

# Mark Scheme (Results)

Summer 2013

GCE Music (6MU06/01)

Unit 6: Further Musical Understanding

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Summer 2013

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## **General Instructions for marking Unit 6**

- 1) Bracketed words or phrases are not essential for the mark to be awarded.
- 2) Underlined words or phrases must be included for the mark to be awarded.
- 3) In questions 3 and 4, the scheme gives details of basic points and illustrated points.
  - A point without example indicates that at the most a 'basic' point will be awarded.
  - A point with illustration indicates that a fully illustrated point can be awarded if an appropriate example is included. This illustration may not be the same as the one given in the scheme, and so NAM should be consulted in such instances. If no example is given, the candidate is awarded a basic point.
- 4) After marking each part of Q. 3 and 4, total the number of points scored and consult the holistic grid to obtain the appropriate mark range. If you are uncertain as to which mark within that range to award, ascertain which of the neighbouring bands more closely matches the quality of the work marked. If it appears that the work is not far removed from the requirements for the adjacent higher band, then award a higher mark in the original range. If it appears closer to the adjacent band below, then award a lower mark within the original range.

**Some questions must be answered with a cross in a box (☐).  
If you change your mind about an answer, put a line through the box (☐)  
and then mark your new answer with a cross (☐).**

### **Part A: AURAL ANALYSIS**

**Answer both questions**

#### **1. Comparison**

(a) Excerpt A is played by a:

B Consort of viols **(1)**

(b) Name the wind instrument playing in Excerpt B

Recorder/flute à bec **(1)**

Reject: flute

(c) How do the textures of the two excerpts differ?

#### **Excerpt A**

Polyphonic/contrapuntal **(1)**

In four parts **(1)**

Monophonic at start/Entering one after another **(1)**

Imitative/fugal **(1)**

#### **Excerpt B**

Homophonic **(1)** [Accept also melody-dominated homophony / melody with accompaniment.]

(Occasionally) heterophonic **(1)**

Polarised textures **(1)**

with continuo **(1)**

**(3)**

(d) Compare and contrast the rhythm and melody in the two excerpts.

:

#### **Excerpt A**

Minor key **(1)**

(More) conjunct **(1)**

Descending line **(1)**

Generally longer note-lengths **(1)**

Augmentation **(1)**

#### **Excerpt B**

Major key **(1)**

(More) disjunct **(1)**

Moves round tonic at start **(1)**

Often built on broken chords/triads **(1)**

(Persistent) dotted rhythms **(1)**

Ornamentation **(1)**

Balanced phrases **(1)**

Repetition **(1)**

Repeated bars within phrases **(1)**

Sequence **(1)**

Retardation **(1)** [reject appoggiatura]

Faster tempo **(1)**

**(4)**

(e) Put a cross in the box next to the name of the composer of these excerpts.

D Purcell (1)

(Total for Question 1 = 10 marks)

## 2. AURAL AWARENESS



(a) There are 12 pitches and 12 durations to complete.

0 No work offered capable of assessment

1 1-3 pitches or note-lengths correct

2 4-6 pitches or note-lengths correct

3 7-9 pitches or note-lengths correct

4 10-12 pitches or note-lengths correct

5 13-15 pitches and note-lengths correct

6 16-18 pitches and note-lengths correct

7 19-21 pitches and note-lengths correct

8 22-24 pitches and note-lengths correct

Sharps must be included for a mark.

[Max. 8]

(b) (i) Name the harmonic device used in the bass line at bars 4 (beat 3) to 6 (beat 2).

Tonic pedal (1)

(ii) Identify the following:

Key in bars 7 (beat 4) to 8 G (major) (1)

Cadence in bars 7 to 8 Perfect/full close (1)

Key in bars 15-16 D (major) (1) (3)

(iii) Identify the chords indicated in bars 35 and 36 in relation to the key of D major.

Chord A: VI/Submediant/B minor (root) (1)

Chord B: IV/Subdominant/G (major) (root) (1)

Chord C: Ic/Tonic second inversion/D (major) second inversion (1) (3)

(c) Put a cross in the box next to the name of the composer of this music.

D Haydn (1)

(d) Put a cross in the box next to the date of composition of this music.

A 1799 (1)

(e) Put a cross in the box next to the type of work from which this excerpt is taken.

C Mass

(1)

**(Total for Question 2 = 18 marks)**

**TOTAL FOR PART A = 28 MARKS** Part A: AURAL ANALYSIS

## PART B: MUSIC IN CONTEXT

3 (a) Identify features of Bach's *Cantata No. 48, 'Ich elender Mensch'*: movements I-IV which are characteristic of Lutheran church music of the late Baroque era.

(13)

Where appropriate, points should be illustrated with examples from the music.

<b>Basic Point</b>	<b>Illustration</b>
German language	
Written for Thomas Kirche, Leipzig	
Text derived from biblical sources	Chorus (Movement I)
And from (devotional) texts written for the purpose	Recitative/aria/chorale
Multi-movement work	Comprising chorus, recitative, chorale, aria
Seven movements in all	
Chorale for congregational use	Movement III
Chorale melody/cantus firmus also woven into texture	Trumpet and/or oboe melody in Movement I
This melody used in Movement VII	
Performing forces characteristic of Baroque era	(Small) orchestra, organ continuo Four-part/SATB chorus and soloists
Obbligato	Oboe in movement IV
Characteristic Baroque counterpoint	
Imitative choral writing	Movement I
(Strict) canon in trumpet and oboe	Movement I
[Award up to two illustrated points for further details, e.g.]	
	Imitation a fourth below
	After two bars
Characteristic Baroque structures	
Ritornello	Movement I [accept also IV]

Da capo structure	Movement IV
Functional harmony/tonality	
[Award up to two illustrated points for further details, e.g.]	
Cadences	Movement IV, bars 15-16
Suspensions	Movement III, bars 9-10 (tenor)
Diminished 7ths	Movement I, bar 3, beat 3
Pedal points	Movement I, bars 114-117 (beat 1)
Tierce de Picardie	Movement I, bar 138
‘Affective’/expressive style of writing/ wordpainting	
Stromentato/string accompaniment	Recitative (Movement II)
Angular melodic writing	leaps in movement I and/or movement II, award a furthermark for precise details about movement I
[Award up to two illustrated points for further details, e.g.]	
Melodic diminished 7 <sup>th</sup>	Movement II, bar 2
Augmented 4 <sup>th</sup> /tritone	Movement II, bar 3
Shift to remotely related key	Movement II, bar 11 (E major)
Chromaticism	

**Mark Descriptor**

0 No positive features can be clearly identified.

1 Poor. Typically 1-2 relevant points with no examples.

QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.

2-3 Limited. Typically 1-2 illustrated points.

QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.

4-5 Basic. Typically 3-4 relevant points with limited illustration.

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6 Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration.

QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.

7-8 Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration.

QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.

9-10 Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration.

QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.

11-12 Excellent. Typically 9 or more relevant points with most of them appropriately illustrated.

QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

13 Outstanding. Typically more than 9 relevant, well illustrated points.

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3 (b) What aspects of Goldsmith's *Planet of the Apes (1968): The Hunt* (opening) make it particularly effective as an accompaniment to a violent chase?

(13)

Where appropriate, points should be illustrated with examples from the music.

<b>Basic Point</b>	<b>Illustration</b>
Rapid pace/driving rhythm	
Heavy stresses	E.g. first few bars.
Syncopation/off-beat stresses	Bar 52, Ram's horn
Ostinati	E.g. Bar 11 onwards
Changes of metre	Bar 10
(Sudden) short motifs	E.g. Bars 13-14,
Polyrhythms	E.g. Bar 56
Tension arising from conflicting metres	E.g. Bar 84, with 3/8 pattern superimposed on 4/4
Fragmented melodies	E.g. bars 46-49
Disjunct melodic lines	E.g. bar 8
Chromaticism	
Serial/12-tone approach	E.g. Bars 8-9
Serial manipulations	E.g. bars 23-25 (retrograde);  [Award further illustrated mark for another example, e.g. bar 27 (retrograde inversion), bar 32 (inversion)]
Verticalisation of tone-row	Bar 1
Octave displacements	Bar 23
Dissonant harmony	Max. 2 for examples
Atonal/Non-functional structures	
Pedals	Bar 11
large percussion section	[Award full illustrated mark for mentioning two or more of the following: boo bams, friction drum, vibra-slap, timbales, conga drum, bass resin drum, piano.]

Ram's horn, Tibetan horn	Horn calls b.52
Unconventional 'electric' instruments	harp/bass clarinet
High pitches	E.g. bars 86 ff.
Violin harmonics	E.g. bars 68 - 69
Rapid ascending scales	E.g. bar 55.
Dynamic contrasts	E.g. bar 52, crescendo bars 11-13.

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3 (c) Outline the characteristics of *Baris Melampahan* (extract) which are typical of Balinese gamelan music.

(13)

Where appropriate, points should be illustrated with examples from the music.

<b>Basic Point</b>	<b>Illustration</b>
Baris style shows off war-like skills	
Gong Kebyar style	sudden contrasts and rapid figurations
Mainly percussive/gongs etc.	
The only non-percussion instrument being	the suling
Tuning unique to each ensemble	
Gongs are tuned slightly differently	to give 'ombak' (interference/'acoustic' beats)
Textures are heterophonic	E.g. The gangsa elaboration of the Ugal
Regular pulse throughout	
Except for tempo changes	At the beginning/end
Colotomic structure	each instrument allocated a role within the structure
Kempli is the time keeper	Starting at U
Kendhang is the leader	indicating tempo changes
Gangsa and Reyong embellish	
Rhythmic structure consists of gongans	i.e. rhythmic cycles of 8 beats
Gong strokes mark the end of each cycle	Gong (Agong) on beat 8
Cycle divided at mid-point	Kemong/Jegogang (beat 4)
Gongan is subdivided into ketegs	consisting of four beats
Kotekan/Interlocking rhythms seemingly providing a single line	e.g. Reyong
Based on nuclear melody/pokok	Ugal
The melody draws on pitches from the Pelog (selisir) scale	i.e. five notes at various pitches/pentatonic
Frequent repetition of sections	E.g. Ugal tune x 2 at U

Ostinati

Section B, Reyong.

The melody is not always heard in complete form

e.g. at letter A

It switches to a 'high' form

e.g. at letter H

The music is characterised by a lack of harmonic progression

Alternations of musical material

e.g. compare Ugal and angsel

Extreme contrasts of dynamics/textures

e.g. 'High' tune at Letter H

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## PART C: CONTINUITY AND CHANGE IN INSTRUMENTAL MUSIC

4 (a) Compare and contrast texture and the ways instrumental forces are used in the three works listed below:

(36)

- Joseph Haydn, String Quartet in E flat, Op. 33, No. 2: movement IV
- Claude Debussy, *Prélude à l'après-midi d'un faune*
- Francis Poulenc, Sonata for Horn, Trumpet and Trombone: movement I

### Indicative Content

Max. 8 illustrated points per composer

#### Basic point

#### Illustration

### Haydn

#### Resources

Single family (strings)

Bowed throughout/no use of pizzicato

(Only very limited use of) double stopping

Adagio /bars 148-151

Melody carried mainly in first violin

Range extends up to E flat

E.g. bar 63

Sudden accent or sf

E.g. bar 41

#### Texture

Predominantly melody-dominated homophony

Chords/Homophony/Homorhythm

Bars 139-140

Variety achieved by varying numbers of parts

4 parts in bars 1-2, but three parts in 3-4

Loosely imitative texture

Bars 110-116

Sustained pedal points

E.g. bars 16-21

Reiterated notes forming pedal point

E.g. bars 128-132

Upper parts often in 3rds

E.g. bars 8-10

Also upper parts in 6ths or tenths	E.g. bars 93-95 or bars 10-12 [max 1]
Silences/General pauses	e.g. bar 155

## Debussy

### Resources

(Relatively) small orchestra with unusual line-up	two or more details required: <ul style="list-style-type: none"> <li>• 3 flutes</li> <li>• antique cymbals</li> <li>• Avoidance of 'heavy' brass/ 4 horns</li> <li>• two harps</li> </ul>
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Prominent woodwind writing

Texture expanded through string divisi Bar 106

'Colouristic' effects in strings E.g. tremolo (bar 11)

Bowed over fingerboard E.g. Bar 11

Pizzicato Bar 90

Harp glissandi Bar 4

Harp spread chords Bar 5

Harp harmonics Bars 108-109

Muted strings E.g. bar 7

Muted horns (sourdines) Bar 106

Horns Cuivré (Brassy, tightly hand-stopped) Bar 92

Horns Bouché (Loosely hand-stopped) Bar 93

### Texture

Monophony Bars 1-4

Melody dominated homophony E.g. bars 11-14

Pedal Bar 94

Homorhythm (horns and violins) Bar 107

Award a full illustrated mark for each new reasonably detailed description of an orchestral texture (two or more features), e.g.

Melody exchanged between flutes then heard in unison, supported by divided chordal lower strings, bassoon trill

Bar 27-28

Woodwind in octaves with divided string accompaniment

Bars 55-62

Strings in octaves with triplet quavers in woodwinds and broken chords in harps

Bars 63-66

(Rare) orchestral tutti

Bar 67 (Accept also bar 63)

Tremolo divided strings, sur la touche, with melody in flutes, joined by a countermelody in two solo violins etc.

93-97

## **Poulenc**

### **Resources**

(‘Modern’) brass

requiring considerable technical demands

Wide range in trumpet

Two octaves (G-G)

Low notes in horn

Bars 74-82

Contrasting articulation

staccato at bars 3-4 as opposed to preceding legato

Lengthy staccato passages

E.g. bars 40-53

Wide dynamic range

### **Texture**

Mainly melody-dominated homophony

Melody frequently exchanged between instruments

E.g. bars 26-29 and 30 onwards.

Harmony often provided by broken chords

E.g. horn in bar 26

Pedal point

E.g. Bars 5-6, but not 1-2.

Award a full illustrated mark for each

reasonably detailed description of a texture, e.g.

Melody in trumpet with broken chord accompaniment in horn and bass in trombone	Bar 1
Homophony/homorhythm/chords	Bar 4
Upper parts in 6ths (plus bass)	Bar 9
Monophony	Bars 22-25
Melody in horn with broken chords in trombone and supporting inner part in trumpet	Bar 30
Single note accompaniment split between trumpet and trombone	Bar 40
Octaves	Bar 89

## **Mark Descriptor**

0 No positive features can be clearly identified.

1-5 Poor. Typically 1-4 points but no examples.

QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.

6-10 Limited. Typically 1-4 appropriately illustrated points

QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.

11-15 Basic. Typically 5-8 points with limited illustration.

QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.

16-19 Adequate. Typically 5-8 appropriately illustrated points, or 9-12 points with limited examples.

QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.

20-23 Competent. Typically 9-12 appropriately illustrated points, or 13-16 points with limited examples.

QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.

24-27 Confident. Typically 13-16 appropriately illustrated points, or 17 or more points with limited examples.

QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.

28-31 Excellent. Typically 17 or more relevant points with most of them appropriately illustrated.

QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

32-36 Outstanding. Typically 18 or more well illustrated points.

QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

4 (b) Compare and contrast harmony and rhythm in the three works listed below:

(36)

- Anthony Holborne, Pavane *The image of melancholy* and Galliard *Ecce quam bonum*
- Johannes Brahms, Piano Quintet in F minor, Op. 34: movement III
- Steve Reich, *New York Counterpoint*: movement II

### Indicative Content

Max. 8 illustrated points per composer

#### Basic point

#### Illustration

### Holborne

#### Harmony

Chords limited to root and first inversion

Some thirdless chords

Pavane, Bar 1

Perfect Cadence

E.g. Pavane, bars 14-15

Imperfect/Phrygian cadence

E.g. Galliard, bars 15-16

(7-6) suspensions

E.g. Pavane, bars 3-4

4-3 suspension

Pavane, bars 4-5

False relation

E.g. Bar 13 (G sharp/G natural) in Pavane, also Bar 11, C#/C natural

Tierce de Picardie

E.g. Galliard, bar 8.

Tonic pedal

Pavane, bars 34-39

Dominant pedal

Pavane, bars 54-57

#### Rhythm

Pavane in duple time

Slow tempo

Note lengths range from quavers to semibreve

Bass line contains longer notes

6 tied semibreves

Pavane, bars 34-39

Occasional syncopation	Bar 19 (Pavane)
Galliard in triple time	
Lively tempo	
Off-beat entries produce cross-rhythm	Galliard, bar 1, 4 <sup>th</sup> part
Interplay between 3/2 and 6/4	Galliard, bars 3
Hemiola-like rhythms	Galliard 14-15
Frequent dotted rhythms	in Galliard
Homorhythm	Bar 13

## **Brahms**

### **Harmony**

Functional

Some chromaticism

Perfect cadences	Bar 224-225
Imperfect cadences	Bars 12-13
Phrygian cadences	Bars 20-21
Plagal cadence	Bars 189-190
Modal B flat (in chord V)	Bar 19
Thirdless chord	Bar 21
Tonic pedal	E.g. bars 1-12/254-261
Dominant pedal	Bar 225-233
Augmented sixth	E.g. bar 39
‘Strong’ root position chords	Bars 22-24
Secondary sevenths	E.g. Bar 27 (V7 of VI of C)
Circle of 5ths/sequence	Bars 213-219
Neapolitan 6 <sup>th</sup> in <u>piano</u> plus B natural in strings giving augmented sixth	Bar 177 (Bar 177)
Diminished 7 <sup>th</sup>	Bar 232

(Apparent) Tierce de picardie at close of first section/or closing on V of F Bars 180-193

## **Rhythm**

Mainly in compound duple, but with some switches to simple duple Bar 13

(Frequent) syncopation Bars 2-4

Dotted rhythm effect/quaver-semiquaver rest-semiquaver Bar 13

(Loose) augmentation Bar 18/bar 22

Off-beat stresses Bar 26

Continuous quaver movement in first counter-subject Bar 67

2s against 3s Bar 226

## **Reich**

### **Harmony**

Diatonic

Avoids cadences

'Inconclusive' ending on E and G#  
(Award illustrated point for above observation)

Based on overlapping chords of IV and V /E major and F# major

Added-note dissonances, e.g.

B major plus C# Bar 27

E and G# plus D# and A# Bar 33

F# major plus G# Bar 39

### **Rhythm**

Triple time

Metre/pulse difficult to discern rhythmic displacement of motives though phasing	Bar 3
Rests give syncopated feel	Bar 1
Homorhythm	Bars 1-2
Uninterrupted semiquaver movement	Bar 27
Pulsing/repeated semiquavers	Bar 27

## **Mark Descriptor**

0 No positive features can be clearly identified.

1-5 Poor. Typically 1-4 points but no examples.

QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.

6-10 Limited. Typically 1-4 appropriately illustrated points

QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.

11-15 Basic. Typically 5-8 points with limited illustration.

QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.

16-19 Adequate. Typically 5-8 appropriately illustrated points, or 9-12 points with limited examples.

QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.

20-23 Competent. Typically 9-12 appropriately illustrated points, or 13-16 points with limited examples.

QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.

24-27 Confident. Typically 13-16 appropriately illustrated points, or 17 or more points with limited examples.

QWC: The skills needed to produce convincing writing are mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found, but overall the writing will be coherent.

28-31 Excellent. Typically 17 or more relevant points with most of them appropriately illustrated.

QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

32-36 Outstanding. Typically 18 or more well illustrated points.

QWC: Very few syntactical and/or spelling errors will be present, and these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

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