



# Cambridge International AS & A Level

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**ENGLISH LANGUAGE****9093/11**

Paper 1 Reading

**May/June 2023**

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.

Cambridge International is publishing the mark schemes for the May/June 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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This document consists of **15** printed pages.

**PUBLISHED****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.

**PUBLISHED****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.

**PUBLISHED****English & Media subject specific general marking principles****(To be read in conjunction with the Generic Marking Principles (and requiring further guidance on how to place marks within levels))****Components using level descriptors:**

- We use level descriptors as a guide to broad understanding of the qualities normally expected of, or typical of, work in a level.
- Level descriptors are a means of general guidance, and should not be interpreted as hurdle statements.
- Where indicative content notes are supplied for a question, these are *not* a prescription of required content, and must not be treated as such. Alternative correct points and unexpected answers in candidates' scripts must be given marks that fairly reflect the knowledge and skills demonstrated.
- While we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet candidates on their chosen ground, provided it is relevant ground (e.g. clearly related to and derived from a relevant passage/text and meeting the mark scheme requirements for the question).

**English Language specific marking instructions:****AO1 Read and demonstrate understanding of a wide variety of texts. (Understanding)**

- Marks should be awarded for the accuracy of the candidate's understanding of the text and its features, **not** for any analysis of them which is recognised under AO3.
- Where comparison is required, marks should be awarded for the candidate's recognition of similarities and differences between the texts and their features, **not** for any consequent analysis.
- When awarding a 'best-fit' mark within a Level for each AO, consider each bullet point equally.

**AO2 Write effectively, creatively, accurately and appropriately, for a range of audiences and purposes. (Writing)**

- Marks should be awarded equally on the basis of the level of the candidate's written expression (range of features used and accuracy) and the development of their writing (its organisation and relevance to task and audience).
- When awarding a 'best-fit' mark within a Level for each AO, consider each bullet point equally.

**AO3: Analyse the ways in which writers' and speakers' choices of form, structure and language produce meaning and style. (Analysis)**

- Marks should be awarded equally on the basis of the level of the candidate's analysis of the text's elements (form, structure and language) and of the writer's stylistic choices (including how style relates to audience and shapes meaning).
- When awarding a 'best-fit' mark within a Level for each AO, consider each bullet point equally.

In response to **Question 1(a)**, candidates are required to write between 150 and 200 words. While there is no direct penalty for failing to adhere to this requirement, examiners should consider this an aspect of the response's 'relevance to purpose'. As such, adherence to the word limit is assessed as part of the second bullet point of AO2.

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Question	Answer	Marks
1(a)	<p><b>Read the following text, which is from a book called <i>Japanese Gardens</i> by the gardener and writer, Monty Don.</b></p> <p><b>You work for a travel agency in Japan. Your boss has asked you to write the text for a section of a leaflet offering advice to travellers from the West who are going on a garden tour of Japan.</b></p> <p><b>Use 150–200 words.</b></p> <p>Mark according to the levels of response marking criteria in Table A.</p> <p><b>Additional guidance:</b></p> <p>The comments below are illustrative and are not intended to be exhaustive. Candidates may make other valid comments that should be credited.</p> <p><b>Responses might feature the following:</b></p> <ul style="list-style-type: none"> <li>• Form, audience, purpose, style, conventions, language and structure will be appropriately adapted to suit the task</li> <li>• Content may include advice about the different cultural perspectives as outlined in the article, from an alternative point of view</li> <li>• Advice about the different ways in which Japanese gardens are intended to be viewed</li> <li>• Tone will be informative.</li> </ul>	<b>10</b>

Question	Answer	Marks
1(b)	<p><b>Compare the text for your leaflet with the extract, analysing form, structure and language.</b></p> <p>Mark according to the levels of response marking criteria in Table B.</p> <p><b>Additional guidance:</b></p> <p>The comments below are illustrative and are not intended to be exhaustive. Candidates may make other valid comments that should be credited.</p> <p>Candidates may organise their response in any appropriate way. They are not required to focus on form, structure and language in separate sections.</p> <p><b>Responses might compare and analyse the following:</b></p> <p><b>Form</b></p> <ul style="list-style-type: none"> <li>• the typical text conventions used in the original text and the candidate's leaflet</li> <li>• the ways in which the different purposes affect the content and style of the two texts</li> <li>• the ways in which the extract and the leaflet appeal to the respective intended audiences, e.g. through the tone and register used in each text</li> <li>• any other relevant aspect of the form of the two texts</li> </ul> <p><b>Structure</b></p> <ul style="list-style-type: none"> <li>• the ways in which short/long paragraphs or sections are used in each text</li> <li>• references to time</li> <li>• the way in which the extract develops awareness of the differences between Eastern and Western perspectives</li> <li>• the way in which the extract uses different examples to explore perspectives</li> <li>• the way that the extract ends with a sense of harmony</li> <li>• any other relevant structural features in the text</li> </ul> <p><b>Language</b></p> <ul style="list-style-type: none"> <li>• the use of the first person narrative and anecdotes e.g. <i>I always try to empty myself, We were due to film a garden made by Mr Ishihara</i></li> <li>• factual information about the gardens e.g. <i>they have a route based upon a series of carefully arranged viewpoints, Everything in a garden – absolutely everything – is part of a code, Zen dry gardens are designed to be viewed from a static position , Tea gardens have one narrow path that is carefully designed</i></li> </ul>	15

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<b>Question</b>	<b>Answer</b>	<b>Marks</b>
1(b)	<ul style="list-style-type: none"> <li>• lexical fields related to e.g. gardens/gardening, politeness and disagreement</li> <li>• vocabulary relating to design and precision e.g. <i>not intended for casual mooching, carefully arranged, designed to be viewed etc</i></li> <li>• vocabulary indicating harmony e.g. <i>have never been in conflict, sit side by side, almost anything is tolerated</i>, and disharmony e.g. <i>extremely curt farewells, argy-bargy, cultural chasm, Going off piste is not an option</i></li> <li>• cultural differences, especially between Japan and Western cultures e.g. <i>in Japan your Western head will inevitably lead you away from where your Japanese head needs to be, clearly appalled at our lateness but too well-mannered to be anything but politely and formally welcoming, creativity and society cannot be separated in Japan, the Japanese are much more accepting and broader minded than we are in the West.</i></li> <li>• any other relevant language features in the text.</li> </ul>	



**PUBLISHED****Marking criteria for Section A Question 1(a)****Table A**

<b>Level</b>	<b>AO1: Read and demonstrate understanding of a wide variety of texts.</b>  <b>5 marks</b>	<b>AO2: Write effectively, creatively, accurately and appropriately, for a range of audiences and purposes.</b>  <b>5 marks</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• Sophisticated understanding of text (meaning/context/audience)</li> <li>• Insightful reference to characteristic features</li> </ul> <b>5 marks</b>	<ul style="list-style-type: none"> <li>• Sophisticated expression, with a high level of accuracy</li> <li>• Content is fully relevant to audience and purpose; ideas are developed throughout in a sophisticated manner</li> </ul> <b>5 marks</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• Detailed understanding of text (meaning/context/audience)</li> <li>• Effective reference to characteristic features</li> </ul> <b>4 marks</b>	<ul style="list-style-type: none"> <li>• Effective expression, with a few minor errors which do not impede communication</li> <li>• Content is relevant to audience and purpose; ideas are developed in an effective manner</li> </ul> <b>4 marks</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• Clear understanding of text (meaning/context/audience)</li> <li>• Clear reference to characteristic features</li> </ul> <b>3 marks</b>	<ul style="list-style-type: none"> <li>• Clear expression, with occasional errors which do not impede communication</li> <li>• Content is relevant to audience and purpose; ideas are developed clearly</li> </ul> <b>3 marks</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• Limited understanding of text (meaning/context/audience)</li> <li>• Limited reference to characteristic features</li> </ul> <b>2 marks</b>	<ul style="list-style-type: none"> <li>• Expression is clear but may not flow easily, with frequent errors which generally do not impede communication</li> <li>• Content is mostly relevant to audience and purpose; ideas are developed in a limited manner</li> </ul> <b>2 marks</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Basic understanding of text (meaning/context/audience)</li> <li>• Minimal reference to characteristic features</li> </ul> <b>1 mark</b>	<ul style="list-style-type: none"> <li>• Basic expression, with frequent errors which impede communication</li> <li>• Content may lack relevance to audience and purpose; minimal development of ideas</li> </ul> <b>1 mark</b>
<b>0</b>	<ul style="list-style-type: none"> <li>• No creditable response</li> </ul> <b>0 marks</b>	<ul style="list-style-type: none"> <li>• No creditable response</li> </ul> <b>0 marks</b>

**Marking criteria for Section A Question 1(b)**  
**Table B**

<b>Level</b>	<b>AO1: Read and demonstrate understanding of a wide variety of texts.</b>  <b>5 marks</b>	<b>AO3: Analyse the ways in which writers' and speakers' choices of form, structure and language produce meaning and style.</b>  <b>10 marks</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• Sophisticated comparative understanding of texts (meaning/context/audience)</li> <li>• Insightful reference to characteristic features</li> </ul> <b>5 marks</b>	<ul style="list-style-type: none"> <li>• Sophisticated comparative analysis of elements of form, structure and language</li> <li>• Sophisticated analysis of how the writers' stylistic choices relate to audience and shape meaning</li> </ul> <b>9–10 marks</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• Detailed comparative understanding of texts (meaning/context/audience)</li> <li>• Effective reference to characteristic features</li> </ul> <b>4 marks</b>	<ul style="list-style-type: none"> <li>• Detailed comparative analysis of elements of form, structure and language</li> <li>• Detailed analysis of how the writers' stylistic choices relate to audience and shape meaning</li> </ul> <b>7–8 marks</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• Clear comparative understanding of texts (meaning/context/audience)</li> <li>• Clear reference to characteristic features</li> </ul> <b>3 marks</b>	<ul style="list-style-type: none"> <li>• Clear comparative analysis of elements of form, structure and/or language</li> <li>• Clear analysis of how the writers' stylistic choices relate to audience and shape meaning</li> </ul> <b>5–6 marks</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• Limited understanding of texts (meaning/context/audience), with limited comparison</li> <li>• Limited reference to characteristic features</li> </ul> <b>2 marks</b>	<ul style="list-style-type: none"> <li>• Limited analysis of form, structure and/or language, with limited comparison</li> <li>• Limited analysis of how the writers' stylistic choices relate to audience and shape meaning</li> </ul> <b>3–4 marks</b>

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<b>Level</b>	<b>AO1: Read and demonstrate understanding of a wide variety of texts.</b>  <b>5 marks</b>	<b>AO3: Analyse the ways in which writers' and speakers' choices of form, structure and language produce meaning and style.</b>  <b>10 marks</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Basic understanding of texts (meaning/context/audience), with minimal comparison</li> <li>• Minimal reference to characteristic features</li> </ul> <p style="text-align: right;"><b>1 mark</b></p>	<ul style="list-style-type: none"> <li>• Minimal analysis of form, structure and/or language, with minimal comparison</li> <li>• Minimal analysis of how the writers' stylistic choices relate to audience and shape meaning</li> </ul> <p style="text-align: right;"><b>1–2 marks</b></p>
<b>0</b>	<ul style="list-style-type: none"> <li>• No creditable response</li> </ul> <p style="text-align: right;"><b>0 marks</b></p>	<ul style="list-style-type: none"> <li>• No creditable response</li> </ul> <p style="text-align: right;"><b>0 marks</b></p>

**Section B: Text analysis**

Question	Answer	Marks
2	<p><b>Read the following text, which is an extract from novel.</b></p> <p><b>Analyse the text, focusing on form, structure and language.</b></p> <p>Mark according to the levels of response marking criteria in Table C.</p> <p><b>Additional guidance:</b></p> <p>The analysis should address the style, form, genre, structure and language of the text (including specific and relevant references), explaining how they create meaning in relation to audience and purpose.</p> <p>The comments below are illustrative and are not intended to be exhaustive. Candidates may make other valid comments that should be credited.</p> <p>Candidates may organise their response in any appropriate way. They are not required to focus on form, structure and language in separate sections.</p> <p><b>Responses might analyse the following:</b></p> <p><b>Form</b></p> <ul style="list-style-type: none"> <li>• the typical text conventions used in prose fiction</li> <li>• the ways in which the purpose affects the content and style of the text</li> <li>• the ways in which the extract appeals to its intended audience, e.g. through the tone and register used in the text</li> <li>• any other relevant aspects of the text's form</li> </ul> <p><b>Structure</b></p> <ul style="list-style-type: none"> <li>• the ways in which minor/short/long sentences, and short/long paragraphs are used in the text</li> <li>• the way in which the extract is structured to reflect the experience of the narrator as he travels for the first time to this lonely place</li> <li>• any other relevant structural features in the text</li> </ul> <p><b>Language</b></p> <ul style="list-style-type: none"> <li>• the use of the first person narrative e.g. <i>My head reeled at the sheer and startling beauty, I looked up ahead and saw..., it hurt my eyes to go on staring at it</i></li> </ul>	25

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Question	Answer	Marks
2	<ul style="list-style-type: none"> <li>• the way in which the writer uses adjectives to describe settings, e.g. <i>bright, clear, silver, rich mole-brown</i> etc., and the triads; <i>silent, still and stretching; dark and twiggy and low</i> with asyndeton or polysyndeton to enhance the pace and the mood of the place</li> <li>• the way in which sensory details are used in the text to immerse the reader in the narrator's experience e.g. <i>my head reeled, as far as I could see, made my heart race, the only sounds I could hear... were sudden, harsh, weird cries, a hissing, silky sort of sound, everything shone and glistened like the surface of a mirror</i></li> <li>• the use of vivid description, and lexical fields related to isolation, e.g. <i>It stood like some lighthouse, the wide expanse of marsh and estuary, isolated, uncompromising, this little island, we seemed to be driving towards the very edge of the world, the wide, bare openness of it, the sense of space, the vastness of the sky above, all was emptiness</i></li> <li>• the choice of imagery (similes, metaphors, personification, pathetic fallacy) used in the text and their effect on the reader e.g. <i>It stood like a lighthouse, glistened like the surface of a mirror, rather like the line left by the wake of a boat, the water gleamed like metal</i></li> <li>• the use of onomatopoeia to enhance the eeriness and loneliness of the place e.g. <i>rumble, creak, hissing, scraping</i></li> <li>• any other relevant language features in the text.</li> </ul>	

**PUBLISHED****Marking criteria for Section B Question 2****Table C**

<b>Level</b>	<b>AO1: Read and demonstrate understanding of a wide variety of texts.</b>  <b>5 marks</b>	<b>AO3: Analyse the ways in which writers' and speakers' choices of form, structure and language produce meaning and style.</b>  <b>20 marks</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• Sophisticated understanding of text (meaning/context/audience)</li> <li>• Insightful reference to characteristic features</li> </ul> <b>5 marks</b>	<ul style="list-style-type: none"> <li>• Analysis is sophisticated, coherent and very effectively structured</li> <li>• Insightful selection of elements of form, structure and language for analysis</li> <li>• Sophisticated awareness of writer's stylistic choices, including how style relates to audience and shapes meaning</li> <li>• Uses precise and fully appropriate language to link evidence with explanatory comments</li> </ul> <b>17–20 marks</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• Detailed understanding of text (meaning/context/audience)</li> <li>• Effective reference to characteristic features</li> </ul> <b>4 marks</b>	<ul style="list-style-type: none"> <li>• Analysis is detailed, coherent and effectively structured</li> <li>• Effective selection of elements of form, structure and language for analysis</li> <li>• Detailed awareness of writer's stylistic choices, including how style relates to audience and shapes meaning</li> <li>• Uses effective and appropriate language to link evidence with explanatory comments</li> </ul> <b>13–16 marks</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• Clear understanding of text (meaning/context/audience)</li> <li>• Clear reference to characteristic features</li> </ul> <b>3 marks</b>	<ul style="list-style-type: none"> <li>• Analysis is clear, coherent and well structured</li> <li>• Appropriate selection of elements of form, structure and language for analysis</li> <li>• Clear awareness of writer's stylistic choices, including how style relates to audience and shapes meaning</li> <li>• Uses clear and appropriate language to link evidence with explanatory comments</li> </ul> <b>9–12 marks</b>

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<b>Level</b>	<b>AO1: Read and demonstrate understanding of a wide variety of texts.</b> <b>5 marks</b>	<b>AO3: Analyse the ways in which writers' and speakers' choices of form, structure and language produce meaning and style.</b> <b>20 marks</b>
<b>2</b>	<ul style="list-style-type: none"> <li>Limited understanding of text (meaning/context/audience)</li> <li>Limited reference to characteristic features</li> </ul> <b>2 marks</b>	<ul style="list-style-type: none"> <li>Limited analysis, with some structure and limited coherence</li> <li>Some appropriate selection of elements of form, structure and/or language for analysis</li> <li>Limited awareness of writer's stylistic choices</li> <li>Attempts to use appropriate language to link evidence with explanatory comments</li> </ul> <b>5–8 marks</b>
<b>1</b>	<ul style="list-style-type: none"> <li>Basic understanding of text (meaning/context/audience)</li> <li>Minimal reference to characteristic features</li> </ul> <b>1 mark</b>	<ul style="list-style-type: none"> <li>Basic analysis, with minimal structure or coherence</li> <li>Minimal selection of elements of form, structure and language for analysis</li> <li>Minimal awareness of writer's stylistic choices</li> <li>Minimal use of appropriate language to link evidence with explanatory comments</li> </ul> <b>1–4 marks</b>
<b>0</b>	<ul style="list-style-type: none"> <li>No creditable response</li> </ul> <b>0 marks</b>	<ul style="list-style-type: none"> <li>No creditable response</li> </ul> <b>0 marks</b>