



# Cambridge International A Level

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ENGLISH LANGUAGE

9093/43

Paper 4 Language Topics

October/November 2020

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 **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.

**1 Spoken language and social groups**

|                     |              |   |
|---------------------|--------------|---|
| <b>Band 1</b>       | <b>22–25</b> | Discriminating analysis of language: subtle appreciation of the conventions and ingredients of specific forms; very detailed and perceptive exploration of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) sophisticated awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; the ability to convey knowledge and understanding in a comparative, balanced, articulate and very fluent manner.         |
| <b>Band 2</b>       | <b>18–21</b> | Engaged and very focused analysis of language; proficient appreciation of the conventions and ingredients of specific forms; detailed and insightful exploration of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) proficient awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; the ability to convey knowledge and understanding in a comparative, sustained, consistent and fluent manner.       |
| <b>Band 3</b>       | <b>14–17</b> | Measured analysis of language; sound appreciation of the conventions and ingredients of specific forms; some detailed and informed exploration of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) competent awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; some ability to convey knowledge and understanding in a reasonably comparative, controlled manner.                                    |
| <b>Band 4</b>       | <b>10–13</b> | Some attempt to develop analysis of language; the beginnings of appreciation of the conventions and ingredients of specific forms; sound, if at times uneven and undeveloped, exploration of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) some sense of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; some ability to convey knowledge and understanding in a comparative, if at times partial, manner.   |
| <b>Band 5</b>       | <b>6–9</b>   | Basic analysis of language; simple response to the conventions and ingredients of specific forms; some exploration of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) a measure of awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; general ability to convey knowledge and understanding; some reliance on feature-spotting, with basic comment.  |
| <b>Band 6</b>       | <b>2–5</b>   | Limited analysis of language; generalised response to conventions and forms; tendency to assert some of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) unfocused awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; limited ability to convey knowledge and understanding in a comparative manner; tendency to focus on identification of less important features (such as the use of punctuation). |
| <b>Below Band 6</b> | <b>0–1</b>   | Minimal appreciation and awareness of language and forms/conventions; work fragmented or incoherent. Unfocused; very limited. Probably marked by brevity.   |

| Question | Answer  | Marks |
|----------|---|-------|
| 1        | <p><b>Likely content</b></p> <p><b>Note:</b> <i>These must not be seen as prescriptive or ‘finite’ lists. 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 refer to:</p> <ul style="list-style-type: none"> <li>• non-fluency features of spontaneous speech: fillers, pauses, false starts, reformulations. For example: <i>no (.) cause [picks up recipe book to check the recipe] (8) okay once (.) you do the curry leaves and mustard seeds <u>first</u></i></li> <li>• some language features that are thought to be female language characteristics (e.g. co-operative overlaps, back-channel support) <ul style="list-style-type: none"> <li>- <b>Note:</b> it is easy to over-state the significance of ‘gendered’ features</li> </ul> </li> <li>• structure of exchanges – co-operative overlaps and interruptions. For example, <p><b>Victoria:</b> <i>because you can cook chilli and garlic for a long time</i><br/>//</p> <p><b>Lisa:</b> <i>let’s just wait (.)</i><br/><i>let’s just wait for the onion to caramelise then</i></p> </li> <li>• support and feedback between participants – for example the use of <i>okay</i> by both participants and the laughter</li> <li>• reference to theories/theorists of language such as Robin Lakoff, Deborah Tannen, Deborah Cameron and Jennifer Coates</li> <li>• inclusive vs exclusive speech.</li> </ul> <p>Stronger and more confident candidates are likely to appreciate the highly co-operative nature of this conversation, and to see that both participants are trying to be as helpful as they can be. They may also note that Lisa seems to be taking the lead in the cooking process, and not always listening to Victoria. If candidates pursue such lines of argument in a balanced and coherent way, they are likely to gain higher marks.</p> <p><b>Refer to the band descriptors and standardisation scripts in arriving at your mark.</b></p> | 25    |

**2 English as a global language**

|                     |              |  |
|---------------------|--------------|--|
| <b>Band 1</b>       | <b>22–25</b> | Discriminating analysis of linguistic issue/topic; subtle appreciation of ramifications beyond the specific context offered in the question; detailed and perceptive exploration of the context(s) and example(s) in the extract(s) and of those from the candidate's own wider study; (where appropriate) sophisticated awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; the ability to convey knowledge and understanding in a balanced, articulate and very fluent manner.                        |
| <b>Band 2</b>       | <b>18–21</b> | Engaged and very focused analysis of linguistic issue/topic; proficient appreciation of ramifications beyond the specific context offered in the question; detailed and thoughtful exploration of the context(s) and example(s) in the extract(s) and of those from the candidate's own wider study; (where appropriate) proficient awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; the ability to convey knowledge and understanding in a sustained, consistent and fluent manner.                 |
| <b>Band 3</b>       | <b>14–17</b> | Measured analysis of linguistic issue/topic; sound appreciation of ramifications beyond the specific context offered in the question; some detailed and informed exploration of the context(s) and example(s) in the extract(s) and of those from the candidate's own wider study; (where appropriate) competent awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; some ability to convey knowledge and understanding in a reasonably controlled manner.  |
| <b>Band 4</b>       | <b>10–13</b> | Some attempt to develop analysis of linguistic issue/topic; the beginnings of appreciation of ramifications beyond the specific context offered in the question; sound, if at times uneven and undeveloped, exploration of the context(s) and example(s) in the extract(s) and of those from the candidate's own wider study; (where appropriate) some sense of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; some ability to convey knowledge and understanding, though control may at times be only partial. |
| <b>Band 5</b>       | <b>6–9</b>   | Basic analysis of linguistic issue/topic; simple response to the specific context(s) offered in the question; some exploration of example(s) in the extract(s) and of those from the candidate's own wider study; (where appropriate) a measure of awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; general ability to convey knowledge and understanding; some reliance on mere assertion.  |
| <b>Band 6</b>       | <b>2–5</b>   | Limited analysis of linguistic issue/topic; generalised response to context(s) offered in the question; tendency to offer without exploration/explanation example(s) from the extract(s) and from the candidate's own wider study; (where appropriate) unfocused awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; limited ability to convey knowledge and; tendency to assertion, and limited discrimination as to what is genuinely significant.  |
| <b>Below Band 6</b> | <b>0–1</b>   | Minimal appreciation and awareness of linguistic issue/topic; work fragmented or incoherent. Unfocused; very limited. Probably marked by brevity.  |

| Question | Answer  | Marks     |
|----------|---|-----------|
| 2        | <p><b>Likely content</b></p> <p><i>Note: These must not be seen as prescriptive or 'finite' lists. 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 refer to:</p> <ul style="list-style-type: none"> <li>• issues related to notions of world/global English</li> <li>• rate at which the use of English is developing</li> <li>• advantages of having a globally-intelligible language</li> <li>• the emergence of interlanguages</li> <li>• notions of <i>multiple</i> 'Englishes'</li> <li>• issues related to – and possible distinctions between – notions of world/global/international English</li> <li>• developments of the English language: <ul style="list-style-type: none"> <li>- Translation software</li> <li>- Social media examples, emoji</li> <li>- Changes in electronic discourse</li> </ul> </li> <li>• issue of language death.</li> </ul> <p><b>Refer to the band descriptors and standardisation scripts in arriving at your mark.</b></p> | <b>25</b> |

**3 Language acquisition by children and teenagers**

|                     |              |   |
|---------------------|--------------|---|
| <b>Band 1</b>       | <b>22–25</b> | Discriminating analysis of language: subtle appreciation of the conventions and ingredients of specific forms; very detailed and perceptive exploration of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) sophisticated awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; the ability to convey knowledge and understanding in a comparative, balanced, articulate and very fluent manner.         |
| <b>Band 2</b>       | <b>18–21</b> | Engaged and very focused analysis of language; proficient appreciation of the conventions and ingredients of specific forms; detailed and insightful exploration of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) proficient awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; the ability to convey knowledge and understanding in a comparative, sustained, consistent and fluent manner.       |
| <b>Band 3</b>       | <b>14–17</b> | Measured analysis of language; sound appreciation of the conventions and ingredients of specific forms; some detailed and informed exploration of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) competent awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; some ability to convey knowledge and understanding in a reasonably comparative, controlled manner.                                    |
| <b>Band 4</b>       | <b>10–13</b> | Some attempt to develop analysis of language; the beginnings of appreciation of the conventions and ingredients of specific forms; sound, if at times uneven and undeveloped, exploration of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) some sense of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; some ability to convey knowledge and understanding in a comparative, if at times partial, manner.   |
| <b>Band 5</b>       | <b>6–9</b>   | Basic analysis of language; simple response to the conventions and ingredients of specific forms; some exploration of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) a measure of awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; general ability to convey knowledge and understanding; some reliance on feature-spotting, with basic comment.  |
| <b>Band 6</b>       | <b>2–5</b>   | Limited analysis of language; generalised response to conventions and forms; tendency to assert some of the effects and qualities conveyed by language, structure, purpose and contexts; (where appropriate) unfocused awareness of mode of address and how it and a sense of the target audience help to establish register, tone and meaning; limited ability to convey knowledge and understanding in a comparative manner; tendency to focus on identification of less important features (such as the use of punctuation). |
| <b>Below Band 6</b> | <b>0–1</b>   | Minimal appreciation and awareness of language and forms/conventions; work fragmented or incoherent. Unfocused; very limited. Probably marked by brevity.   |

| Question | Answer   | Marks |
|----------|--|-------|
| 3        | <p><b>Likely content</b></p> <p><b>Note:</b> <i>These must not be seen as prescriptive or ‘finite’ lists. 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 refer to:</p> <ul style="list-style-type: none"> <li>• Child-directed speech, e.g. Alice’s father’s use of a range of question types to elicit response</li> <li>• Other uses of caretaker speech</li> <li>• non-fluency features of spontaneous speech, typical of more advanced speakers: fillers, pauses, false starts, for example: <i>I <u>can</u> swim <u>better</u> (.) but she [picks up her doll] <u>she</u> can’t swim better than me (.) and she can’t (.) she can’t go in the water</i></li> <li>• Theorists and theories, such as Skinner (Behaviourism/reinforcement), Chomsky (language acquisition device), Piaget (cognitive development), Vygotsky, Bruner et al.</li> <li>• Alice’s developmental stage and linguistic competence. Examples of complex structures: <i>you have to remember he goes to work (1) and Beth and Emma go to (1) <u>school</u></i></li> <li>• Standard grammar in most of Alice’s speech, including quite complex structures, for example: <i>she will stop it if she wants (.) if she (.) if you will let her sit with you</i></li> <li>• Evidence of at least five of Halliday’s functions of language (<b>Regulatory</b> – <i>if you will let her sit with you</i>; <b>Interactional</b> – <i>[pretends her doll is talking] he goes to <u>work</u> (1) [talking to her father] don’t you</i>; <b>Representational</b> – <i>fish can (1) live underwater</i>, <b>Imaginative/Interactional</b> – <i>you have to remember he goes to work (1) and Beth and Emma go to (1) <u>school</u></i>)</li> <li>• The structure of the exchanges: overwhelmingly fulfilled adjacency pairs, with little evident interruption or overlap.</li> </ul> <p><b>Refer to the band descriptors and standardisation scripts in arriving at your mark.</b></p> | 25    |