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**ENGLISH LANGUAGE**

**9093/31**

Paper 3 Text Analysis

**May/June 2016**

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 will not enter into discussions about these mark schemes.

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- 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)**.

**(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.

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### 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:

- a sound understanding of the original material
- an understanding of the tone and style suitable for an email intended to advise.

Stronger answers will refer to the material from the original text and may include a range of devices to advise such as modal verbs, rhetorical questions and imperative verbs. Stronger responses may comment on the structure of the original material as well as the content and delivery.

Weaker answers may paraphrase points made in the original material with little development of these and little awareness of audience and purpose.

#### (a) 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.

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### 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.

Candidates are likely to comment on differences between spoken and written language.

Candidates are likely to identify that the spoken language in the original material has a reasonable level of fluency, although there are some non-fluency features such as hesitations. The directed writing should be more cohesive and have a more defined structure.

Candidates may note that the original text is presented in the first person with frequent direct references to the audience (*you*) as well as frequent use of the plural first person *we* to suggest a shared outlook between speaker and audience. The email is likely to have a personal tone and to be written also in the first person.

The original text makes frequent use of modal verbs, especially *could*, which may also feature in the directed writing.

The original text uses frequent subordination and coordination within sentences, with some conditional clauses used too. This may be commented upon and compared with the syntax used in the directed writing.

Candidates should select and analyse specific textual detail in both the original text and the directed writing.

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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.

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<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.

### Notes on areas of likely content

It is expected that most candidates will comment on the different audiences of the texts and how this affects their linguistic features.

Weaker answers are likely to make general assertions about the language used whilst stronger answers are likely to use suitable textual detail to support comments.

In Text A, candidates may identify and comment on features such as:

- the use of figurative language, some of which is clichéd (*my mind is abuzz ... like the bees; the terrace ... as a blank canvas*)
- the use of specialist language with which it is assumed readers are familiar, some of which is Latinate, such as *bougainvillaea*
- the frequent use of adjectives (*sun-baked, windswept*)
- the first person account, which becomes more general in the final paragraph with references to *one* and *our*
- the use of a range of simple, compound and complex declarative sentences
- the inclusion of direct speech from Nivvy.

In Text B, candidates may identify and comment on features such as:

- the use of a rhetorical question to start the article and engage the reader's attention
- the use of colloquial language: *No fear, those of us with a black thumb*
- the use of imperative verbs (*use bricks*) and modal verbs, such as the frequent use of *you can*
- the use of simple nouns and adjectives (*bog plants; dark; lovely*)
- the direct reference to the implied reader as *you* but with a personal reference (*even those of us*).