of previous work (1) demonstrating amount of experience and ability to perform specific roles (1) • CV could list skills (1) allowing agent to assess suitability (1) • Showreel could show performance abilities (1) demonstrating suitability for roles/characters (1) • Showreel shows best performance (1) giving visual / audio representation of skills (1) <p>Accept any other suitable response.</p>	<p>4</p> <p>AO2=2</p> <p>AO3=2</p>
<p>16 (b)</p>	<p>Muhammad is a performer who has been invited to an interview at Lily's agency. He has decided to complete a baseline skills assessment.</p> <p>Explain one way that completing a baseline skills assessment would help Muhammad prepare for the interview.</p> <p>Award one mark for description and one mark for expansion to a maximum of two marks.</p> <ul style="list-style-type: none"> • Would allow Muhammad to demonstrate his suitability (1) ensuring Lily knows which roles he would be appropriate for (1) • Would allow Muhammad to discuss his skills in a focused/organised way (1) to impress Lily (1) • Would allow Muhammad to identify his skills (1) to quickly determine suitable roles (1) • Would remind Muhammad of all his skills (1) to ensure that he mentions them to Lily (1) • Would allow Muhammad to identify areas of weakness (1) and work on them before meeting Lily (1) • Would allow Muhammad to identify areas of strength (1) to capitalise on in discussion with Lily (1) • Would allow Muhammad to identify a range of skills (1) to demonstrate flexibility for more than one possible role (1) <p>Accept any other suitable response.</p>	<p>2</p> <p>AO2=1</p> <p>AO3=1</p>

16 (c)	<p>By working with new performers, Lily hopes that she will be able to widen the audience demographic.</p> <p>Describe one way in which you could measure the audience demographic at a performance.</p> <p>Award one mark for description from any of the following:</p> <ul style="list-style-type: none"> • (counting number of people by) gender (1) • (counting number of people by) age range (1) • (counting number of) people from particular locations (1) <p>Accept any other suitable response.</p>	<p>1</p> <p>AO2=1</p>
17 (a)	<p>Amelia is the manager of a group of five musicians. She will carry out a risk assessment for each venue on their UK tour.</p> <p>Identify one hazard that Amelia might include in the risk assessment and explain how a risk assessment will ensure the health and safety of the performers.</p> <p>Award one mark for identifying a hazard.</p> <ul style="list-style-type: none"> • Cabling- risk of trips and falls • Electrical equipment- risk of electric shock • Moving heavy equipment- risk of injury to self or others • Unstable equipment – risk of injury • Unsuitable space (for performance / dressing room) <p>Accept any other suitable response.</p> <p>Hazard – not just potentially hazardous equipment – should be stated for mark.</p> <p>Award one mark for descriptive point and one mark for expansion to a maximum of two marks.</p> <ul style="list-style-type: none"> • Will identify hazards (eg condition and safety of space/equipment) (1) which performers can avoid/address before or during a performance (1) • Will assess risks in order to prioritise importance (1) and measures necessary to address these (1) • Establish control measures (1) to help prevent the hazard identified, such as securing cables on stage to avoid tripping (1) • Identify hazards (1) to avoid legal issues (1) <p>Accept any other suitable response.</p>	<p>3</p> <p>AO1=1</p> <p>AO2=1</p> <p>AO3=1</p>

17 (b)	<p>Amelia is reviewing a technical specification for the musicians.</p> <p>Identify two items that should be included on the specification.</p> <p>Award one mark for each correct response to a maximum of two marks:</p> <ul style="list-style-type: none"> • sound requirements (1) sound (1) backline (1) public address system (1) PA (1) mics (1) amplifier (1) mixer (1) • lighting requirements (1) lights (1) smoke machines(1) gobos(1) desk (1) <p>Accept any other suitable response.</p> <p>Do not accept 'instruments'.</p>	<p>2</p> <p>AO1=2</p>
17 (c) (i)	<p>Amelia is working out the cash flow for the musicians during the tour.</p> <p>Table 1 shows the costs per week for the whole band.</p> <p>Analyse the data in Table 1 to calculate the total cost for one week.</p> <p>Award one mark for the correct answer.</p> <p>£3625</p>	<p>1</p> <p>AO3=1</p>
17 (c) (ii)	<p>Figure 1 shows the total payment to the musicians that has been agreed for the first month.</p> <p>Analyse the data in Figure 1 to calculate the payment made to each of the five musicians for the first month.</p> <p>Award one mark for the correct answer.</p> <p>(TOTAL £2100 / 5 = £420)</p> <p>£420</p>	<p>1</p> <p>AO3=1</p>
17 (d)	<p>In addition to the risk assessment, Amelia will need to ensure that all other legal requirements of the tour are met for each venue.</p> <p>Identify three other legal requirements that tour venues need to comply with.</p>	<p>3</p> <p>AO1=3</p>

	<p>Award one mark for each correct response to a maximum of three marks:</p> <ul style="list-style-type: none"> • licensing (1) • Temporary Events Notice (1) • premises licence (1) • Performing Rights Society (PRS) for music licence (1) (accept PRS) • Phonographic Performance Limited (PPL) licence (1) (accept PPL) • public liability insurance (1) (accept 'public liability') • cancellation insurance (1) • fire regulations (1) • sound levels (1) • amenities (1) • safe working practices (1) • Curfew (1) <p>Accept any other suitable response.</p> <p>Do not accept 'risk assessment'.</p>	
17(e)	<p>Amelia will work with a booking agent. The agent will know about suitable venues and their legal requirements when booking venues for the tour.</p> <p>Describe and explain one benefit to Amelia of using a booking agent who knows about the legal requirements of venues.</p> <p>Award one mark for a descriptive point and one mark for an explanation/expansion to a maximum of two marks.</p> <ul style="list-style-type: none"> • Booking agent will ensure that booked venues comply with legal requirements (1) so that Amelia knows the venues will be safe/adequately insured for the public and/or performers (1) • Booking agent will perform necessary checks on venues to ensure legal requirements are met (1) saving Amelia time (1) <p>Accept any other suitable response.</p>	<p>2</p> <p>AO2=1</p> <p>AO3=1</p>
17(f)	<p>Identify two skills that will help the musicians play song requests during the performance and explain how each skill will help them to engage the audience.</p> <p>Award one mark for identifying and one mark for expansion to a maximum of four marks.</p> <ul style="list-style-type: none"> • Memorising material (1) so musicians will be able to play requested songs instantly to satisfy audience (1) 	<p>4</p> <p>AO1=2</p> <p>AO3=2</p>

	<ul style="list-style-type: none"> Improvisation (1) allows the musicians to give the audience a unique experience (1). <p>Accept any other suitable response linked to knowing material / repertoire or improvisation only.</p> <p>No second mark without first.</p>	
17(g)	<p>Amelia will expect the musicians on the tour to have a range of professional qualities.</p> <p>Identify two professional qualities that musicians should possess.</p> <p>Award one mark for each correct response to a maximum of two marks:</p> <ul style="list-style-type: none"> timekeeping (1) commitment (1) (accept 'dedication') flexibility (1) discipline (1) (accept 'motivation') knowledge of terminology (1) <p>Accept any other suitable response.</p> <p>Do not accept 'professionalism'.</p>	<p>2</p> <p>AO1=2</p>

Section 3

Total for this section: 21 marks

18	<p>Jack is a professional musician and has been offered a deal with a record company.</p> <p>Evaluate the advantages and disadvantages of a musician signing a recording contract with a record company/label.</p>	6															
		AO1=2															
		AO2=2															
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	<p>Indicative content:</p> <p>Relevant knowledge</p> <ul style="list-style-type: none"> • Awareness of contractual agreements. <p>Subject-specific terminology</p> <ul style="list-style-type: none"> • May reference specific promotional benefits (promotion of image, sustaining work, promoting work). • May reference career development benefits (networking opportunities, access to recording facilities, support from writers/composers/producers). • Commentary may be drawn across disciplines. <p>AO2 – Application of knowledge</p> <ul style="list-style-type: none"> • Commentary upon benefits of contractual agreements: <ul style="list-style-type: none"> – support with promotion – organisation of tours, recording sessions – wider networking/collaboration opportunities – regular/increased income. • Commentary upon drawbacks of contractual agreements: <ul style="list-style-type: none"> – tied to record label/lack of freedom – promotion style may not suit artist – schedule may be demanding – label may structure contract in a way that exploits less experienced artists. <p>AO3 – Analysis/evaluation</p> <ul style="list-style-type: none"> • Evaluation of benefits versus drawbacks of record label management (eg management to organise schedule but schedule may be exhausting. Label will have links to promote songs but may demand artist is presented in a certain way). • Evaluation of financial considerations of contract (eg regular/increased income is possible but percentage will have to be paid to label). • Conclusive commentary. <p>Accept any other suitable response.</p>	
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19	<p>Chloe is working as a merchandiser for a musical theatre production. She must decide on what type of merchandise to sell to the public and where to sell it.</p> <p>Evaluate how Chloe could use different types of merchandise to generate income and promote the production.</p>	6															
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	<p>Indicative content:</p> <p>Relevant knowledge</p> <ul style="list-style-type: none"> • Awareness of merchandise considerations. <p>Subject-specific terminology</p> <ul style="list-style-type: none"> • May reference specific merchandise types (eg audio/visual products, clothing and programmes). • May reference financial considerations (eg pricing, costs of production versus sale price, overheads, suppliers etc). • May reference promotional benefits (eg advertising the production, fashion statement etc). <p>AO2 – Application of knowledge</p> <ul style="list-style-type: none"> • Commentary upon merchandise types: <ul style="list-style-type: none"> – impact – advertising production – use of logo giving production identity – keepsakes from production. • Commentary upon financial considerations: <ul style="list-style-type: none"> – reference to sales volume – low cost/high sales – sales platforms at venue/online – pre-sales and after sales. • Commentary upon promotional benefits: <ul style="list-style-type: none"> – increased income for production – increased ticket sales – increased awareness of production. <p>AO3 – Analysis/evaluation</p> <ul style="list-style-type: none"> • Evaluation of benefits of different types of merchandise (eg raising awareness of production through use of logo on clothing, encouraging repeat ticket sales through keepsakes such as CDs and programmes). • Evaluation of financial considerations of merchandise (eg low value items increase sales volume but profits are lower). • Evaluation of sales platforms (eg wider awareness and availability of online sales versus greater commitment/enthusiasm of face-to-face sales). • Conclusive commentary. <p>Accept any other suitable response.</p>	
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20	<p>George is working with a newly established dance company who are touring schools in England. The company plans to perform pieces that promote health and wellbeing for students.</p> <p>Evaluate potential costs and funding sources for the tour.</p>	9															
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	<p>Relevant knowledge</p> <ul style="list-style-type: none"> • Commentary upon costs and potential sources of funding. <p>Subject-specific terminology</p> <ul style="list-style-type: none"> • Reference to specific funding bodies (eg Arts Council of England, National Lottery funding). • Reference to other sources of funding (eg trusts, charitable foundations, private funding, sponsorship and payment from schools). • Reference to potential costs of touring (eg travel costs, hotels, equipment, wages and insurance). <p>AO2 – Application of knowledge</p> <ul style="list-style-type: none"> • Commentary upon potential funding sources and availability of funds: <ul style="list-style-type: none"> – need to investigate appropriate organisations – need to submit funding application and have a plan for budget and timescales – weighing up commercial versus public funding availability and benefits. • Commentary upon potential costs of touring in the UK: <ul style="list-style-type: none"> – consideration of number of staff needed on tour affecting wages – potential benefits of hiring transport and equipment versus buying it. • Commentary upon pros and cons of accepting funding from different sources: <ul style="list-style-type: none"> – potential lengthy and uncertain application procedures – challenge of acquiring funding with a newly formed company – loss of creative control – possible need for product placement due to sponsorship. • Commentary upon potential for reducing costs when planning tour: <ul style="list-style-type: none"> – opportunities to reduce expenditure on travel and accommodation by sharing accommodation or planning tour locations to reduce travel. <p>AO3 – Analysis/evaluation</p> <ul style="list-style-type: none"> • Analysis of potential sources of funding – availability versus creative restriction. • Analysis of potential costs – creativity of production versus financial restrictions on size of tour. • Advantages and disadvantages balanced. • Conclusive commentary. <p>Accept any other suitable response.</p>	
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Assessment Objective Grid

Question	AO1	AO2	AO3	Total
1	1			1
2	1			1
3	1			1
4	1			1
5	1			1
6	1			1
7	1			1
8	1			1
9	1			1
10	2	2		4
11	2			2
12a		1	1	2
12b	2	2		4
13a	2			2
13b	2	2		4
13c		1		1
14		2	2	4
15		1	1	2
16a		2	2	4
16b		1	1	2
16c		1		1
17a	1	1	1	3
17b	2			2
17ci			1	1
17cii			1	1
17d	3			3
17e		1	1	2
17f	2		2	4
17g	2			2
18	2	2	2	6
19	2	2	2	6
20	3	3	3	9
Total	36	24	20	80