



Cambridge Assessment International Education
Cambridge International Advanced Level

ENGLISH LANGUAGE

9093/32

Paper 3 Text Analysis

October/November 2017

MARK SCHEME

Maximum Mark: 50

Published

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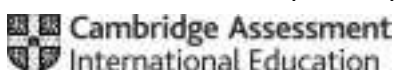
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This document consists of **5** printed pages.



- 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

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.

Notes on areas of likely features of style and content

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.

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 conventions of writing to advertise.

Directed writing in weaker responses may lack clarity of purpose and may paraphrase the original text.

(b) Commentary on language and style

Band 1	13–15	Discriminating, detailed, very comparative and highly informed appreciation and awareness spoken and/or written language; highly focused on effects created by conventions, form and style, purpose; very selective and close references to texts.
Band 2	10–12	Proficient, consistent appreciation awareness of spoken and/or written language; analyses 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; comments on texts are measured if not fully developed at times 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 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 analysis 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.

Notes on areas of likely features of style and content

Note: 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 may comment on the following features of the radio interview:

the use of a question and answer structure, with some questions being answered more directly by Freitas than others
a relatively high degree of fluency, suitable for a radio programme
the use of stress for emphasis
the use of lists by Freitas to emphasise the variety of the music: *frank sinatra* (.) *doris day* (.) *big band orchestras* (.) *bach* (.) *mozart* (.) and *chinese* (.) *japanese* (.) *arabic* (.) *indian*

Weaker answers may show only partial understanding or vague awareness of such features.

2 Text Analysis and Comparison

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 effects and how purpose, context and audience shape meaning; competent appreciation of voice and linguistic techniques.
Band 4	10–13	Generally relevant and mainly comparative awareness of forms and conventions of texts, including spontaneous speech; reasonable awareness of effects; generally steady understanding of effects and how purpose, context and audience shape meaning; reasonable 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; adequate awareness of effects; some informed understanding of effects and 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 effects and 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 effects and 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

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

Weaker answers are likely to make general assertions about language and style without linking these to supporting textual detail.

More developed answers are likely to identify specific features of spoken and written language.

In Text A, candidates may identify and comment on:

- the elaborate use of the extended metaphor of the novel as a plant
- the use of imperatives (*Trust your instinct. Remember ...*)
- the use of direct speech: *Okay I know I don't know...*
- the personification of words: *they will find their way*
- the use of vague language: *somewhere; something*.

In Text B candidates may identify and comment on features of language and style related to the form and content of a written interview:

- the question and answer structure of the text
- the use of a clichéd simile which is connected to a more original metaphor: *you're standing on the edge of a cliff; you're making up the earth*
- the use of coordinating conjunctions to start sentences, giving the impression of speech
- the writer gives specific examples to support his comments.