
ENGLISH LANGUAGE

9093/31

Paper 3 Text Analysis

May/June 2018

MARK SCHEME

Maximum Mark: 50

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.

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This document consists of **8** printed pages.

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.

Generic marking instructions for Question 1

Examiners need to be flexible in considering holistically 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)**.

1(a) Directed Writing

Band 1	9–10	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.
Band 2	7–8	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.
Band 3	5–6	Competent understanding of audience, form, purpose conventions and effects, supported by an adequately engaged reworking of the material in a measured style, perhaps containing a few lapses in accuracy and expression.
Band 4	3–4	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.
Band 5	1–2	Basic and limited sense and understanding of audience, form, purpose, conventions and effects; limited engagement with reworking the material, and marked by frequent lapses in accuracy and expression and/or an inappropriate grasp of intent and style.
Band 6	0–1	Wholly inappropriate sense of audience, form, purpose, conventions and effects; brief or confused work and/or marked by very limited accuracy and expression.

Question	Answer	Marks
1(a)	<p data-bbox="316 248 1059 282">Notes on areas of likely features of style and content</p> <p data-bbox="316 315 1267 416"><i>Note: 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.</i></p> <p data-bbox="316 450 1310 517">Candidates should write clearly, accurately, creatively and effectively for the prescribed purpose and audience.</p> <p data-bbox="316 551 671 584">Their writing should reveal:</p> <ul data-bbox="373 589 1238 685" style="list-style-type: none"><li data-bbox="373 589 1031 622">• a sound understanding of the original material<li data-bbox="373 622 1238 685">• an understanding of the conventions of email and of writing to advise.	10

1(b) Commentary on language and style

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

Question	Answer	Marks
1(b)	<p>Notes on areas of likely features of style and content</p> <p><i>Note: Candidates should be rewarded positively for any valid response to the task which relates to the Assessment Objectives.</i></p> <p>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.</p> <p>Candidates should select and analyse specific textual detail in both the original text and the directed writing.</p> <p>From the original text this may include:</p> <ul style="list-style-type: none"> • the use of plural first person (<i>When we asked; we can confidently say</i>) along with direct address to the reader using the second person (<i>If you had ... you should</i>) • adjectives (<i>instant; provocative; thrilling; rapt; eclectic; pluralist; appreciative; swinging</i>) • adverbs (<i>gracefully; robustly; recently</i>) • puns (<i>a thick brew of notes</i>) • direct quotations • personification (<i>the death of the classical; the hall seemed to struggle for breath</i>) • metaphor (<i>walk down its well-trodden path; it has drawn liberally from varied reservoirs; cement their place</i>) including the use of the cliché <i>eating out of its hand</i> which is prefixed by the adverb <i>literally</i> to add emphasis even though the image is actually figurative • and the structure of the article. <p>Weaker answers may show only partial understanding or vague awareness of such features.</p>	15

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Band 1	22–25	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.
Band 2	18–21	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.
Band 3	14–17	Relevant and steady comparative awareness of forms and conventions of texts, including spontaneous speech; controlled and measured awareness of effects; generally informed understanding of how purpose, context and audience shape meaning; competent appreciation of voice and linguistic techniques.
Band 4	10–13	Sound, generally relevant and mainly comparative awareness of forms and conventions of texts, including spontaneous speech; adequate awareness of effects; generally steady understanding of how purpose, context and audience shape meaning; some appreciation of voice and linguistic techniques.
Band 5	6–9	Basic awareness of forms and conventions of texts, including spontaneous speech, but lacking a fully comparative approach; basic awareness of effects; some informed understanding of how purpose, context and audience shape meaning; limited appreciation of voice and linguistic techniques.
Band 6	2–5	Rather limited and partial awareness of forms and conventions of texts, including spontaneous speech; a small degree of awareness of effects; general understanding of how purpose, context and audience shape meaning; very limited appreciation of voice and linguistic techniques.
Below Band 6	0–1	Minimal awareness of forms and conventions of texts, including spontaneous speech; little awareness of effects; sparse understanding of how purpose, context and audience shape meaning; little appreciation of voice and linguistic technique; very brief / fragmented; very unfocused.

Question	Answer	Marks
2	<p>Notes on areas of likely features of style and content</p> <p><i>Note: 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.</i></p> <p>Candidates are likely to comment on differences between spoken and written language.</p> <p>In Text A candidates may identify and comment on features of language and style related to the form and content of an online diary including the following:</p> <ul style="list-style-type: none"> • the chronological structure of the text • the use of contrasts: <i>She was smiling, I was not.</i> • use of specialised lexis which is glossed for the reader: <i>jebel (mountain)</i> • the use of some informal language: <i>leg it; blokes</i> • the use of short incomplete sentences to reflect internal monologue, sometimes using imperatives: <i>Pace yourself, take it steady</i> • the use of adjectives: <i>harder; weak; vague; glorious</i> • the use of the past continuous tense for most of the entry, with some variations. <p>In Text B candidates may identify and comment on features of language and style related to the form and content of a radio interview including the following:</p> <ul style="list-style-type: none"> • the question-and-answer structure of the conversation between the presenter and interviewee • Anne’s use of back-channelling to signal that she is listening to Greg’s speech (<i>um; oh</i>) • Greg’s use of the second person <i>you</i> juxtaposed with use of the first person (<i>I distinctly remember; you had this layer of sand</i>) • non-fluency features such as repetition (<i>soft sand (.) soft sand</i>) in Greg’s speech and some supportive overlaps from Anne (<i>can’t see anything</i>), although the speech is relatively fluent overall • the use of adjectives by Greg: <i>sweeping; beautiful; massive; soft.</i> 	25