



# Cambridge International A Level

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ENGLISH LANGUAGE

9093/32

Paper 3 Text Analysis

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 **6** 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>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.</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 of a formal letter.</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>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 article extract:</p> <ul style="list-style-type: none"> <li>vague language and the second person used to create a sense of intimacy with the reader: <i>I did that thing recently where you have ...</i></li> <li>the imperative <i>Listen</i> is used to further this sense of intimacy</li> <li>the use of the third person <i>they</i> to refer to teenagers and thus distance the writer from them. There is also an implied distance between the reader and teens, suggested in the line <i>I hate teens as much as anyone</i></li> <li>hyperbole: <i>which is a horror unto itself, to my horror</i></li> <li>repeated simple sentence form (subject, verb, complement) for emphasis in <i>Pens are dead. Paper is dead. Handwriting is a relic.</i></li> <li>similes to show that paper and pens are obsolete: <i>They need pens as much as they need typewriters and flint</i></li> <li>metaphor: <i>Pens are dead. Paper is dead.</i></li> <li>use of informal language: <i>down with social media</i></li> <li>use of rhetorical questions.</li> </ul> <p>Weaker answers may show only partial understanding or vague awareness of such features.</p>	<b>15</b>

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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>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.</i></p> <p>In Text A, candidates may identify and comment on the use of:</p> <ul style="list-style-type: none"> <li>• the use of question and answer adjacency pairs throughout much of the conversation, led by the expert</li> <li>• specialised lexis used by Christina as a jewellery expert: <i>bolt ring clasp; carat; graduated pearls</i></li> <li>• the use of more informal language by Derry such as elliptical sentences (<i>don't think i ever have worn it; don't wear jewellery</i>) and vague language: <i>it's not my sort of thing; probably forty odd</i></li> <li>• the relatively fluent speech as would be expected in a television programme, although there are occasions where Derry's speech overlaps with Christina's and Derry repeats <i>was a gift to her</i></li> <li>• occasional use of the plural first person by Christina (<i>we've got; we know ...</i>)</li> <li>• the use of adjectives (<i>stunning; beautiful; delicate</i>) including some superlatives: <i>most understated; most elegant</i></li> <li>• the frequent use of intensifiers: <i>very like; very nice; very delicate</i></li> <li>• the use of the colloquial metaphor <i>sail away</i>.</li> </ul> <p>In Text B candidates may identify and comment on features including the following:</p> <ul style="list-style-type: none"> <li>• the imperative <i>meet</i> at the start</li> <li>• the pun <i>golden boy</i></li> <li>• the use of direct quotations from Bicego</li> <li>• the metaphorical use of <i>helm</i> to suggest Bicego has a pivotal role in the company</li> <li>• the use of technical language such as <i>bezel</i> and <i>bulino</i> suitable for a specialist audience</li> <li>• use of the simple present tense</li> <li>• the use of adjectives to suggest precision and care: <i>silk-like; comfortable; leaf-thin; elegant; smallest</i></li> <li>• the onomatopoeic <i>rustling</i></li> <li>• the use of the passive voice: <i>gold is textured; gold is spun; each disc ... is joined with; every surface textured or polished ...</i></li> <li>• Many fronted adverbials: <i>Immersed in the gold-working tradition ...; Mastering the techniques ...; Under his direction.</i></li> </ul>	25