



# Cambridge Pre-U

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**MUSIC**

**9800/11**

Paper 11 Listening

**For examination from 2020**

MARK SCHEME

Maximum Mark: 60

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**Specimen**

This specimen paper has been updated for assessments from 2020. The specimen questions and mark schemes remain the same. The layout and wording of the front covers have been updated to reflect the new Cambridge International branding and to make instructions clearer for candidates.

The specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the topics.

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This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document has **6** pages. Blank pages are indicated.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Section A: The Concerto in the late Baroque and Classical periods****Question 1**

<b>Descriptors</b>	<b>Marks</b>
A thorough and detailed comparison, demonstrating excellent aural perception of interpretative differences informed by a highly-developed understanding of performance practice issues.	21–24
A detailed comparison demonstrating good aural perception of interpretative differences informed by a well-developed understanding of performance practice issues.	16–20
A fairly detailed comparison demonstrating moderately good aural perception of interpretative differences informed by some understanding of performance practice issues.	11–15
Some aural awareness of interpretative differences in an uneven comparison showing a little understanding of performance practice issues.	6–10
A little aural awareness of a few differences showing very limited familiarity with performance practice issues.	1–5
No attempt to compare the recordings.	0

Most answers should notice that:

- Performance 1 is substantially slower than Performance 2
- but in Performance 1 there is a sudden increase in tempo for bb 14–21 (and again for bb 142–145); both take a slower tempo at b 136
- the final notes of phrases are often cut short in Performance 2.

They are likely to give some indication of an awareness that the tempo, phrasing and articulation are closer to the written text of the music in Performance 1 and much more exaggerated in Performance 2, giving some obvious examples.

Better-informed and more perceptive answers might add that:

- Performance 1 is a semitone higher in pitch than Performance 2
- this suggests that Performance 1 uses modern instruments, while Performance 2 uses eighteenth-century instruments or copies thereof
- the orchestral sound in Performance 1 is more homogeneous than in Performance 2 and more evenly balanced.

They are likely to give more detailed examples of differences in tempo, phrasing and articulation and show an awareness of performance practice issues.

Answers in the highest bands are also likely to explain that:

- neither performance conforms entirely to what is usually regarded as good historical performance practice
- Performance 1, despite being played on modern instruments, is closer to normal expectations of historically informed performance.

They are likely to give more comprehensive examples of differences in tempo, phrasing and articulation and show a secure understanding of performance practice issues.

**Section B: Orchestral Music or Opera in the Nineteenth Century (c.1803–1900) (36 marks)****Either Topic B1 Orchestral music: Questions 2–9**

Questions 2–9 are based on the skeleton score of the third movement of Brahms's Symphony No 2 in D, Op 73 (1877). The recording begins on Track 4 of the CD and Tracks 5, 6 and 7 provide reference points to identify some passages which relate to particular questions. The skeleton score is in the accompanying Insert, where it is identified as Extract 2.

Question	Answer	Marks												
2	<p><b>Write the oboe melody in bars 11–14. (Track 5 on the CD starts at the beginning of bar 11.)</b></p>  <p>Award marks as follows:</p> <table> <tr> <td>Entirely correct</td> <td>(5)</td> </tr> <tr> <td>No more than 3 minor errors</td> <td>(4)</td> </tr> <tr> <td>No more than 5 minor errors</td> <td>(3)</td> </tr> <tr> <td>No more than 7 errors</td> <td>(2)</td> </tr> <tr> <td>Approximate melodic shape given</td> <td>(1)</td> </tr> <tr> <td>No attempt at a melody</td> <td>(0)</td> </tr> </table>	Entirely correct	(5)	No more than 3 minor errors	(4)	No more than 5 minor errors	(3)	No more than 7 errors	(2)	Approximate melodic shape given	(1)	No attempt at a melody	(0)	5
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No more than 7 errors	(2)													
Approximate melodic shape given	(1)													
No attempt at a melody	(0)													

Question	Answer	Marks
<b>Using the letters A, B, C and D, indicate in the score where each of the following occurs between bar 21 and bar 30:</b>		
3(a)	<p><b>A diminished 7th chord (A)</b></p> <p>Bar 21, 3rd beat</p>	1
3(b)	<p><b>A pause (fermata) on the barline (B)</b></p> <p>Between bars 22 and 23</p>	1
3(c)	<p><b>A change from the tonic minor chord to the tonic major (C)</b></p> <p>Bar 27 beats 1 and 2 – accept either beat</p>	1
3(d)	<p><b>A chord of the flattened submediant (D)</b></p> <p>Bar 29</p>	1

Question	Answer	Marks
4	<p>In the passage from bar 33 to bar 40 there are two errors of rhythm or pitch in the 1st violin part. Indicate them in the score, showing what you actually hear. (<u>Track 6</u> on the CD starts at the beginning of bar 33.)</p> 	4

Question	Answer	Marks
5(a)	<p><b>Describe the music from bar 33 to bar 50.</b></p> <ul style="list-style-type: none"> <li>• Based on opening theme</li> <li>• But in duple time instead of triple</li> <li>• Antiphonal dialogue between strings and wind (b 40 onwards)</li> <li>• Fragmenting the antiphonal fragment (b 45 onwards)</li> <li>• By reducing it from 5 notes to 4</li> <li>• And then to 2 notes only (bb 49–50)</li> <li>• Rising chromatically</li> <li>• Sequential</li> <li>• Pedal point bb 32–39</li> </ul> <p>One mark for each correct observation to a total of 4.</p>	4
5(b)	<p><b>Comment on the relationship between bars 79–82 and bars 83–86. (Track 7 on the CD starts at the beginning of bar 79.)</b></p> <ul style="list-style-type: none"> <li>• Main theme in bass/strings (Vcl) in bb 79–82</li> <li>• Then in treble/woodwind (Fl/Cl) in bb 83–86</li> </ul> <p>OR for 1 mark only: high and low including instruments (without mentioning that it is the same music or the theme)</p> <ul style="list-style-type: none"> <li>• Different harmony in 2nd phrase</li> <li>• But the same harmonic rhythm</li> </ul> <p>One mark for each correct observation to a total of 2.</p>	2

Question	Answer	Marks
6(a)	<p><b>Name the key of the music in bars 107 and 108.</b></p> <p>A minor</p>	1
6(b)	<p><b>The melodic feature in the strings at bars 114 and 115 repeats like an ostinato for several bars. In which bar do the repetitions of this ostinato end?</b></p> <p>Bar 125 – accept bars 123 and 124.</p>	1

Question	Answer	Marks
7	<p><b>Describe any <u>four</u> ways in which the passage in 3/8 time (bars 126–187) relates to music heard earlier in the movement.</b></p> <ul style="list-style-type: none"> <li>• Introduced with new material (bb 126–129)</li> <li>• Rhythm introduced at b 130 is used frequently thereafter</li> <li>• Forming the basis for phrase starting at b 132 derived from b 40 (also bb 51–52)</li> <li>• Bb 136–137 derived from b 55</li> <li>• Bb 156–163 derived from bb 63–70</li> <li>• Bb 164–171 derived from bb 71–78</li> <li>• Bb 172–179 derived from bb 79–85</li> <li>• Bb 180–187 derived from bb 87–90</li> <li>• Bb 188–193 derived from bb 101–106</li> <li>• Whole section is a development/reworking of the 2/4 section</li> </ul> <p>One mark for each correct observation to a total of 4.</p>	4

Question	Answer	Marks
8(a)	<p><b>Name the key of the music in bars 194–197.</b></p> <p>F sharp major</p>	1
8(b)	<p><b>Why might it be considered unusual for the music to be in this key at this point?</b></p> <ul style="list-style-type: none"> <li>• Because this is a recapitulation (a return to the opening theme) (1 mark)</li> <li>• It would normally be expected to be in the tonic / G major (1 mark)</li> </ul>	2

Question	Answer	Marks												
9	<p><b>Consider any similarities or differences between this extract and equivalent movements in any other nineteenth-century symphonies.</b></p> <p>Marks should be awarded using the following scheme.</p> <table border="1" data-bbox="308 409 1326 1133"> <thead> <tr> <th data-bbox="308 409 1206 461">Descriptors</th> <th data-bbox="1206 409 1326 461">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="308 461 1206 651">Answers make detailed comparisons between the extract and the chosen piece; highly relevant similarities/differences are identified with illustrations from musical language and compositional technique. Answers demonstrate a strong sense of wider contextual awareness.</td> <td data-bbox="1206 461 1326 651">7–8</td> </tr> <tr> <td data-bbox="308 651 1206 842">Answers draw a number of comparisons between the extract and the chosen piece; a range of similarities/differences are identified with illustrations from musical language and compositional technique. Answers may demonstrate a reasonable amount of wider contextual awareness.</td> <td data-bbox="1206 651 1326 842">5–6</td> </tr> <tr> <td data-bbox="308 842 1206 965">Answers draw some credible comparisons between the extract and the chosen piece. The relevance of these may be limited and answers may demonstrate little or no wider contextual awareness.</td> <td data-bbox="1206 842 1326 965">3–4</td> </tr> <tr> <td data-bbox="308 965 1206 1088">Answers may show some knowledge, but fail to compare successfully the chosen piece and the extract. Points are generally weak and irrelevant with no wider contextual awareness.</td> <td data-bbox="1206 965 1326 1088">1–2</td> </tr> <tr> <td data-bbox="308 1088 1206 1133">No credible stylistic points or comparisons made.</td> <td data-bbox="1206 1088 1326 1133">0</td> </tr> </tbody> </table> <p>Answers may consider the following points, but this list is in no way exhaustive and credit must be given for any relevant musical comparisons:</p> <ul data-bbox="308 1267 1302 1926" style="list-style-type: none"> <li>• This movement is the equivalent to a minuet/scherzo movement:</li> <li>• It is a relatively 'light' movement</li> <li>• Predominantly in triple time</li> <li>• It has a definable trio section</li> <li>• But this is in duple time at its first appearance</li> <li>• The structure of the movement, with two related trios, derived from Beethoven</li> <li>• But the style is predominantly lyrical</li> <li>• There is obvious development of themes (the trio in particular)</li> <li>• Which again derives from Beethoven</li> <li>• Such development is not normally found in the minuet/scherzo movements of classical symphonies</li> <li>• The most apt comparisons may be with Beethoven, Mendelssohn, Schumann or Dvořák</li> <li>• Contrasts may be made with Liszt, Bruckner, Mahler, Franck or Berlioz</li> <li>• Candidates may choose to make direct comparisons with other symphonies in the Germanic classical tradition, or to focus on contrasts with programmatic symphonies, or on works with a more chromatic musical style.</li> </ul>	Descriptors	Marks	Answers make detailed comparisons between the extract and the chosen piece; highly relevant similarities/differences are identified with illustrations from musical language and compositional technique. Answers demonstrate a strong sense of wider contextual awareness.	7–8	Answers draw a number of comparisons between the extract and the chosen piece; a range of similarities/differences are identified with illustrations from musical language and compositional technique. Answers may demonstrate a reasonable amount of wider contextual awareness.	5–6	Answers draw some credible comparisons between the extract and the chosen piece. The relevance of these may be limited and answers may demonstrate little or no wider contextual awareness.	3–4	Answers may show some knowledge, but fail to compare successfully the chosen piece and the extract. Points are generally weak and irrelevant with no wider contextual awareness.	1–2	No credible stylistic points or comparisons made.	0	8
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**Or Topic B2 Opera: Questions 10–18**

Questions 10–18 are based on the skeleton score of an extract from the beginning of Act III of Spontini's opera *La Vestale* (The Vestal Virgin), which was first performed in 1807. The recording begins on Track 8 of the CD and Tracks 9, 10 and 11 provide reference points to identify some passages which relate to particular questions. The skeleton score is in the accompanying Insert, where it is identified as Extract 3. A translation of the French text is provided at the bottom of each page of the score.

At this point in the opera the heroine, Julia (the Vestal Virgin of the title), is about to be buried alive as a punishment for breaking her solemn vows. Her lover, Licinius (a General in the Roman army), has come with his friend Cinna to try to rescue her. The scene is set in front of the open tomb where Julia is to be interred.

Question	Answer	Marks
10	<p><b>The extract consists of an orchestral introduction followed by two vocal sections beginning at bars 35 and 65 respectively. Give the correct technical term to describe the type of vocal writing in each of these sections.</b></p> <p>The section beginning at bar 35 is a <i>Recitative</i> The section beginning at bar 65 is an <i>Aria</i></p>	2

Question	Answer	Marks
11	<p><b>Describe any <u>four</u> ways in which the orchestral introduction creates a suitable atmosphere for the opening of this scene.</b></p> <ul style="list-style-type: none"> <li>• Minor key</li> <li>• Sombre mood through use of trombones, timpani rolls and woodwind at the opening</li> <li>• With crescendos to sf and diminuendos</li> <li>• Chromaticism in the imitative string theme at b 9 (including tension created by intervals of dim 5th, dim 4th in b 10)</li> <li>• And by use of double-dotted rhythm</li> <li>• Plaintive melody on oboe, descending sequentially</li> <li>• Imitated by flute and clarinet</li> <li>• While double-dotted rhythm continues in accompaniment</li> <li>• Sudden change of tempo and dynamic at b 21</li> <li>• With syncopation</li> <li>• And agitated ostinato bass.</li> </ul> <p>One mark for each correct observation to a total of 4.</p>	4

Question	Answer	Marks
12	<p><b>The theme introduced by the cellos at the upbeat to bar 9 is imitated three times in the following bars. Write <u>into the score</u> the note which this imitative part reaches on the first beat of bar 10, bar 11 and bar 12.</b></p> <p>Bar 10: B flat below Middle C Bar 11: Middle C Bar 12: E flat above Middle C</p> <p>One mark each.</p>	3

Question	Answer	Marks												
13	<p>Write the violin melody in bars 23–24 and 27–28. (<u>Track 9</u> on the CD starts at the beginning of bar 21.)</p>  <p>Award marks as follows:</p> <table> <tr> <td>No more than 3 minor errors</td> <td>(5)</td> </tr> <tr> <td>No more than 5 minor errors</td> <td>(4)</td> </tr> <tr> <td>No more than 7 errors</td> <td>(3)</td> </tr> <tr> <td>No more than 9 errors</td> <td>(2)</td> </tr> <tr> <td>Approximate melodic shape given</td> <td>(1)</td> </tr> <tr> <td>No attempt at a melody</td> <td>(0)</td> </tr> </table> <p>If candidates only attempt first part (bars 23/24), all correct = 2; half right = 1.</p>	No more than 3 minor errors	(5)	No more than 5 minor errors	(4)	No more than 7 errors	(3)	No more than 9 errors	(2)	Approximate melodic shape given	(1)	No attempt at a melody	(0)	5
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No more than 9 errors	(2)													
Approximate melodic shape given	(1)													
No attempt at a melody	(0)													

Question	Answer	Marks
Using the letters <u>A</u> , <u>B</u> , <u>C</u> and <u>D</u> , indicate in the score where each of the following occurs in the orchestral accompaniment between bar 32 and bar 45:		
14(a)	<p>The first appearance of an augmented 6th chord which lasts for almost six bars (<u>A</u>)</p> <p>Bar 32</p>	1
14(b)	<p>A dominant 7th chord in first inversion (<u>B</u>)</p> <p>Bar 39</p>	1
14(c)	<p>The start of a <i>tremolando</i> figuration in the upper strings (<u>C</u>)</p> <p>Bar 41</p>	1
14(d)	<p>A repeat of the violin melody first heard at bar 23 (<u>D</u>)</p> <p>Bar 43</p>	1

Question	Answer	Marks
15	<p>In the passage from bar 71 to bar 76 there are two errors of rhythm or pitch in the voice part. Indicate them in the score, showing what you actually hear. (<u>Track 10</u> on the CD starts at the beginning of bar 71.)</p>  <p>1 mark for identifying the correct place of each error 1 mark for showing the correct version of each Accept C flat</p>	4

Question	Answer	Marks
16	<p><b>How does the vocal writing contribute to the expression of the text (<i>Love, despair will lend me their help to defend her life</i>) from bar 112 to bar 125? (<u>Track 11</u> on the CD starts at the beginning of bar 112.)</b></p> <ul style="list-style-type: none"> <li>• Rising chromatic movement in bb 112–113 generates excitement (over a pedal E flat, with the melody doubled in the orchestra)</li> <li>• Sustained D and E flat in the voice part in bb 114–117 (with purposeful movement in the accompaniment, referring to the rising chromatic motif in bb 116–117)</li> <li>• Followed by three cadential phrases in G minor (bb 118–125)</li> <li>• the second and third adding emphasis</li> <li>• and contributing further to the strong sense of purpose</li> <li>• with syncopation in b 122</li> <li>• and a faster harmonic rhythm in bb 120–122</li> <li>• Emphatic rise to top G at the end of the last phrase.</li> </ul> <p>One mark for each correct observation to a total of 3.</p>	<b>3</b>

Question	Answer	Marks
17	<p><b>Describe any <u>three</u> techniques that Spontini uses to create a sense of continuity in the music of this extract.</b></p> <ul style="list-style-type: none"> <li>• Both recitative and aria are accompanied by the orchestra</li> <li>• Throughout the extract the moods are depicted by colourful orchestration</li> <li>• Vn part in b 23 derives from oboe solo at b 14</li> <li>• This theme recurs several times both in the recit and the aria</li> <li>• Bass figuration at b 21 also recurs several times in both sections</li> <li>• Triplet rhythm derived from this bass part is also used frequently in treble</li> <li>• Recit ends with dominant preparation for aria</li> <li>• Aria does not end with perfect cadence in its home key</li> <li>• So that it can move seamlessly into the start of the following recit.</li> </ul>	<b>3</b>

Question	Answer	Marks												
18	<p><b>Consider any similarities or differences between this extract and any other nineteenth-century opera.</b></p> <p>Marks should be awarded using the following scheme.</p> <table border="1" data-bbox="308 409 1326 1133"> <thead> <tr> <th data-bbox="308 409 1206 456">Descriptors</th> <th data-bbox="1206 409 1326 456">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="308 456 1206 651">Answers make detailed comparisons between the extract and the chosen piece; highly relevant similarities/differences are identified with illustrations from musical language and compositional technique. Answers demonstrate a strong sense of wider contextual awareness.</td> <td data-bbox="1206 456 1326 651">7–8</td> </tr> <tr> <td data-bbox="308 651 1206 846">Answers draw a number of comparisons between the extract and the chosen piece; a range of similarities/differences are identified with illustrations from musical language and compositional technique. Answers may demonstrate a reasonable amount of wider contextual awareness.</td> <td data-bbox="1206 651 1326 846">5–6</td> </tr> <tr> <td data-bbox="308 846 1206 960">Answers draw some credible comparisons between the extract and the chosen piece. The relevance of these may be limited and answers may demonstrate little or no wider contextual awareness.</td> <td data-bbox="1206 846 1326 960">3–4</td> </tr> <tr> <td data-bbox="308 960 1206 1075">Answers may show some knowledge, but fail to compare successfully the chosen piece and the extract. Points are generally weak and irrelevant with no wider contextual awareness.</td> <td data-bbox="1206 960 1326 1075">1–2</td> </tr> <tr> <td data-bbox="308 1075 1206 1133">No credible stylistic points or comparisons made.</td> <td data-bbox="1206 1075 1326 1133">0</td> </tr> </tbody> </table> <p>Answers may consider the following points, but this list is in no way exhaustive and credit must be given for any relevant musical comparisons:</p> <ul data-bbox="308 1272 1318 1753" style="list-style-type: none"> <li>• This is a Rescue Opera with a characteristically romantic story</li> <li>• It is a ‘number’ opera, divided into clear recit and aria sections</li> <li>• But there is some attempt to make the music continuous</li> <li>• The musical style is Italianate, despite the French text</li> <li>• Orchestration is an important aspect of scene-setting (a feature used by several later opera composers)</li> <li>• In addition to various musical devices (chromaticism within mainly diatonic harmony, dotted rhythms, ostinato-like figurations, pedal points) also used by several later composers</li> <li>• The most apt comparisons may be with Cherubini or Meyerbeer, or with Weber or Beethoven; also with early Verdi</li> <li>• Contrasts may be made with Italian operas by Bellini, Donizetti or Rossini; or with later nineteenth-century operas, including later Verdi and Wagner.</li> </ul> <p>Candidates may choose to make direct comparisons with other formative operas from early in the century, or to focus on contrasts with later operas from similar or different national approaches.</p>	Descriptors	Marks	Answers make detailed comparisons between the extract and the chosen piece; highly relevant similarities/differences are identified with illustrations from musical language and compositional technique. Answers demonstrate a strong sense of wider contextual awareness.	7–8	Answers draw a number of comparisons between the extract and the chosen piece; a range of similarities/differences are identified with illustrations from musical language and compositional technique. Answers may demonstrate a reasonable amount of wider contextual awareness.	5–6	Answers draw some credible comparisons between the extract and the chosen piece. The relevance of these may be limited and answers may demonstrate little or no wider contextual awareness.	3–4	Answers may show some knowledge, but fail to compare successfully the chosen piece and the extract. Points are generally weak and irrelevant with no wider contextual awareness.	1–2	No credible stylistic points or comparisons made.	0	8
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