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**ENGLISH LANGUAGE**

**9093/31**

Paper 3 Text Analysis

**October/November 2018**

MARK SCHEME

Maximum Mark: 50

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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.

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This document consists of **7** 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**

<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 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.
<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, and 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 very limited accuracy and expression.

<b>Question</b>	<b>Answer</b>	<b>Marks</b>
1(a)	<p><b>Notes on areas of likely features of style and content</b></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 should write clearly, accurately, creatively and effectively for the prescribed purpose and audience.</p> <p>Their writing should reveal:</p> <ul style="list-style-type: none"> <li>• sound understanding of the original material</li> <li>• an understanding of the conventions and style of a letter of complaint.</li> </ul>	<b>10</b>

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

<b>Band 1</b>	<b>13–15</b>	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.
<b>Band 2</b>	<b>10–12</b>	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.
<b>Band 3</b>	<b>8–9</b>	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.
<b>Band 4</b>	<b>6–7</b>	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.
<b>Band 5</b>	<b>3–5</b>	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.
<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.

Question	Answer	Marks
1(b)	<p><b>Notes on areas of likely features of style and content</b></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>Candidates may comment on the following features of the conversation:</p> <ul style="list-style-type: none"> <li>• the use of stress and volume for emphasis</li> <li>• overlaps where Mrs Richards interrupts Basil when he speaks sarcastically or rudely</li> <li>• a high level of fluency as may be expected in a scripted television programme</li> <li>• the use of imperatives by Mrs Richards (<i>now listen to me</i>) which make her seem demanding</li> <li>• Basil's use of politeness strategies including the use of questions (<i>may i ask; may i suggest</i>), hedges (<i>by any chance</i>) and negation (<i>dont think me rude</i>)</li> <li>• Basil's use of quiet volume when he directly insults Mrs Richards without her hearing him: <i>°I wish you were a mouse°; (.)°or preferably in it°</i>. This provides a type of dramatic irony whereby the audience hear what Basil says but Mrs Richards doesn't.</li> <li>• the use of sarcasm to create a comic effect: <i>this is the view as far as i can remember madam; sydney opera house perhaps; herds of wildebeest sweeping majestically...</i> . In this, Basil starts by being deferential (<i>madam</i>) and using some hedges (<i>perhaps</i>) but uses increasingly ridiculous assertions which are therefore increasingly insulting to Mrs Richards, and thus potentially amusing to the viewer.</li> </ul> <p>Weaker answers may show only partial understanding or vague awareness of such features.</p>	15

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<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 how purpose, context and audience shape meaning; competent appreciation of voice and linguistic techniques.
<b>Band 4</b>	<b>10–13</b>	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.
<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; basic awareness of effects; some informed understanding of 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 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 how purpose, context and audience shape meaning; little appreciation of voice and linguistic technique; very brief / fragmented; very unfocused.

Question	Answer	Marks
2	<p><b>Notes on areas of likely features of style and content</b></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>In Text A, candidates may identify and comment on the following features:</p> <ul style="list-style-type: none"> <li>• the use of the word <i>craftivism</i> – a blend of <i>craft</i> and <i>activism</i></li> <li>• the use of extended metaphor: sewing as a performance; <i>for every stitch in time there is a common thread binding them together</i></li> <li>• the use of the second person (<i>you address a small problem</i>) as well as the plural first person: <i>We can think of...</i></li> <li>• the use of some technical lexis with which it is assumed the reader is familiar e.g. <i>facets; riveted</i></li> <li>• frequent use of complex sentences, typical of writing to inform.</li> </ul> <p>In Text B candidates may identify and comment on features of language and style related to the form and content of an editor’s introductory letter including:</p> <ul style="list-style-type: none"> <li>• the repeated use of the second person pronoun <i>you</i> to directly address the reader: <i>you can get; show you</i></li> <li>• the use of the first person plural to refer to the magazine writers both in the form of pronouns (<i>we’ve made...; We’ve also got...; we want you...; We’ve short-listed...</i>) and determiners (<i>our designers...; our selection...; our favourites...</i>)</li> <li>• the use of positive adjectives: <i>amazing; iconic; pretty; good.</i></li> <li>• use of terms from the lexical field of clothing: <i>culottes; cape; short-sleeved; garments; frock; dress; linen; trousers</i></li> <li>• the use of some informal language: <i>whip up; wow; synch</i></li> <li>• the use of imperatives: <i>Stitch yourself, Check them out, Take a look; Turn to page 46; Find out...</i></li> <li>• the use of rhyme: <i>name of the game; sneak a peek</i></li> <li>• the use of a rhetorical question: <i>...why not book yourself on to a workshop</i></li> </ul>	25