



## Cambridge Pre-U

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**MUSIC (PRINCIPAL)**

**9800/11**

Paper 1 Listening, Analysis and Historical Study Sections A and B

**May/June 2023**

MARK SCHEME

Maximum Mark: 60

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

**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: Generic Marking criteria**

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

Question	Answer	Marks
1	<p>Points for discussion might include, but are not limited to, the following:</p> <ul style="list-style-type: none"> <li>• Both performances adopt a similar tempo, appropriate for the marking Menuetto, although Performance 2 is <u>marginally</u> faster</li> <li>• Performance 2 is at a slightly lower pitch than Performance 1; certainly not as much as a semitone (ie at classical pitch rather than baroque pitch). This suggests that it is played on period instruments or copies</li> <li>• Performance 2 includes harpsichord continuo (which is not specified on the score) – candidates may discuss the inclusion of continuo in a piece of early classical music</li> <li>• The tone quality of the instruments in Performance 2 is clearly that of period instruments – candidates may discuss specific examples</li> <li>• The timpani, which are prominent in Performance 2, are almost inaudible in Performance 1</li> <li>• Performance 2 uses flutes instead of oboes</li> <li>• The appoggiaturas in bar 3 (and equivalent bars) are realised as equal crotchets in both performances (as might be expected in good performance practice)</li> <li>• Both performances play the crotchets staccato in bars 1 to 12 of the Menuetto</li> <li>• In bars 13–16, Performance 1 is very staccato, whereas Performance 2 lengthens the first crotchet in bars 14 and 16</li> <li>• Performance 1 adds a <i>piano</i> echo to bars 22<sup>3</sup> to 24<sup>2</sup> which is not printed (Performance 2 continues <i>forte</i> throughout the passage)</li> <li>• The ornament signs in bars 27 and 31 are realised as trills in both performances; in Performance 2 the trumpet also adds prominent trills which are not notated</li> <li>• In Performance 1 the horns are more prominent than the trumpets in the Menuetto; in Performance 2 the trumpets are more prominent</li> <li>• In Performance 1, the tempo increases at the Trio</li> <li>• Performance 1 continues to play all crotchets detached; in Performance 2 groups of three crotchets are phrased as two slurred plus one detached</li> <li>• Other differences in the Trio are primarily of tone quality, instrument choice and balance</li> <li>• In Performance 2, the horns are more prominent than in Performance 1, and the flutes play with significant vibrato from bar 49</li> <li>• The harpsichord continuo also changes the balance</li> <li>• Overall, Performance 1 is arguably more ‘refined’ than Performance 2, particularly in regard to the wind and brass. Performance 2 is arguably more characterful</li> </ul>	24

**Section B: Orchestral Music or Opera in the Nineteenth Century (36 marks)****Topic B1 Orchestral Music: Questions 2–9**

Question	Answer	Marks
2	<p><b>Comment on the orchestration in bars 1–30.</b></p> <ul style="list-style-type: none"> <li>• Bar 1: first two chords brass (and timpani / wind) / tutti (without strings)</li> <li>• Unison/octave passages played by strings</li> <li>• Chordal bars played by woodwind</li> <li>• Strings pizzicato from bar 19</li> <li>• Still alternating with woodwind chords</li> </ul> <p>Award 1 mark for each of 3 accurate and relevant observations</p>	3

Question	Answer	Marks
3	<p><b>Comment on the dynamics in the same passage (bars 1–30).</b></p> <ul style="list-style-type: none"> <li>• Begins loudly</li> <li>• Crescendo in bar 6 as more instruments (lower strings) are added</li> <li>• Woodwind chords also played <i>f</i></li> <li>• The string pizzicato passage (bar 19) is softer</li> <li>• Gradual diminuendo with the rhythmic augmentation in bars 21–27</li> <li>• Sustained chord in bars 27–30 is played quietly</li> </ul> <p>Award 1 mark for each of 3 accurate and relevant observations</p>	3

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4	<p><b>In the score, write the missing 1st violin part in bars 36–39 [Track 5 starts at the beginning of bar 34].</b></p>  <p>Award marks as follows:</p> <table> <tr> <td>Entirely correct</td> <td>5</td> </tr> <tr> <td>No more than 2 minor errors</td> <td>4</td> </tr> <tr> <td>No more than 4 minor errors</td> <td>3</td> </tr> <tr> <td>No more than 6 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 2 minor errors	4	No more than 4 minor errors	3	No more than 6 errors	2	Approximate melodic shape given	1	No attempt at a melody	0	5
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5	<p><b>Compare bars 48–53 with bars 42–47, noting any similarities and differences [Track 6 starts at the beginning of bar 42].</b></p> <ul style="list-style-type: none"> <li>• The melody is identical in both passages.</li> <li>• Woodwind play throughout bars 48–53,</li> <li>• whereas they join only in the last 2 bars (+ an upbeat) of the earlier passage.</li> <li>• Credit ref. to flute pedal in 46<sup>3</sup>–49.</li> <li>• The harmony in bars 48–49 moves more slowly than in 42–43 (give credit for any detail)</li> <li>• The approach to the cadence at the end of the first passage is reharmonised in the second (give credit for any detail),</li> <li>• with a prominent dominant 7th in bar 53, compared with a straight dominant in bar 47</li> </ul> <p>Award 1 mark for each accurate and relevant observation, up to a total of 5</p>	5

Question	Answer	Marks
6	<p><b>How does Berlioz create a sense of increasing tension in bars 54–72<sup>1</sup>? [Track 7 starts at the beginning of bar 54.]</b></p> <ul style="list-style-type: none"> <li>• Pedal point / timpani roll</li> <li>• Woodwind chords begin quietly,</li> <li>• then make a crescendo</li> <li>• as they increase in frequency (giving a sense of diminution in the rhythm) and gradually rise in pitch by <u>semitones</u>.</li> <li>• Strings enter in bar 62, quietly at first, with a descending pattern,</li> <li>• then making another crescendo</li> <li>• as the descending pattern is repeated at a higher pitch. (max 1 for ref. to crescendo)</li> <li>• In bars 69–72 the strings alternate rapidly with off-beat wind</li> </ul> <p>Award 1 mark for any 4 correct and relevant observations</p>	4

Question	Answer	Marks
7	<p><b>Describe in detail the music played by the brass in bars 90–114 [Track 8 starts at the beginning of bar 90].</b></p> <ul style="list-style-type: none"> <li>• Initially they underpin the start of the phrases (i.e. in bars 90–91, 98–99).</li> <li>• In bars 103–105 the trumpets play a dotted rhythm pattern.</li> <li>• From bar 106 the tuba doubles the lower strings</li> <li>• while the trombones play a canonic part</li> <li>• displaced by half a bar from the leading part</li> <li>• but coming together at the end of the phrase in bar 114.</li> </ul> <p>Award 1 mark for any 3 correct and relevant observations</p>	3

Question	Answer	Marks
8	<p>In the passage from bar 120 to bar 132 there are two errors of pitch or rhythm. Indicate them <u>in the score</u>, showing what is actually played [<u>Track 9</u> starts at the beginning of bar 115].</p> <ul style="list-style-type: none"><li>• Bar 121: F natural</li><li>• Bar 129: all crotchets</li></ul> <p>1 mark for identifying the right position of each error; 1 mark for each accurate correction</p>	4

Question	Answer	Marks
9	<p>Give the technical name for the new theme introduced at bar 132.</p> <ul style="list-style-type: none"><li>• Second Subject</li></ul>	1

Question	Answer	Marks												
10	<p><b>Consider the style of this extract in comparison with any other nineteenth-century orchestral music.</b></p> <p>Marks should be awarded using the following scheme:</p> <table border="1" data-bbox="304 416 1326 1279"> <thead> <tr> <th data-bbox="304 416 1190 481">DESCRIPTORS</th> <th data-bbox="1190 416 1326 481">MARKS</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 481 1190 680">Answers make detailed comparisons between the extract and the chosen piece(s); 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="1190 481 1326 680">7–8</td> </tr> <tr> <td data-bbox="304 680 1190 880">Answers draw a number of comparisons between the extract and the chosen piece(s); 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="1190 680 1326 880">5–6</td> </tr> <tr> <td data-bbox="304 880 1190 1043">Answers draw some creditable comparisons between the extract and the chosen piece(s). The relevance of these may be limited and answers may demonstrate little or no wider contextual awareness.</td> <td data-bbox="1190 880 1326 1043">3–4</td> </tr> <tr> <td data-bbox="304 1043 1190 1209">Answers may show some knowledge, but fail to compare successfully the chosen piece(s) and the extract. Points are generally weak and irrelevant with no wider contextual awareness.</td> <td data-bbox="1190 1043 1326 1209">1–2</td> </tr> <tr> <td data-bbox="304 1209 1190 1279">No creditable stylistic points or comparisons made</td> <td data-bbox="1190 1209 1326 1279">0</td> </tr> </tbody> </table> <p>Answers may consider the following points, but these are in no way exhaustive and credit must be given for any relevant musical comparisons:</p> <p>The sometimes extreme contrasts in the music are typical of Berlioz, whether of tempo, dynamics or orchestration. The harmony is sometimes unconventional, especially in the use of consecutive diminished triads and a characteristic fondness for the diminished 7th. The use of brass, especially in the sustained climax is also typical, as is the blurring of the Sonata Form outline, with what ought to be the slow introduction sandwiched between appearances of the First Subject. The original motivation for these peculiarities was probably descriptive or programmatic, although there is no specific programme attached to the music.</p> <p>Comparisons may legitimately be drawn with other pieces of Romantic programmatic music (e.g. by Liszt, Smetana, Dvořák or Strauss); or with early Romantic programme symphonies (e.g. by Schumann, Mendelssohn). Contrasts may be found with music by composers of absolute music, including symphonies (e.g. by Brahms).</p>	DESCRIPTORS	MARKS	Answers make detailed comparisons between the extract and the chosen piece(s); 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(s); 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 creditable comparisons between the extract and the chosen piece(s). 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(s) and the extract. Points are generally weak and irrelevant with no wider contextual awareness.	1–2	No creditable stylistic points or comparisons made	0	8
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## Topic B2 Opera: Questions 11–20

Question	Answer	Marks
11	<p><b>Comment on the orchestration in bars 1–29<sup>1</sup>.</b></p> <ul style="list-style-type: none"> <li>• The opening melody is played by high cellos (accept violas), accompanied by cellos, basses and bassoons</li> <li>• The solo voice is accompanied by solo bass clarinet</li> <li>• Interjections from woodwind (flutes) in bars 15, 21, 27 (anticipating the music sung by Fidès)</li> <li>• The orchestration is very imaginative for its date, making full use of orchestral resources</li> </ul> <p>Award 1 mark for each of 3 accurate and relevant observations</p>	3

Question	Answer	Marks
12	<p><b>Comment in detail on the harmony and tonality in bars 4<sup>3</sup>–10<sup>1</sup>.</b></p> <ul style="list-style-type: none"> <li>• The music passes through a succession of related keys, touching briefly on the dominant (4<sup>3</sup>–5<sup>1</sup>), then moving towards B major (b6) on its way to E minor (the relative minor), with an interrupted cadence at b7<sup>1</sup>.</li> <li>• It then moves to A minor (supertonic), with cadences at bb 7-8 and 8-9, before returning to G major at bb 9-10.</li> <li>• Credit any accurate ref. to diminished 7ths, appoggiaturas, etc.</li> </ul> <p>Award 1 mark for each of 4 accurate points.</p>	4

Question	Answer	Marks
13	<p><b>In the passage from bar 30 to bar 37 there are two errors of rhythm or pitch in the voice part. Indicate them <u>in the score</u>, showing what is actually sung [<u>Track 11</u> starts at the second beat of bar 29].</b></p> <ul style="list-style-type: none"> <li>• In bar 32<sup>1</sup> B is sung, not D</li> <li>• In bar 36<sup>1</sup> the rhythm is dotted (or there is a semiquaver rest); not straight quavers</li> </ul> <p>1 mark for identifying the right position of each error; 1 mark for each accurate correction</p>	4

Question	Answer	Marks
14	<p><b>How does the music suggest that Jean is nervous about how Fidès will answer his question ('Am I your son?') in bars 38–43? [Track 12 starts at the beginning of bar 38.]</b></p> <ul style="list-style-type: none"> <li>• Sudden quiet dynamic</li> <li>• Awkward rising intervals in voice part</li> <li>• Chromatic (rising) changes of harmony</li> <li>• Almost whispered chorus interjections</li> <li>• Static harmony</li> <li>• using first inversion chords</li> </ul> <p>Award 1 mark for each of 3 accurate and relevant observations</p>	3

Question	Answer	Marks
15	<p><b>How does the music in bars 45–50 suggest that Fidès is in a trance? [Track 13 starts at the beginning of bar 44.]</b></p> <ul style="list-style-type: none"> <li>• High-pitched instruments only are used (violins, flutes)</li> <li>• Quiet dynamic</li> <li>• Vocal melody is disjointed / recitative-like / has short phrases</li> <li>• Chromatic harmony, in a 2-bar sequence, with roots a diminished 5th apart</li> <li>• moving up a tone sequentially</li> <li>• Slow harmonic rhythm</li> <li>• Tremolo strings</li> </ul> <p>Award 1 mark for each of four accurate and relevant observations</p>	4

Question	Answer	Marks												
16	<p><b><u>In the score</u>, write the missing voice part in bars 54–59<sup>1</sup> [Track 14 starts at the beginning of bar 51].</b></p>  <p>[Allow flexibility in the last beat of the first bar of this fragment]</p> <p>Award marks as follows:</p> <table> <tr> <td>Entirely correct</td> <td>5</td> </tr> <tr> <td>No more than 2 minor errors</td> <td>4</td> </tr> <tr> <td>No more than 4 minor errors</td> <td>3</td> </tr> <tr> <td>No more than 6 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 2 minor errors	4	No more than 4 minor errors	3	No more than 6 errors	2	Approximate melodic shape given	1	No attempt at a melody	0	5
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17	<p><b>How does Meyerbeer distinguish the music of the Anabaptists from the other characters in the passage beginning at bar 72? [Track 15 starts at the second beat of bar 68.]</b></p> <ul style="list-style-type: none"> <li>• Chant-like melody (actually derived from plainsong)</li> <li>• for male voices only</li> <li>• accompanied by the organ</li> <li>• in a different key (B flat) from the prevailing tonality (G)</li> <li>• with longer note values</li> </ul> <p>Award 1 mark for each of 2 accurate and relevant observations</p>	2

Question	Answer	Marks
18	<p><b>In the passage from bar 76 to bar 100, how does the music of the Chorus relate to material heard earlier in the extract?</b></p> <ul style="list-style-type: none"> <li>• It is derived and developed from the melody first sung by Fidès in bars 54–59<sup>1</sup></li> </ul>	1

Question	Answer	Marks
19	<p><b>Describe <u>any two</u> ways in which the orchestral coda played at the end of the extract (bars 98–114) differs from what is printed in the skeleton score [Track 16 starts at the beginning of bar 91].</b></p> <ul style="list-style-type: none"> <li>• Syncopated chords in bb 98–101</li> <li>• There is a cut from end of b105 to b108</li> <li>• and a further cut of bb 109 and 110 (NB there are different ways in which these cuts might legitimately be described)</li> </ul> <p>Award 1 mark for each of 2 accurate and relevant observations</p>	2

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20	<p><b>Consider the style of this extract in comparison with any other nineteenth-century opera.</b></p> <p>Marks should be awarded using the following scheme:</p> <table border="1" data-bbox="304 416 1326 1279"> <thead> <tr> <th data-bbox="304 416 1190 481">DESCRIPTORS</th> <th data-bbox="1190 416 1326 481">MARKS</th> </tr> </thead> <tbody> <tr> <td data-bbox="304 481 1190 680">Answers make detailed comparisons between the extract and the chosen piece(s); 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="1190 481 1326 680">7–8</td> </tr> <tr> <td data-bbox="304 680 1190 880">Answers draw a number of comparisons between the extract and the chosen piece(s); 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="1190 680 1326 880">5–6</td> </tr> <tr> <td data-bbox="304 880 1190 1043">Answers draw some credible comparisons between the extract and the chosen piece(s). The relevance of these may be limited and answers may demonstrate little or no wider contextual awareness.</td> <td data-bbox="1190 880 1326 1043">3–4</td> </tr> <tr> <td data-bbox="304 1043 1190 1209">Answers may show some knowledge, but fail to compare successfully the chosen piece(s) and the extract. Points are generally weak and irrelevant with no wider contextual awareness.</td> <td data-bbox="1190 1043 1326 1209">1–2</td> </tr> <tr> <td data-bbox="304 1209 1190 1279">No credible stylistic points or comparisons made</td> <td data-bbox="1190 1209 1326 1279">0</td> </tr> </tbody> </table> <p>Answers may consider the following points, but these are in no way exhaustive and credit must be given for any relevant musical comparisons:</p> <p>The style of the music is an eclectic mix of Germanic and Italianate elements. The vocal writing is demanding, even in such a brief extract, especially for the Mezzo Soprano (Fidès), whose part spans an exceptionally wide range. The orchestration is advanced for the date of the opera, especially in the use of a solo bass clarinet near the start of the extract; the harmonic colouring, with frequent use of chromaticism, is also advanced for its date (perhaps reminiscent of Berlioz in both respects). The extract suggests that this is not a ‘number opera’ in the conventional sense. Moments of recitative give way to more melodic arioso passages, although the melodies are often rather brief and are not often systematically developed. In this sense the music is not unlike early Wagner: it has broken away from the stricter delineations of number opera without quite being fully through-composed. The purposeful ending of the scene (also the end of the Act) is also reminiscent of early Wagner. Comparisons and contrasts may be drawn with almost any other opera of the period, whether Italian or German. The most obvious comparisons (if only because the performance is given in French) may be with composers such as Berlioz or Bizet.</p>	DESCRIPTORS	MARKS	Answers make detailed comparisons between the extract and the chosen piece(s); 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(s); 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(s). 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(s) 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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