



Oxford Cambridge and RSA

**GCE**

**English Language and Literature (EMC)**

**H474/01: Exploring non-fiction and spoken texts**

Advanced GCE

**Mark Scheme for November 2020**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

### Subject-specific marking instructions

Candidates answer Question 1. Assessment objectives AO1, AO2, AO3 and AO4 are assessed in this question.

The question-specific notes on the task provide an indication of what candidates are likely to cover in terms of AOs 1, 2, 3 and 4. The level descriptors are organised with the dominant assessment objective first; for this question, AO4 followed by AO1, AO3 and AO2. The notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

### INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

### Awarding Marks

(i) There is one question worth 32 marks.

(ii) Award a single overall mark out of 32, following this procedure:

- refer to the question-specific Guidance for descriptions of Higher and Lower response and indicative content
- using 'best fit', make a holistic judgement to locate the answer in the appropriate level descriptor

- place the answer precisely within the level and determine the appropriate mark out of 32 considering the relevant AOs
- bear in mind the weighting of the AOs, and place the answer within the level and award the appropriate mark out of 32
- there should be clear evidence of candidates' response to AO4, AO1, AO3 and AO2. If a candidate does not address one of the assessment objectives they cannot achieve all of the marks in the given level.

Mark positively. Use the lowest mark in the level only if the answer is borderline / doubtful.

Use the full range of marks, particularly at the top and bottom ends of the mark range.

### **USING THE MARK SCHEME**

Study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question Papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme. Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

**The weightings for the assessment objectives are:**

AO4 5%  
 AO1 4%  
 AO3 4%  
 AO2 3%

Total 16%

The dominant assessment objective is AO4 Explore connections across texts informed by linguistic and literary concepts and methods.

Answers will also be assessed for AO1, AO3 and AO2.

Answers should explore connections across the texts, considering similarities and differences, informed by linguistic concepts and methods (AO4). They should develop a coherent argument, using relevant concepts and methods from linguistic and literary study and associated terminology (AO1). Answers should be developed with reference to contextual factors (AO3) and explore the ways speakers and writers shape meanings (AO2). The criteria below are organised to reflect the order of the dominant assessment objectives.

A response that does not address any one of the four assessment objectives targeted cannot achieve all of the marks in the given level.

<b>Level 6: 32–27 marks</b>	
<b>AO4</b>	Excellent and detailed exploration of connections across texts informed by linguistic and literary concepts and methods.
<b>AO1</b>	Excellent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently coherent and fluent written expression and apt and consistent use of terminology relevant to the task and texts.
<b>AO3</b>	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.
<b>AO2</b>	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.

<b>Level 5: 26–22 marks</b>	
<b>A04</b>	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.
<b>A01</b>	Secure application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently clear written expression and appropriate use of terminology relevant to the task and texts.
<b>A03</b>	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.
<b>A02</b>	Clear and well developed critical analysis of ways in which meanings are shaped in texts.

<b>Level 4: 21–17 marks</b>	
<b>A04</b>	Competent exploration of connections across texts informed by linguistic and literary concepts and methods.
<b>A01</b>	Competent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Generally clear written expression and mainly appropriate use of terminology relevant to the task and texts.
<b>A03</b>	Some understanding of the significance and influence of the contexts in which texts are produced and received.
<b>A02</b>	Competent analysis of ways in which meanings are shaped in texts.

<b>Level 3: 16–12 marks</b>	
<b>AO4</b>	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.
<b>AO1</b>	Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts.
<b>AO3</b>	Some awareness of the significance and influence of the contexts in which texts are produced and received.
<b>AO2</b>	Some analysis of ways in which meanings are shaped in texts.

<b>Level 2: 11–7 marks</b>	
<b>AO4</b>	Limited attempt to make connections across texts informed by linguistic and literary concepts and methods.
<b>AO1</b>	Limited attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Some inconsistent written expression and limited use of terminology relevant to the task and texts.
<b>AO3</b>	Limited awareness of the significance and influence of the context in which texts are produced and received.
<b>AO2</b>	Limited analysis of ways in which meanings are shaped in texts.



<b>Level 1: 6–1 marks</b>	
<b>AO4</b>	Very little attempt to make connections across texts informed by linguistic and literary concepts and methods.
<b>AO1</b>	Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Inconsistent written expression and little use of terminology relevant to the task and texts.
<b>AO3</b>	Very little awareness of the significance and influence of the contexts in which texts are produced and received.
<b>AO2</b>	Very little analysis of ways in which meanings are shaped in texts.

0 marks: no response or response not worthy of credit.

Question	Response	Marks	Guidance
1	<p><b>Text A</b> from the anthology is 'The Stone Age Report with Bob Hale', a transcript of an HHTV News sketch from the BBC children's programme <i>Horrible Histories</i>.</p> <p><b>Text B</b> is an extract of a transcript from the BBC Radio 4 series <i>A History of the World in 100 Objects</i>. The episode, focusing on a stone age tool, was broadcast in 2010.</p> <p>Carefully read the two texts and compare the ways in which the speakers in <b>Text A</b> and <b>Text B</b> use language to present ideas and information.</p> <p>In your answer you should analyse the impact that the different contexts have on language use, including for example, mode, purpose and audience.</p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO4:</b> Explore comparisons between texts, aware of both similarities (spoken language on BBC; educational purpose) and differences (scripted to give impression of spontaneity vs partly scripted with some spontaneous elements; lighter entertainment vs more serious tone).</p> <p><b>AO1:</b> Apply concepts and use terminology appropriately, referring to a range of language levels, including grammar and discourse e.g. discourse structure, register, syntax and clause elements, interactive features, jargon, conjunctions, discourse markers. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3:</b> Understand the significance of a range of contextual factors e.g. BBC broadcast (CBBC vs Radio 4); language complements visual medium in Text A, and compensates for absence of visuals in Text B); range of interest and</p>	32	<p><b>The indicative content shows an integrated approach to the four assessment objectives. AO4, AO1, AO3 and AO2</b></p> <p><b>Context/ audience/ purpose e.g.</b></p> <ul style="list-style-type: none"> <li>Both texts are spoken language, originally broadcast on BBC TV and radio respectively. However, <b>Text A</b> is scripted to give the impression of spontaneous speech (<i>And there go...</i>), while <b>Text B</b> is only partly scripted with some spontaneous elements (e.g. hedging: <i>it looks pretty straight-forward</i>).</li> <li>Both texts have an educational purpose, though engage the audience in different ways: <b>Text A</b> through humorous parody of news media, speaking as if observing pre-history unfolding; <b>Text B</b> through, for example, direct address to the listener (<i>What do you take with you...</i>) and a shift to second person (<i>When you hold it... you are struck...</i>) to position the listener as if they were the one handling the object.</li> <li>The audience for <b>Text A</b> is young children, whereas there is a wider, more adult/educated audience for <b>Text B</b>.</li> <li>The conventions of <i>Horrible Histories</i> are already familiar to the viewer – there is no need to explain the premise. It is given that the viewer will understand the incongruity of the contemporary delivery and prehistoric content described. In contrast, in <b>Text B</b> the theme/purpose of the programme and the implication that it is an ongoing series is reiterated several times (e.g. the voice over; <i>All of this week I'm looking... Every object I've chosen...</i>)</li> </ul> <p><b>Mode e.g.</b></p> <ul style="list-style-type: none"> <li>The detailed description of the axe head in <b>Text B</b> appeals to the listener's senses (colour: <i>very beautiful grey-green</i>, shape: <i>the tear-drop</i> and how it feels: <i>sharp edges...</i>) and helps them to imagine the object. This</li> </ul>

<p>knowledge of intended audiences; how listeners/viewers are kept engaged in both texts.</p> <p><b>AO2:</b> Explore the meanings made in the texts e.g. the large time scales covered, the challenges of survival against elements and predators, the technological advances made by homo sapiens, use of jargon, colloquialisms, interactive features, humorous images</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO4:</b> Make general comparisons between texts e.g. both teach audience about the same period of history; both use announcer/presenter role to introduce spoken monologue; use of spoken language features in both; simpler, more comical explanations for children.</p> <p><b>AO1:</b> Use some appropriate terminology, mainly at level of word choice, e.g. informal language, rhetorical question, personal pronouns.</p> <p><b>AO3:</b> Recognise and convey some awareness of the different contexts, e.g. audience of children vs audience of adults; entertainment vs informative purposes.</p> <p><b>AO2:</b> Recognise and convey an understanding of the basic meanings created by techniques e.g. the enthusiasm shown through exclamations in <b>Text A</b>; descriptions of colour and shape in <b>Text B</b>.</p>		<p>reflects radio as a non-visual medium. In <b>Text A</b>, the monologue is led by the graphics accompanying it, as evident in deictic references (<i>There he is; It's bigger than that</i>).</p> <p><b>Lexis/Semantics e.g.</b></p> <ul style="list-style-type: none"> <li>Both texts use colloquial lexis (<i>jolly good fun; extremely tricky</i>). Text A balances this with specialist lexis (<i>homo heidelbergensis, megabears, Neanderthals</i>); Text B has a more general academic register, with more complex noun phrases and more abstract nouns (<i>a critical stage in the process by which we become fully human; an essential piece of technology with multiple uses</i>). Both texts also include metaphor (reference to <i>party and guests; the very dawn of human time</i>), indicating the pre-scripted, more writerly aspects of these texts.</li> <li><b>Pronoun references:</b> <b>Text A</b> predominantly uses the third person (<i>he</i>) reflecting the focus on describing actions and events. There is greater variety in <b>Text B</b>: first person (<i>I think... I'm holding..</i>) reflecting MacGregor's role as expert; and both texts use first person plural pronouns and possessive determiners (<b>Text A:</b> <i>we have guests</i>; <b>Text B:</b> <i>Most of us... our ancestors</i>) to suggest shared experience and common history. Both texts use second person (<b>Text A:</b> <i>you could walk</i>; <b>Text B:</b> <i>you are struck...</i>) for immediacy.</li> </ul> <p><b>Pragmatics e.g.</b></p> <ul style="list-style-type: none"> <li>While the audiences are different, both texts attempt to relate information to contemporary objects or events they will understand (evolution to unfolding news; the stone axe to a Swiss Army knife)</li> </ul> <p><b>Grammar/syntax e.g.</b></p> <ul style="list-style-type: none"> <li><b>Spoken Discourse:</b> there are no pauses, as <b>Text A</b> is scripted, and the spontaneous speech in <b>Text B</b> is both</li> </ul>
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			<p>edited and pre-recorded and also delivered by an experienced public speaker.</p> <ul style="list-style-type: none"><li>• Sentences in <b>Text B</b> are almost exclusively declarative, reflecting a more traditional didactic purpose. Both texts also use interrogatives (<i>Do you recognise this fellow?; What do you take with you when you travel?</i>). There is a greater variety of sentence types and moods in <b>Text A</b> to create pace and interactivity with a younger audience, (e.g. imperative: <i>please don't</i>; and exclamations: <i>There it is!</i>)</li><li>• <b>Tense: Text A</b> predominantly uses present tense (<i>here comes the Stone Age... He invents the wheel...</i>) reflecting the description of events unfolding in front of the speaker. There is greater variety in <b>Text B</b> – including past tense (<i>provided the percussion</i>), and present continuous (<i>I'm holding...</i>) as the presenter balances his account of the stone's past use, with the immediacy of having the stone in his hand in the present.</li></ul>
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**OCR (Oxford Cambridge and RSA Examinations)**  
**The Triangle Building**  
**Shaftesbury Road**  
**Cambridge**  
**CB2 8EA**

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

[www.ocr.org.uk](http://www.ocr.org.uk)

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