
ENGLISH LANGUAGE

9093/31

Paper 3 Text Analysis

May/June 2017

MARK SCHEME

Maximum Mark: 50

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.

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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

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 written instructions. Bullet points, numbered sections or continuous prose are all acceptable but there should be clear, sequential organisation.

(b) Commentary on language and style

Band 1	13–15	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.
Band 2	10–12	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.
Band 3	8–9	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.
Band 4	6–7	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.
Band 5	3–5	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.
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 are likely to comment on differences between spoken and written language.

Cohesion and clarity are required in the written instructions. In contrast, there are some non-fluency features in the speech, including frequent overlapping, often showing Ben's enthusiasm and interest.

Candidates may refer to the structure of the speech, in which Salma takes a leading role whilst Ben often asks questions. In contrast the instructions should be structured sequentially.

Candidates should select and analyse specific textual detail in both the original text and the directed writing. From the original text this may include Salma's use of the plural pronoun *we*, adjectives (*lovely, light, downy*), imperatives which are often mitigated or softened (*just gently spray, get a bit more power*) and the use of technical terms (*contour, guard feathers*) along with informal language (*wiggle*). The use of stress for emphasis may also be noted (*dust, grime*).

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

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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 how purpose, context and audience shape meaning; competent appreciation of voice and linguistic techniques.
Band 4	10–13	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.
Band 5	6–9	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.
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 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 how purpose, context and audience shape meaning; little appreciation of voice and linguistic technique; very brief / fragmented; very unfocused.

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.

In Text A, candidates may identify and comment on:

- the use of idioms (*the new kid on the block; think outside the box*)
- the use of the opening paragraph to build up to the name of the car, with *it* used as a cataphoric reference
- the use of a range of sentence structures. This includes incomplete sentences such as *Functional, solid, intelligent, free-spirited* and *Quality* along with sentences into which additional punctuation is placed before conjunctions (*And now...; Because that...*), and complex sentences
- the use of lexis from the field of love and romance (*we've loved it; beautiful; adorable; love at first sight; true, everlasting love*)
- personification of the car: *the Panda expresses a desire...; the smiley front; intelligent, free spirited*
- repetition of lexis to emphasise key features: *unique; beautiful*
- the use of superlatives (*the best*) and hyperbole (*an infinite capacity*)
- the initial use of the plural first person *we* and *us* in the opening paragraph, followed by later direct references to the reader in the second person *you*
- use of the imperative *Climb into*.

In Text B candidates may identify and comment on features of language and style related to the form and content of an online review:

- there is an attempt to consider the advantages and disadvantages of the car, as is typical of a review, with the frequent use of the conjunction 'but' to balance such points
- the use of technical language (such as *two-cylinder; ratios; rpm; torsion-beam*) with which it is assumed the reader is familiar
- the use of the second person *you* to relate directly to the reader
- the passive voice is used on occasion to sum up the thoughts of others, making the review seem more objective and reliable: *much was made...*
- the use of colloquial metaphorical language in *murder the fuel economy or fizz your toenails off*, which gives a light-hearted tone
- use of the imperative *Climb in*
- the use of tentative language: *might be; probably*.