



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
General Certificate of Education Advanced Level

---

**ENGLISH LANGUAGE**

**9093/03**

Paper 3 Text Analysis

**For Examination from 2014**

SPECIMEN MARK SCHEME

**2 hours 15 minutes**

---

**MAXIMUM MARK: 50**

---

This document consists of **5** printed pages and **1** blank page.

- 1 Examiners need to consider what the candidates write in part **(a)** in relation to their analysis in part **(b)**. What may at first appear to be inappropriate choices of lexis and register in **(a)** may turn out to be explained in **(b)**.

There should be evidence that linguistic concepts have been understood and are being applied in helpful ways. Knowledge and understanding of spoken/written language should be made *explicit* in the comparative commentary **(b)**, but there is likely to be evidence of its informed application in the directed writing task **(a)**.

**(a) Directed Writing**

<b>Band 1</b>	<b>9–10</b>	Discriminating sense and understanding of audience, form, purpose, conventions and effects, underpinned by a fluent, highly accurate reworking of the material in a highly appropriate style.
<b>Band 2</b>	<b>7–8</b>	Proficient grasp and appreciation of audience, form, purpose, conventions and effects supported by an informed and engaged reworking of the material in a consistent, appropriate and generally fluent style.
<b>Band 3</b>	<b>5–6</b>	Competent attempt with reasonable understanding of audience, form, purpose, conventions and effects, supported by an adequate reworking of the material in a measured style, perhaps containing a few lapses in accuracy and expression.
<b>Band 4</b>	<b>3–4</b>	Essentially sound but uneven sense and understanding of audience, form, purpose, conventions and effects, supported by some engagement in reworking the material but marked by several lapses in accuracy and expression.
<b>Band 5</b>	<b>1–2</b>	Basic and limited sense and understanding of audience, form, purpose, conventions and effects; limited engagement with reworking the material; marked by frequent lapses in accuracy and expression and/or an inappropriate grasp of intent and style
<b>Band 6</b>	<b>0–1</b>	Wholly inappropriate sense of audience, form, purpose conventions and effects; brief or confused work and/or marked by highly limited accuracy and expression

**Notes on areas of likely features of style and content**

*NB: These must not be seen as a prescriptive or 'finite' list. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.*

Candidates should write clearly, accurately, creatively and effectively for the prescribed purpose and audience.

Their writing should reveal:

- sound understanding of the original material, including the 'layers' of drama and acting
- an appreciation of the more personal / less detached approach needed in the directed writing: the author is concerned to give the public a more balanced view of Enid Blyton's family life
- understanding of the conventions of the original article, for example the clichéd opening which promises revelation: *the dark and often melodramatic truth behind the life of one of the world's favourite children's authors*

- a range of strategies chosen to persuade the reader to a more favourable view of Blyton – for example, details of personal experience, reference to the author’s words and actions, refutation of accusations made in the article and/or online comments

**(b) Commentary on language and style**

<b>Band 1</b>	<b>13–15</b>	Discriminating, detailed, very comparative and highly informed appreciation and awareness spoken and/or written language; highly focused on effects created by conventions, form and style, purpose; very selective and close references to texts.
<b>Band 2</b>	<b>10–12</b>	Proficient, consistent appreciation awareness of spoken and/or written language; analyses texts with good degree of awareness of conventions, form and style, purpose; selective and relevant use of and reference to texts.
<b>Band 3</b>	<b>8–9</b>	Steady and mainly focused appreciation and awareness of spoken and/or written language; comments on texts are measured if not fully developed at times and show understanding of conventions, form and style, purpose; some relevant use of and reference to texts.
<b>Band 4</b>	<b>6–7</b>	Some engagement and partial appreciation and awareness of spoken and/or written language; occasional but undeveloped comments on some aspects of conventions, form and style, purpose; partial use of and reference to texts.
<b>Band 5</b>	<b>3–5</b>	Basic appreciation and awareness of spoken and/or written language; generalised and limited analysis of conventions, form and style, purpose; listing of features without further comment; limited textual reference.
<b>Band 6</b>	<b>0–2</b>	Very limited appreciation and awareness of spoken and/or written language; tendency to focus on content or engage in unfocused, fragmented ideas; brief or confused work.

**Notes on areas of likely features of style and content**

*NB: Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.*

Candidates should *write with a degree of control and clarity*. While it is important to strive for accuracy of terms, the effective application of relevant evaluative/analytical skills is more important than a mere surface correctness of terminology.

Their answers should reveal:

- evidence of knowledge of concepts and terminology related to language and style
- use of developing linguistic knowledge to structure the response, e.g. by moving from word – to sentence/utterance – to whole text-level
- ability to select and analyse specific textual detail in both the original text and the directed writing, for example the ‘journalese’/‘ad-speak’ features: alliteration (*bolster the Blyton brand*) and colloquial collocation (*routinely wheeled out for publicity purposes*)
- understanding of the point-of-view of the original material, and the ability to support with textual reference any evaluation of slant/bias – for example, *how Enid exploited even her own family ... when the photographers left, the reality was different.*

<b>Band 1</b>	<b>22–25</b>	Discriminating and sophisticated comparative appreciation of forms and conventions of texts, including spontaneous speech; detailed and incisive understanding of effects; highly sensitive to how purpose, context and audience shape meaning; highly perceptive grasp of voice and linguistic techniques.
<b>Band 2</b>	<b>18–21</b>	Engaged and consistent response, demonstrating very informed comparative appreciation of forms and conventions of texts, including spontaneous speech; proficient awareness of effects; focused grasp of how purpose, context and audience shape meaning; detailed appreciation of voice and linguistic techniques.
<b>Band 3</b>	<b>14–17</b>	Relevant and steady comparative awareness of forms and conventions of texts, including spontaneous speech; controlled and measured awareness of effects; generally informed understanding of effects and how purpose, context and audience shape meaning; competent appreciation of voice and linguistic techniques.
<b>Band 4</b>	<b>10–13</b>	Generally relevant and mainly comparative awareness of forms and conventions of texts, including spontaneous speech; reasonable awareness of effects; generally steady understanding of effects and how purpose, context and audience shape meaning; reasonable appreciation of voice and linguistic techniques.
<b>Band 5</b>	<b>6–9</b>	Basic awareness of forms and conventions of texts, including spontaneous speech, but lacking a fully comparative approach; adequate awareness of effects; some informed understanding of effects and how purpose, context and audience shape meaning; limited appreciation of voice and linguistic techniques.
<b>Band 6</b>	<b>2–5</b>	Rather limited and partial awareness of forms and conventions of texts, including spontaneous speech; a small degree of awareness of effects; general understanding of effects and how purpose, context and audience shape meaning; very limited appreciation of voice and linguistic techniques
<b>Below Band 6</b>	<b>0–1</b>	Minimal awareness of forms and conventions of texts, including spontaneous speech; little awareness of effects; sparse understanding of effects and how purpose, context and audience shape meaning; little appreciation of voice and linguistic technique; very brief / fragmented; very unfocused.

### Notes on areas of likely content

*NB: These notes must not be seen as a prescriptive nor as a 'finite' list. Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.*

Candidates are likely to comment on differences between spoken and written language, and to contrast the more spontaneous utterance of Text A with the more structured nature of Text B. Weaker answers are likely to make general assertions about language and style without linking these to supporting textual detail, and may argue that spoken language is always unstructured. They may show only limited appreciation of how the format (magazine article) of Text B influences style and language.

More developed answers are likely to identify specific features of spoken and written language, and to recognise that the utterances of the speakers in Text A – especially Ellroy – are far from typical of spontaneous speech. They should show an informed understanding of how the language and style of a magazine article create more complex meaning for the reader.

In Text A, candidates may identify and comment on:

- non-fluency features of natural speech – hesitations / filled and unfilled pauses / repairs / reformulations – but with an understanding that these are far less frequent than in ‘normal’ conversation
- the structure of exchanges, for example the way the interviewer reformulates the first question three times before Ellroy answers
- features of vocabulary and sentence structure
- the complex vocabulary of both speakers: the interviewer’s suggestion that there was *rumbling unhappiness* between Ellroy’s parents brings the agreement that they were *an acrimonious couple*
- the effect of the sudden contrast in style/register when Ellroy uses colloquial language: *pulled the plug*
- ways in which the interviewee co-operates (or doesn’t!), such as when Ellroy elaborates/explains his initial response *i deliberately isolate myself from the culture*
- verbal cues, which might have been accompanied by paralinguistic features – for example, the interviewer’s single-word utterance *right* which invites Ellroy to continue and expand

In Text B, candidates may identify and comment on features of language and style related to the form and content of a magazine article:

- the use of the first paragraph as introductory description/scene-setting
- how implied meaning is constructed – for example, *The bookshelves are full. Every single book is by James Ellroy.*
- how the author of the article can provide the paralinguistic information lacking from the transcription: *His tone is relentlessly jocular, conspiratorial, wisecracking. He screams with laughter*
- the possibility in a magazine – not available in a more ‘immediate’ news medium – of taking a longer view: *We spoke for several hours each afternoon ...*
- more complex features of word-order and sentence structure in a written text for an educated audience, such as the embedded subordinate clause of description: *the sunlight disrupting the darkness of the living room in thin horizontal bars*
- how features of Ellroy’s colloquial idiom (*I had my mother’s number ... I also understood that she had my father’s number ...*) contrast with his more elevated vocabulary (*the film-noir epicentre ... a tenuous connection to the film business ...*)
- how the author (following Ellroy) uses the emotive detail of the father’s watch to ‘clinch’ the ending: *and then all of a sudden, one day, the watch wasn’t there. That broke my heart.*

