

# OCR

Oxford Cambridge and RSA

## AS Level English Language and Literature (EMC)

H074/01 Non-fiction written and spoken texts  
Sample Question Paper

### Date – Morning/Afternoon

Time allowed: 1 hour 30 minutes

**You must have:**

- The OCR 12-page Answer Booklet

#### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer the question in Section **A** and **one** question in Section **B**.
- Write your answer to each question on the Answer Booklet.
- Do **not** write in the bar codes.

#### INFORMATION

- The total mark for this paper is **50**.
- The marks for each question are shown in brackets [ ].
- This document consists of **8** pages.

**Section A – Reading spoken and written non-fiction**

Read the **two** text extracts from your anthology and **answer the question**.

You are advised to spend approximately 50 minutes on this section.

**Text A** is an extract from *Horrible Histories CBeebies* TV programme about prehistoric times.

**Text B** is an extract from the BBC TV live commentary on a snowboarding event at the Sochi Winter Olympics.

- 1 Compare the ways in which the writers or speakers use language to present the events they are describing.

In your answer you should consider:

- context
- mode and genre
- purpose and audience.

[30]

## Text A

NEWS ANCHOR: Hello and welcome to the news at when. When? Prehistoric time, when caveman slowly evolved into modern man, very slowly and in many different stages. Here to guide you through them is Bob Hale, with the Stone Age Report. Bob.

BOB HALE: Thanks, Anne. Well, as you can see it's about 750,000 years ago. That, believe it or not, is Britain and here comes the Stone Age. And there go the stones. There's plenty to go around because the ground's about 125 metres higher than it is today. In fact, you could walk to France, but please don't, because we have guests, starting with... ta-ta-da-da... Homo heidelbergensis. Or Heidi to his friends.

There he is, he's 6 foot 1 and he is tons of fun and hard as nails. And Heidi likes to hunt animals in big groups. Animals like hippos, and elephants and hamsters and lions, except no hamsters, and it's all jolly good fun until, suddenly, they're gone! And why? Because it's cold like ice, for an age. It's called an ice age. And the whole country empties and after here nothing happens.

But not for long! The sun comes out and the melting ice makes the English Channel. We are now an island, hooray! But no one can get here because they haven't invented boats. So the only things in Britain are animals. Animals like mammoths, and wolves and, best of all, megabears. Yes, megabears, like a grizzly bear but twice the size. No, it's bigger than that. Always bigger than that. There it is! It's mean, it's lean and you wouldn't want to run into it on a dark night. And then one dark night someone runs into it!

Yes, the humans are back. But it's not Heidi anymore. He's evolved into Neanderthal, big brow, big nose, big news! And he loves to hunt. He chases bears, he's chased by bears. He chases mammoths, he's chased by mammoths. It's all one big party until in 35,000 BC another guest turns up.

Do you recognise this fellow? It's you, it's me, it's modern man. Yes, homo sapiens, our great great great great tons of million grandparents are here to hang out with the Neanderthals, and I hope they brought their kilts because, wouldn't you know it? Here comes another ice age. And when it's over, only Homo sapiens are left. No more Neanderthals. And since the weather's nice, great, great, great, grand-dad gets a few jobs done.

He invents the wheel, beer, painting, archery, and most important of all, farming, which gets even easier when... bronze is invented. Yes, it's goodbye Stone Age, hello Bronze Age. Then it's Iron Age, Roman Age, Middle Age, Industrial Age, Modern Age, Act-Your-Age, Old Age, and then death...Uhg.

## Text B

- ED LEIGH: The eyes of the world are on this man. The king of snowboarding. His throne is under threat. Shaun White gets the 'yeah Shaun' from Bud Keene, the man who stood by his side over the last eight years through every Olympic cycle.
- TIM WARWOOD: Sit back and watch this.
- ED LEIGH: Can Shaun White handle the pressure? Huge backside air. Bit of a sketch there. Front side 1080. That was ... oh, he's gone down!
- TIM WARWOOD: Oh, it was good, it was really high. It wasn't as good. He wanted the double there. He sat down on that,
- ED LEIGH: But he's gone for the Double McTwist. He's landed that one as well – enormous backside rodeo.
- TIM WARWOOD: Oh how did he land that?
- ED LEIGH: That's against the laws of physics.
- TIM WARWOOD: He had no business landing that.
- ED LEIGH: He had no business. Now the replay... the replay is key. This is by no means clear cut.
- TIM WARWOOD: I think the judges... well the judges don't get a chance here now. They don't get the luxury of having the replays that we've just seen.
- ED LEIGH: Now Shaun is claiming this. I think he deserves to claim the fact he survived the run, but I don't think that was a clear. This is not a clear cut decision by any means.
- TIM WARWOOD: I think that was Shaun's attempt at swaying the judges' decision there.
- ED LEIGH: He actually looked into the judges' booth as well.
- TIM WARWOOD: Right.
- ED LEIGH: This is it. This is it the third hit. How badly does he sit down here?
- TIM WARWOOD: Well, he gets the grab.
- ED LEIGH: His bum was on the snow there.
- TIM WARWOOD: Ooh, I don't know.
- ED LEIGH: The strength required in his legs to pick that up.
- TIM WARWOOD: It's undeniable how talented this boy is but.
- ED LEIGH: I tell you what – this was more like magic than snowboarding. How he got away with this I have no idea.
- TIM WARWOOD: Alley-oop.

ED LEIGH: Interestingly, there's a lot of boot grabs in there. And that.

TIM WARWOOD: Well it wasn't a clean landing that. It's not...

ED LEIGH: He's yanking his fist away from the snow.

TIM WARWOOD: It's not enough. It's not enough in my opinion. Let's wait for the scores.

ED LEIGH: 90.25. Shaun White has missed out on a medal. Not just a gold medal, he has missed out on a medal. In bronze medal position Taku Hiraoka. In silver medal position Ayumu Hirano, the 15 year old Japanese rider. But with the gold medal louri Podladtchikov.

SPECIMEN

## Section B – Writing non-fiction

Answer **one** question from Section B.

You are advised to spend about 40 minutes on this section.

**Either**

**2** Write a blog about a sporting event, either real or imagined. Your audience is sports fans. **[20]**

**Or**

**3** Write the script for a talk to a class of children aged 8–10 years old on a school subject of your choice. Your aim is to inform and entertain your audience about a particular topic. **[20]**

**Or**

**4** Write about an aspect of your daily routine in the style of a sports commentary for T.V. or radio. Your purpose is to entertain the audience. **[20]**

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SPECIMEN

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Copyright Information:

Horrible Histories. The Stone Age report. (Series 1, Episode 5). CBBC. First broadcast: 14 May 2009. Transcript of video available at: <http://www.multimedia-english.com/videos/esl/horrible-histories-the-stone-age-report-1778>. Last accessed 6 May 2014.

Adapted from: Hope, N. (11 February 2014). BBC. Sochi 2014: Shaun White loses halfpipe title to Podladtchikov. Available: <http://www.bbc.co.uk/sport/0/winter-olympics/26057167>.

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**...day June 20XX – Morning/Afternoon**

**AS Level English Language and Literature (EMC)**

**H074/01 Non-fiction written and spoken texts**

**SAMPLE MARK SCHEME**

**Duration** 1 hour 30 minutes

**MAXIMUM MARK 50**

**This document consists of 20 pages**

**MARKING INSTRUCTIONS****PREPARATION FOR MARKING****SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training; OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to Scoris and mark the [insert number] practice responses (“scripts”) and the [insert number] standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the Scoris 50% and 100% deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, by email or via the Scoris messaging system.
5. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option.
8. Award NR (No Response)
- if there is nothing written at all in the answer space
  - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
  - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: award 0 marks - for an attempt that earns no credit (including copying out the question).
9. The Scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the Scoris messaging system or e-mail.
10. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support. Your report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
11. For answers marked by levels of response
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer.
  - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

## 12. Annotations

Annotation	Meaning

**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.

**Subject-specific marking instructions**

Candidates answer **one** question from Section A and **one** question from Section B. Assessment objectives AO1, AO2, AO3 and AO4 are assessed in Section A. Assessment objectives AO3 and AO5 are assessed in Section B. For each section the level descriptors are organised with the dominant assessment objective first. The question-specific guidance on the tasks provide an indication of what candidates are likely to cover in terms of AOs 1, 2, 3, 4 and 5. The guidance and indicative content are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

**Awarding Marks**

- (i) Section A has one question worth 30 marks. In Section B candidates choose one question worth 20 marks.
- (ii) For each answer, award a single overall mark out of 30 (Section A) and 20 (Section B), 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 judgment to locate the answer in the appropriate level descriptor
  - place the answer precisely within the level and determine the appropriate mark out of 30 (Section A) and 20 (Section B) 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 30 (Section A) and 20 (Section B)
  - if a candidate does not address one of the assessment objectives tested in the question, 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.

- (iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script.

**Rubric Infringement**

Candidates may infringe the rubric in one of the following ways:

- only answering one question;
- answering two or three questions from Section B;

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

**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 levels 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.

These are the **Assessment Objectives** for the English Language and Literature specification as a whole.

<b>AO1</b>	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.
<b>AO2</b>	Analyse ways in which meanings are shaped in texts.
<b>AO3</b>	Demonstrate understanding of the significance and influence of contexts in which texts are produced and received.
<b>AO4</b>	Explore connections across texts informed by linguistic and literary concepts and methods.
<b>AO5</b>	Demonstrate expertise and creativity in the use of English to communicate in different ways.

### WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components and the assessment objectives of the scheme of assessment is shown in the following table:

Component	% of AS level					
	AO1	AO2	AO3	AO4	AO5	Total
Non-fiction written and spoken texts (01)	8%	7%	13%	7%	15%	50%
The language of literary texts (02)	14%	20%	8%	8%	0%	50%
Total	22%	27%	21%	15%	15%	100%

**Component 1 Section A (Non-fiction anthology texts) 30 marks**

The weightings for the assessment objectives are:

AO1 8.0%

AO3 8.0%

AO2 7.0%

AO4 7.0%

Total 30%

In Section A the dominant assessment objectives are AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression and AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Answers will also be assessed for AO2 and AO4.

Candidates should apply concepts and methods as appropriate, using relevant linguistic terminology and fluent expression (AO1). They should explore connections across the two anthology texts, comparing and contrasting details, informed by linguistic and literary concepts and methods (AO4). They should analyse ways in which meanings are shaped in the texts (AO2) and develop their answer with reference to the significance and influence of the contexts in which texts are produced and received (AO3). 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: 30–26 marks</b>	
<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>AO4</b>	Excellent and detailed exploration of connections across texts informed by linguistic and literary concepts and methods.



**Level 5: 25–21 marks**

<b>AO1</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>AO3</b>	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.
<b>AO2</b>	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
<b>AO4</b>	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.

**Level 4: 20–16 marks**

<b>AO1</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>AO3</b>	Some understanding of the significance and influence of the contexts in which texts are produced and received.
<b>AO2</b>	Competent analysis of ways in which meanings are shaped in texts.
<b>AO4</b>	Competent exploration of connections across texts informed by linguistic and literary concepts and methods.

<b>Level 3: 15–11 marks</b>	
<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>AO2</b>	Some analysis of ways in which meanings are shaped in texts.
<b>AO3</b>	Some awareness of the significance and influence of the contexts in which texts are produced and received.
<b>AO4</b>	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.

<b>Level 2: 10–6 marks</b>	
<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>AO2</b>	Limited analysis of ways in which meanings are shaped in texts.
<b>AO3</b>	Limited awareness of the significance and influence of the context in which texts are produced and received.
<b>AO4</b>	Limited attempt to make connections across texts informed by linguistic and literary concepts and methods.

<b>Level 1: 5–1 marks</b>	
<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>AO2</b>	Very little analysis of ways in which meanings are shaped in texts.
<b>AO3</b>	Very little awareness of the significance and influence of the contexts in which texts are produced and received.
<b>AO4</b>	Very little attempt to make connections across texts informed by linguistic and literary concepts and methods.

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

Question	Response	Marks	Guidance
1	<p><b>Text A is an extract from <i>Horrible Histories CBeebies</i> TV programme about prehistoric times.</b></p> <p><b>Text B is an extract from the BBC TV live commentary on a snowboarding event at the Sochi Winter Olympics.</b></p> <p><b>Compare the ways in which the writers or speakers use language to present the events they are describing.</b></p> <p><b>In your answer you should consider:</b></p> <ul style="list-style-type: none"> <li>• <b>context</b></li> <li>• <b>mode and genre</b></li> <li>• <b>purpose and audience.</b></li> </ul> <p><b>A higher level response (levels 4 –6) will:</b></p> <p><b>AO1</b> Use vocabulary and terminology appropriately, referring to a range of language levels, including grammar and discourse, e.g. conjunctions, interrogative, ellipsis. 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; spoken mode; entertaining / informative purposes; intended audiences.</p> <p><b>AO2</b> Explore the ways the speakers and writer use language to achieve their purposes for their respective audiences, e.g. use of jargon, colloquialisms, interactive</p>	30	<p><b>The indicative content shows an integrated approach to the four assessment objectives. AO1, AO4, AO2 and AO3.</b></p> <p><b>Contextual factors:</b> Both texts are spoken language, originally broadcast on BBC TV, but only the sports commentary is unscripted. Both have an informative purpose, with an element of entertainment, much stronger in <i>Horrible Histories</i>. Although both appear to be live commentaries on events, <i>Horrible Histories</i> is a humorous parody, speaking as if observing pre-history unfold as they speak. The audience for this is young children, whereas there's a wider, more adult audience of sports fans for Sochi broadcast.</p> <p><b>Phonology:</b> Non-verbal sounds in both commentaries, e.g. <i>ta-ta-da-da...</i>, <i>hooray</i> and <i>oh, Ooh</i>.</p> <p><b>Lexis and Semantics:</b> Subject-specific lexis, e.g. <i>backside air, front side 1080, Double McTwist</i>, in sports commentary; <i>heidelbergensis (called Heidi), evolved into Neanderthal</i> in humorous commentary, both providing information, but latter simplifying for child audience. Colloquial lexis in both, e.g. <i>bit of a sketch, gets the grab, his bum, and jolly good fun, all one big party</i>; figurative language – reference to <i>party, guests</i> and hyperbole – <i>that's against the laws of physics</i>.</p> <p><b>Grammar:</b> Both use variety of sentence types apart from declaratives, to create interactivity with audience, e.g. imperative <i>sit back and watch this, please don't</i>; interrogative <i>Can Shaun White handle this?</i> Rhetorical question <i>how did he land that? And why?</i> Exclamations <i>Oh he's gone down!</i> There it is! NB. <i>Horrible Histories</i> answers imagined questions from audience: <i>Yes, megabears</i>.</p>

Question	Response	Marks	Guidance
1	<p>features, humorous images.</p> <p><b>AO4</b> Make comparisons between texts, aware of both similarities (spoken language on BBC providing information) and differences (scripted vs spontaneous; audience of children vs sports fans; primarily entertaining purpose vs informative).</p> <p><b>A lower level response (levels 1–3) will:</b></p> <p><b>AO1</b> Use some appropriate terminology, mainly at level of word choice, e.g. slang, jargon, incomplete sentences. Expression is clear but may lack precision.</p> <p><b>AO3</b> Recognise and make some use of an understanding of the differences between audience of children vs sports fans, or scripted vs spontaneous, and how that affects the language used to comment on events.</p> <p><b>AO2</b> Examine some ways this affects the language use in each text, e.g. invented terms vs sports jargon; more planned humour in scripted text.</p> <p><b>AO4</b> Make general comparisons between language use, e.g. use of spoken language features in both; simpler explanations for children.</p>		<p><b>Spoken Discourse:</b> No pauses, as one is scripted spoken language and the spontaneous commentary is by experienced public speakers. However, many features of spoken language occur in both.</p> <p>Turntaking: <i>Here is Bob / Thanks Anne</i> and <i>How badly does he sit down here? / Well, he gets the grab.</i></p> <p>Much compounding / coordinating conjunctions: <i>and, but</i></p> <p>Simple sentences in both, e.g. <i>We are now an island, and his bum was on the snow there;</i></p> <p>Some elliptical / minor / unfinished sentences in both, e.g. <i>But not for long and huge backside air ... bit of a sketch there</i> but not many, as professional, public mode.</p> <p>Occasional repetition ... e.g. <i>it's bigger than that. Always bigger than that. And Now the replay ... the replay is key.</i></p> <p>Though spontaneous, they are experienced public speakers.</p>

**Component 1 Section B (Non-fiction writing) 20 marks**

The weightings for the assessment objectives are:

AO5 15.0%

AO3 5.0%

Total 20%

In Section B the dominant assessment objective is AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways.

Answers will also be assessed for AO3.

Candidates should demonstrate expertise and creativity in their own original non-fiction writing (AO5) showing understanding of the significance and influence of the contexts in which texts are produced and received (AO3). The criteria below are organised to reflect the order of the dominant assessment objectives.

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

<b>Level 6: 20–17 marks</b>	
<b>AO5</b>	Flair, originality and a high degree of control demonstrated in the use of English to communicate in different ways.
<b>AO3</b>	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.

<b>Level 5: 16–14 marks</b>	
<b>AO5</b>	Control and creativity demonstrated in the use of English to communicate in different ways.
<b>AO3</b>	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.

<b>Level 4: 13–11 marks</b>	
<b>AO5</b>	Competence and engaging effects demonstrated in the use of English to communicate in different ways.
<b>AO3</b>	Some understanding of the significance and influence of the contexts in which texts are produced and received.

<b>Level 3: 10–8 marks</b>	
<b>AO5</b>	Some accuracy and an attempt to create effects demonstrated in the use of English to communicate in different ways.
<b>AO3</b>	Some awareness of the significance and influence of the contexts in which texts are produced and received.

<b>Level 2: 7–5 marks</b>	
<b>AO5</b>	Limited accuracy and some attempt to create effects demonstrated in the use of English to communicate in different ways.
<b>AO3</b>	Limited awareness of the significance and influence of the context in which texts are produced and received.

<b>Level 1: 4–1 marks</b>	
<b>AO5</b>	Little accuracy and little attempt to create effects demonstrated in the use of English to communicate in different ways.
<b>AO3</b>	Very little awareness of the significance and influence of the contexts in which texts are produced and received.

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

Question	Response	Marks	Guidance
2	<p><b>Write a blog about a sporting event either real or imagined. Your audience is other sports fans.</b></p> <p><b>OR</b></p> <p><b>Write the script for a talk to a class of children aged 8 – 10 years on a school subject of your choice. Your aim is to inform and entertain your audience about a particular topic.</b></p> <p><b>OR</b></p> <p><b>Write about an aspect of your daily routine in the style of a sports commentary for TV or radio. Your purpose is to entertain the audience.</b></p> <p><b>A higher level response (levels 4–6) will:</b></p> <p><b>AO5</b> Demonstrate expertise in their use of English to create an effective blog / script / commentary, with a high degree of control over the techniques that have been chosen.</p> <p><b>AO3</b> Demonstrate understanding of the influence of context on how texts are produced and received.</p> <p><b>A lower level response (levels 1–3) will</b></p> <p><b>AO5</b> Show some ability to shape an effective blog / script/ commentary, drawing on a range of different techniques.</p> <p><b>AO3</b> Show some awareness of the influence of context on how texts are produced and received.</p>	20	<p>Candidates will show awareness of the ways language varies according to contextual factors by demonstrating understanding of generic conventions in their own text.</p> <p>For example:</p> <ul style="list-style-type: none"> <li>• use techniques effective for providing information in an entertaining way</li> <li>• show awareness of the style and approach of an online blog</li> <li>• adapt language as appropriate for a spoken presentation or a sports commentary.</li> </ul> <p>Candidates will establish some interaction with their audience as appropriate, i.e. to equally knowledgeable adult readers or younger listeners.</p>



**Appendix 1**

Assessment Objective weightings are given as percentages.

**Assessment Objectives Grid****Anthology**

<b>Question</b>	<b>AO1%</b>	<b>AO2%</b>	<b>AO3%</b>	<b>AO4%</b>	<b>AO5%</b>	<b>Total%</b>
<b>1</b>	<b>8</b>	<b>7</b>	<b>8</b>	<b>7</b>	<b>0</b>	<b>30%</b>
<b>Totals</b>	<b>8%</b>	<b>7%</b>	<b>8%</b>	<b>7%</b>	<b>0%</b>	<b>30%</b>

## Original non-fiction writing

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
2	0	0	5	0	15	20%
3	0	0	5	0	15	20%
4	0	0	5	0	15	20%
<b>Totals</b>	<b>0%</b>	<b>0%</b>	<b>5%</b>	<b>0%</b>	<b>15%</b>	<b>20%</b>

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