

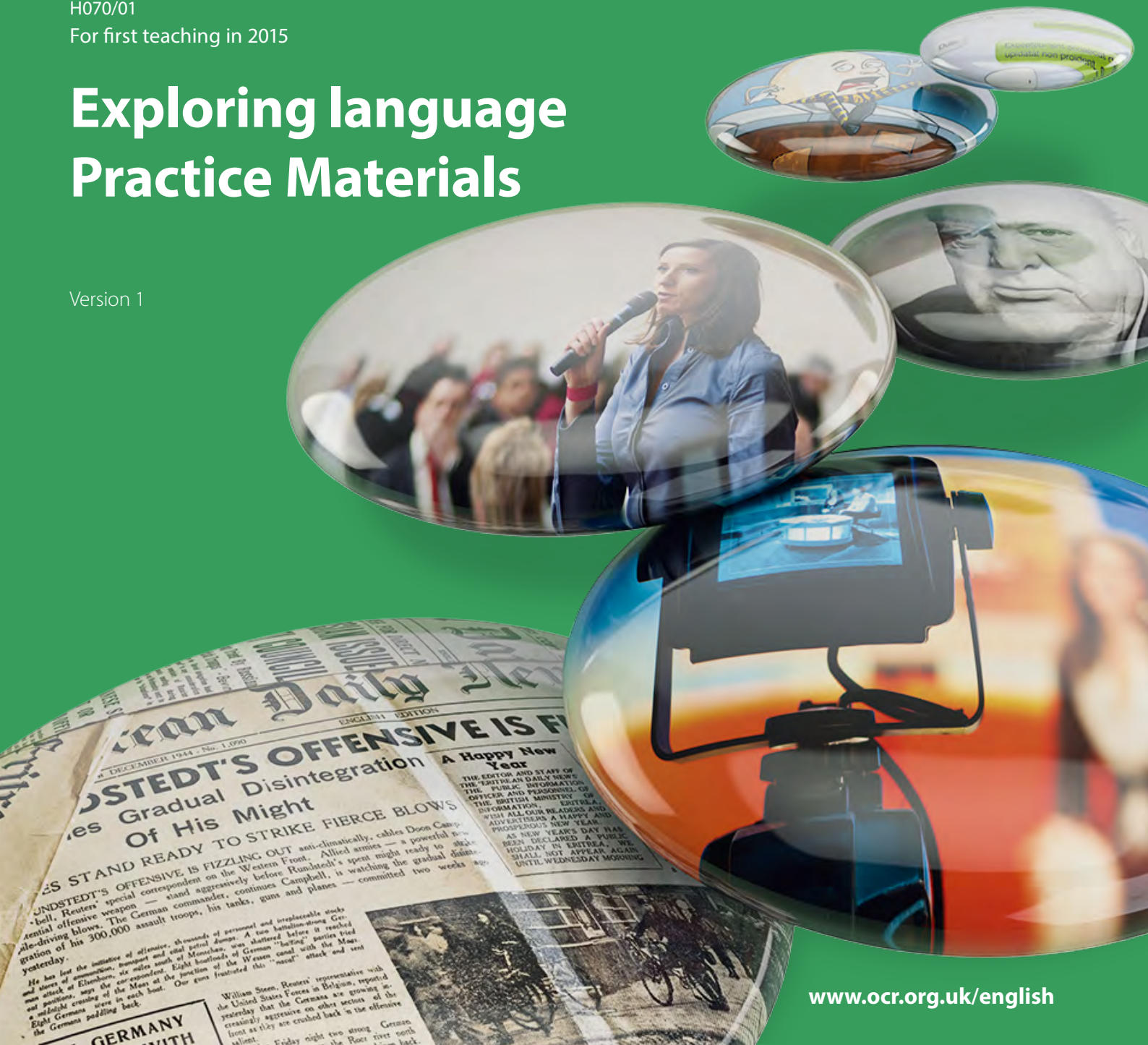
**AS LEVEL**  
Resource Booklet

# ENGLISH LANGUAGE

H070/01  
For first teaching in 2015

## Exploring language Practice Materials

Version 1



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## Introduction

These are practice materials for students. They have been written by the question-setters for the actual AS exam and the indicative content (what the student might have put in their response) has been provided by the Chief Examiner. For Section B this indicative content is in the form of an essay response which might be useful for students to consider.

**Text A** is a flyer advertising services offered by a garage, posted through letterboxes in the local area

WASH  
ME

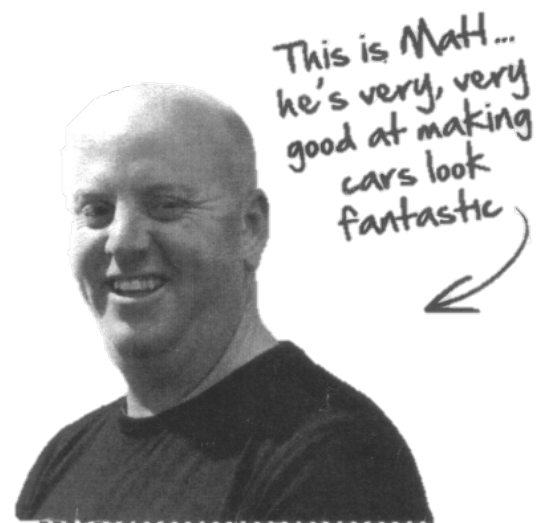
## Introducing Hampshire's Best Car Valeting Service

**We have tracked down and kidnapped (only joking!) the best car valeter in England (really NOT joking!) to come and work here at White Rose Automotive!**

His name is Matt and he's guaranteed to bringy the sparkle back to your car...

Matt's so keen to show you what he can do, he's talked me into offering FREE Exterior Spruce Up's (my accountant says I'm mad!) to the first 27 people who call and book-in!

You can either leave your car with us, or we can do it while you wait - we make a legendary cup of tea and have free WiFi so you can stay connected!



### Here's our Valeting Menu...

Exterior 'Spruce Up'  
(Nice!) from **£9**

Interior and Exterior  
Spruce Up'  
(Really nice!) from **£14**

MakeOver  
(OMG) from **£29**

Gold MakeOver  
(It's like... amazing!) from **£49**

Platinum MakeOver  
(Has to be seen to be believed!) from **£69**

To find out exactly how Top UK Valeter Matt will fettle your pride and joy for each option, **call us on 01730 89 21 21** and speak to one of our friendly team.

### “Incredible Attention to Detail”

*“Matt's attention to detail is incredible. He Makes my Aston look like new every time he gets his hands on it...”*

**Dominic Jones**, Aston Martin V8 Vantage

### “Fantastic Job”

*“Beautiful. Absolutely beautiful. Fantastic job”*

**Mike Williams**, Audi R8 & Landrover Defender

**Hurry to claim one of the 27 FREE Spruce Up's:  
Call now on 01730 406 660 to book in!**

# It's not just a load of hot air...

... we are doing Air Conditioning Re-Gas for JUST £35!



Here at White Rose Automotive we're offering **JUST 77 Air-Conditioning Re-Gas Services for just £35!** That's over a whopping 50% off the usual price of £79 - or to put it another way, a **saving of OVER £40!**

## So what do you get for your money?

[www.whiteroseautomotive.com](http://www.whiteroseautomotive.com)

London Road, Hillbrow, Liss, Hampshire, GU33 7NX

Well we will...

- ✓ Remove the gas for the system and recycle it,
- ✓ Vacuum the system out to remove the moisture that causes the nasty bacteria,
- ✓ Charge the system back up with the EXACT amount of gas - topping the oil up if required,
- ✓ Inject in an ultra-violet leak tracing dye to help find any leaks should there be any present...

[Some text omitted]

## “The Difference Was Amazing...”

*“I knew my Air Con was getting bad especially in the recent hot weather, so I asked the guys at White Rose to service it for me. After 45 minutes Phil and the team had re-gassed the system and the difference was amazing. Thanks for a swift and professional service”*

**Terry Reeve, Nissan Qashqai - July 2014**

Call us NOW to book your Air Conditioning Re-Gas at over 50% off the usual price!

**01730 406 660 – Remember we're only 77 at £35!**



[www.whiteroseautomotive.com](http://www.whiteroseautomotive.com)

London Road, Hillbrow, Liss, Hampshire, GU33 7NX

**TEXT B** is an extract from Miranda Hart's autobiography 'Is it just me?', from a chapter entitled 'Dating'. In the book she has an imaginary conversation with her 18 year-old self, represented in here by bold text. Miranda Hart is an actor, comedian and writer.

***This is officially awful now. What about flirting? Tell me we've finally got that down pat.***

No, siree. .... Though I did try flirting one time, at a party. We'd got onto the subject of our favourite childhood games and I found myself saying in a sexy whisper to a man from whom I was pretty sure I was getting all the 'Let's kiss later' signals, 'Do you like hide and seek? Meet me in that cupboard in five.' I winked, and then slipped into the cupboard when no one was looking. I thought that was amazingly brave and a pretty good chat-up line, to be honest.

***I am impressed.***

Well, thanking you very muchly. But please don't be.

***Why? What happened?***

After about half an hour in the cupboard, I realised he probably wasn't going to join me after all. So I sat there on my own in the dark, with the coats for company. And I could hear people saying 'Where's Miranda?' but I didn't want to open the cupboard door as it would look really weird. And the longer I was in there the weirder my appearance from it was going look. So I just stayed there, until everyone had left the party, and the hosts had gone to bed. At about 4 a.m. I escaped, just as Dave, the host, came past to go to the loo. We stared at each other for a moment. What does one do in that scenario? Again, where's the life manual on this one? So I said, 'Lovely cupboard. Really lovely. One of the best. Thank you.' And left.

***\*head in hands\* You're useless. What do I do now?***

Well, you know. It doesn't really matter all that much.

***Yes, it does! Love and sex and relationships are the most important things in the world. Everybody knows that. ...***

I'm not sure that's entirely true.

***What would YOU know?***

Quite a lot, as it happens. I've been unattached for long periods in my twenties and thirties. And it's been fine. I've got to know myself, made some wonderful friends, worked, had fun, and learned to enjoy my own company. Most importantly, I get the bed to myself so I can sleep in the 'starfish' position at all times. I just live the life I want to live. And it's jolly nice.

## Text C

is a transcription of part of an interview from BBC's This Morning broadcast in 2012. The hosts, Phillip Schofield and Ruth Langsford, are talking to the comedian, actor and writer Miranda Hart.

PS – Phillip Schofield

RL – Ruth Langsford

MH – Miranda Hart

### Transcript Key

(1) = 1 second pause

// = overlap

**Bold** = emphatic stress

[Italics] = actions and other non-lexical elements

(↗) = upward intonation, indicating a question

PS – what would you have said to your eighteen year-old self about dating (2)

MH – Er I I in the book I have a warned warned her in the chapter on dating that things get bumpier and bumpier yeah but dating I don't think as Brits we're very good at dating

RL – it's also

MH – it's

RL – a bit awkward that first dating thing however old you are actually

MH – yes

RL – but excruciating when you're // young

MH- // yeah awful

RL – have you had dates that have gone gone // horribly wrong

MH- // yeah well I'm just not very good at fliiirting (1) I enjoy the notion of flirting but then when it gets sort of serious and you think this is a thing it gets (1) and I did do one I thought at a party very good line (.) and we were talking about games like do you play games at Christmas and I said to this guy (.) er in my best what I thought was my flirty technique and I said er [puts on a flirtacious voice] 'my favourite game's hide and seek I'll meet you in the cupboard(↗)' (1) I went to the cupboard (1) about twenty minutes went past and I thought uh he's he's not going to come [laughs]

[PS and RL laugh through next utterance]

MH – and now I've been in a cupboard [laughs] for quite (1) a long time (1) so do I stick it out (↗) and wait for everyone to leave (1) leave the party or do I emerge from the cupboard and then someone came to get their coat and I sort of hid [laughing] behind the all coats because I didn't want to go

[makes a gesture and mouths 'hi', smiling, with arms outstretched]

PS [mimicking her] hi

PS how long were you in there

MH – (2 seconds laughing) I don't know (1) it felt like **hours** (1) I sort of snuck out and someone caught me and I went s'lovely cupboard cos I didn't know what to say

[PS and RL laugh]

MH – but I thought that was quite **sexy** (1)

RL – yeah

MH - it was quite a good line you know

RL – meet me in the cupboard

MH – yeah

RL - man the man's a fool [laughing] // he missed

PS – // what was //the matter with him

RL - // yes he'll be he'll be kicking himself now

PS – what an opportunity

# Practice Paper

Answer all the questions in this paper.

## Section A – Understanding language features in context

You are advised to spend no more than 35 minutes on this section. Of that time you are advised to spend 10 minutes reading and about 25 minutes writing your response.

Read Text A on pages 3-4 and answer the following question

1. Giving careful consideration to the context of the text, identify and analyse features taken from different language levels.

[24]

## Section B – Comparing and contrasting texts

You are advised to spend about 55 minutes on this section. Of that time you are advised to spend at least 10 minutes reading and preparing your answer and about 45 minutes writing your response.

Read Texts B and C on page 5 and pages 6-7 and answer the following question.

2. Using appropriate linguistic concepts and methods, analyse the ways in which language is used in these two texts. In your answer you should:
  - explore connections and variations between the texts
  - consider how contextual factors contribute to the construction of meaning.

[36]



The indicative content has been written by the question setter and has been overseen by the Chief Examiner. However the paper is a mock intended to help with revision and has not been through all the checks and processes associated with a full AS exam paper

**Indicative Content** – *Please note:* indicative content *indicates* possible points candidates might make, but this is not an exhaustive account. **Any valid response should be rewarded.**

Question	Guidance	Marks	Text features
1	<p>This text is a printed flyer/ advertisement. It is a light-hearted and informal and attempts to establish a synthetic relationship with the reader. The discourse structure has some of the features of a standard print advert, with a problem-solution structure – the problem being the customer’s dirty car (signalled by the ‘Wash Me’ image) and the solution being valeting with ‘Matt’. There is liberal use of multi-modal elements, including the image of ‘Matt’ and the exaggerated quotation marks around the customer recommendations. The reverse side of the flyer, meanwhile, offers another slightly more specialised service. It is more technical in nature, although it still has informal elements to it.</p>	24	<ul style="list-style-type: none"> <li>• Mixed register and mode, with more informal spoken features appearing on page one. Some field specific lexis, such as ‘valeter’, ‘interior’ etc. Most of the lexis is high frequency (e.g. ‘very, very good’). Borrowing a youth sociolect in places (e.g. ‘OMG’ – alphabetism associated with texting but used humorously in speech)</li> <li>• A number of hyperbolic ‘empty’ adjectives such as ‘fantastic’, ‘beautiful’, ‘incredible’ – all designed to reinforce the special levels of service you can get at the garage</li> <li>• Direct address used to establish a conversation with the reader</li> <li>• The use of ‘Matt’ gives illusion of a personal service whilst 1st person plural gives sense that the garage staff are a team or a family who will care for your car</li> <li>• Use of handwriting font in several places helps build synthetic personalisation, particularly that appearing next to ‘Matt’</li> <li>• More technical lexis appearing on page two (e.g. ‘ultra-violet’, ‘bacteria’) but softened with more informal lexis such as (e.g. ‘nasty’)</li> <li>• Mostly declarative, since this is what they will do for you and your car. The imperative ‘Wash Me!’ is a reasonably well-known joke that is likely to get the reader into the rest of the text</li> <li>• Lists, bullets etc give sense of the range of services on offer and, on page two, a systematic approach to the job in hand</li> </ul>

The mark scheme is the same one used in the Specimen paper for H070/01 and can be found at

<http://www.ocr.org.uk/Images/171415-unit-h070-1-exploring-language-sample-assessment-materials.pdf>

## Mark Scheme

There are a total of 24 marks available for **Question 1**.

A mark should be decided for AO1 out of 12, and then a separate mark for AO3 out of 12. The two marks are added together to reach a total out of 24 marks. It is possible that candidates may achieve different levels for each AO: allocate the mark according to the level of competency demonstrated for each AO individually.

Level	AO1	Mark	AO3	Mark
<b>6</b>	<ul style="list-style-type: none"> <li>Candidates apply a range of appropriate methods in an assured, systematic way; they explore patterns of language use with support from well-chosen evidence.</li> <li>The writing is in a secure academic register, including a full range of appropriate terminology.</li> </ul>	<b>11-12</b>	<ul style="list-style-type: none"> <li>Through an exploration of a range of appropriate language features, candidates perceptively evaluate the possible effects of contextual factors on the way language is produced in this text.</li> <li>Through an exploration of a range of appropriate language features, candidates perceptively evaluate ways that the text might be received and understood by its audience.</li> </ul>	<b>11-12</b>
<b>5</b>	<ul style="list-style-type: none"> <li>Candidates apply a range of linguistic levels; they can clearly identify patterns of language use and can closely analyse well-chosen evidence.</li> <li>The writing is in a secure formal register, including a wide range of appropriate terminology.</li> </ul>	<b>9-10</b>	<ul style="list-style-type: none"> <li>Through analysing a range of appropriate language features, candidates explore the possible effects of contextual factors on the way language is produced in this text.</li> <li>Through analysing a range of appropriate language features, candidates explore ways that the text might be received and understood by its audience.</li> </ul>	<b>9-10</b>
<b>4</b>	<ul style="list-style-type: none"> <li>Candidates can single out examples of language use related to particular linguistic levels, analysing well-chosen evidence.</li> <li>Written expression is coherent, including consistently accurate use of a range of appropriate terminology.</li> </ul>	<b>7-8</b>	<ul style="list-style-type: none"> <li>Focusing on some appropriate language features, candidates can convincingly weigh up some possible effects of contextual factors on the way language is produced in this text.</li> <li>Focusing on some appropriate language features, candidates can convincingly weigh up the ways the text might be received and understood by its audience.</li> </ul>	<b>7-8</b>
<b>3</b>	<ul style="list-style-type: none"> <li>Candidates make some clear points about language use that relate to some linguistic levels and are supported with relevant evidence.</li> <li>Written expression is clear but likely not to be economical; use of terminology is mostly appropriate, although likely to be less densely packed than the level above.</li> </ul>	<b>5-6</b>	<ul style="list-style-type: none"> <li>Making links to a few key language features, candidates come to clear conclusions about the possible effect of contextual factors on the way language is produced in this text.</li> <li>Making links to a few key language features, candidates come to clear conclusions about the ways this text might be received by its audience.</li> </ul>	<b>5-6</b>

<b>2</b>	<ul style="list-style-type: none"> <li>• Candidates attempt to consider language levels, pulling out the occasional piece of evidence.</li> <li>• Written expression has some errors but the meaning is nonetheless apparent and uses terminology which is partially appropriate.</li> </ul>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• With some relation to one or two language features, candidates come to some fairly loose conclusions about the possible effect of contextual factors on the way language is produced in this text.</li> <li>• With some relation to one or two language features, candidates come to some fairly loose conclusions about the possible effect of contextual factors on the way this text and might be received by its audience.</li> </ul>	<b>3-4</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Candidates make some vague link to at least one language level; evidence, if there, is likely to be barely relevant or only loosely defined (not actually quoted, for example).</li> <li>• Writing may at times obscure meaning; some terms are used, with occasional appropriateness.</li> </ul>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Conclusions about the possible effect of contextual factors on the way language is produced will be somewhat indistinct, although there may be a vague sense of the text's purpose.</li> <li>• Conclusions about the possible effect of contextual factors on the way the text is received by the audience will be somewhat indistinct, although there may be a vague sense of the text's purpose.</li> </ul>	<b>1-2</b>
<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>

**The indicative content for Section B** *has been written by the question setter and has been overseen by the Chief Examiner. However the paper is for practice and has not been through all the checks and processes associated with a full AS exam paper. In this case, the indicative content has been kept in this form as it might serve as a model answer.*

These two texts are both designed to entertain Miranda Hart's typical audience. This Morning is a mainstream programme, providing light entertainment to viewers in the morning, perhaps before they leave the house. Hart is a popular entertainer – her show *Miranda* was shown on BBC1 until it finished in 2015. Part of Hart's persona is as someone who is socially awkward and this sequence on dating, drawing on her personal life to an extent, is typical of her material.

The texts make an interesting comparison in that they cover almost identical material, providing interesting discussion in terms of spoken and written mode. The stories are not quite the same, suggesting that the truth of the anecdote lies somewhere between the two (or are they both considerably exaggerated?!) The book is, in fact, set up as a 'conversation' between Hart and a fictionalised 18 year old version of herself. Clearly, though, when compared with an actual transcript, we can see obvious differences – overlaps, hesitations, positive feedback and a more elementary syntax all make more of an appearance in the real talk.

Text B's text is pragmatically quite rich – it is designed to be absurd and, no doubt, is exaggerated for effect. Did she really stay in the cupboard until 4 a.m.? When she recounts the dialogue 'Lovely cupboard.' The reader sees the absurdity – how could anyone want to study a cupboard for half a night? In Text C, this becomes 's'lovely cupboard', and the period of time is shortened to 20 minutes. The elision 's'lovely' is a throwaway line, and would prompt more of a laugh from her onstage audience. The fuller version in Text B is perhaps more appropriate for a reader, where time is needed to fully digest and work through a piece of comedy like this.

The lexis in Text B is contained within two main fields – that of dating ('kiss', 'sexy', 'flirting' etc.) and the more absurd cupboard setting. The clash is comical. In Text C there is more of an extended focus on people coming to get coats. Text B, meanwhile, has the moment where the host goes to the loo. In all cases the mundane nature of these activities is a contrast with her attempt at a romantic meeting.

The discourse structure in both texts is particularly interesting. In B there is a clear sense of turn-taking. However, as this is a crafted text she is able to make the turns work off one another. The \*head in hands\* 'stage direction', followed by 'You're useless.' is a good comic moment, following her leaving the party venue – she has made her 18 year old self deliberately direct and impolite, stereotyping her as a stropky teenager. In Text C, meanwhile the discourse structure is less controlled, although not completely shapeless. RL and PS seem to be initiating a casual conversation, but the fact that they match the book so clearly suggests that they have their topics pre-prepared and chosen for the This Morning audience. 'Dating' is a broad topic, whilst not being taboo, and has potential for entertainment. RL's 'it's also... a bit awkward.' seems casual, but is setting up MH's story. Once underway MH has an unnaturally long turn (if this were ordinary conversation rather than designed to entertain), breaking Grice's quantity maxim, where she tells a version of the story in the book. There are a few fillers ('sort of') and hesitations, but it is essentially pre-pared story telling – it matches Labov's narrative categories. The hosts seem keen to have their say at the end of the story, even overlapping one another in the sequence beginning 'meet me in the cupboard'. Their job is to give the guest room to entertain, but they are also there to entertain themselves and seem to want to retain a certain degree of control in the conversation.

Grammatically there some marked differences between the two texts. In text B there are constructions that would only be seen in written texts such as the clause 'from whom I was pretty sure'. Part of Hart's persona is that she is unafraid to use prestige forms – she seems prepared to come across as 'posh' (e.g. the rarely used pronoun 'one'). These are mixed in with informality features, however, (e.g. 'pretty sure'). The way she represents herself is thus a blend – quirky, but unambiguously middle class. The direct speech in Text B, therefore, make a good comical contrast (e.g. the minor sentence 'Lovely cupboard') In Text C, perhaps because the audience is wider, or more likely because it is spoken mode, there are fewer prestige forms. There are subordinate clauses, but she tends to follow the typical sequence of narrative, with co-ordinate clauses ('and we... and I said' etc).

The mark scheme is the same one used in the Specimen paper for H070/01 and can be found at

<http://www.ocr.org.uk/Images/171415-unit-h070-1-exploring-language-sample-assessment-materials.pdf>

## Mark Scheme

There are a total of 36 marks available for **Question 2**.

Decide on a mark for AO1 out of 12, and then a separate mark for AO3 out of 12, and a separate mark for AO4 out of 12. Add the three marks together to reach a total out of 36 marks. It is possible that candidates may achieve different levels for each AO: allocate the mark according to the level of competency demonstrated for each AO individually.

Level	AO1	Mark	AO3	Mark	AO4	Mark
<b>6</b>	<ul style="list-style-type: none"> <li>Candidates apply a range of appropriate methods in an assured, systematic way, using appropriate terminology and writing in a secure academic register.</li> <li>They establish and explore patterns of language use and can closely analyse incisively chosen evidence.</li> </ul>	<b>11-12</b>	<ul style="list-style-type: none"> <li>Candidates make discerning points about the possible effect of contextual factors on particular features of language, both in terms of production and reception.</li> <li>They perceptively evaluate their points, suggesting alternatives for how context might affect language use.</li> </ul>	<b>11-12</b>	<ul style="list-style-type: none"> <li>Candidates selectively and methodically apply confident knowledge of appropriate linguistic concepts across both texts.</li> <li>Candidates compare particular linguistic features in the two texts, making illuminating connections between them which clearly establish their similarities and differences.</li> </ul>	<b>11-12</b>
<b>5</b>	<ul style="list-style-type: none"> <li>Candidates apply a range of appropriate methods to the texts in a systematic way, using appropriate terminology and coherent written expression.</li> <li>They show some ability to establish patterns of language use and can analyse well-chosen evidence in some depth.</li> </ul>	<b>9-10</b>	<ul style="list-style-type: none"> <li>Candidates make strong and helpful points about relevant contextual factors, showing how context might affect language use, both in terms of production and reception.</li> <li>They show that they can weigh up how contextual factors might affect language use.</li> </ul>	<b>9-10</b>	<ul style="list-style-type: none"> <li>Candidates methodically apply sound knowledge of appropriate linguistic concepts across both texts.</li> <li>Candidates compare linguistic features in the two texts, making helpful connections between them which show some of their similarities and differences.</li> </ul>	<b>9-10</b>
<b>4</b>	<ul style="list-style-type: none"> <li>Candidates apply some appropriate methods in a sound way, using mostly appropriate terminology and coherent if uneconomical writing.</li> <li>Analysis is characterised by either a fairly limited number of well-developed points, with relevant evidence, or a larger number of valid supported points that lack depth.</li> </ul>	<b>7-8</b>	<ul style="list-style-type: none"> <li>Candidates make some valid points about context, showing how contextual factors can affect language production and reception.</li> <li>They come to some sound conclusions about how contextual factors could affect language use.</li> </ul>	<b>7-8</b>	<ul style="list-style-type: none"> <li>Candidates apply accurate knowledge of linguistic concepts to language features in a way that is mostly appropriate, across both texts.</li> <li>They make some comparisons of linguistic features in the two texts, making some connections between them which show how they differ or are similar.</li> </ul>	<b>7-8</b>

Level	AO1	Mark	AO3	Mark	AO4	Mark
<b>3</b>	<ul style="list-style-type: none"> <li>Candidates attempt to apply linguistic methods with some success, and terminology is at times appropriate; written expression contains some errors.</li> <li>Analysis is uneven and is characterised by either scattered points that are supported with evidence or points which may have validity but are unsupported.</li> </ul>	<b>5-6</b>	<ul style="list-style-type: none"> <li>Candidates make a few successful attempts at showing how basic contextual factors affect the way language is produced and received</li> <li>There may be an elementary sense of how context affects language use; conclusions drawn tend to be assertive and simplistic rather than weighed in the balance and are sometimes unconvincing.</li> </ul>	<b>5-6</b>	<ul style="list-style-type: none"> <li>Candidates have a loose grasp of linguistic concepts and attempt to apply them to both texts, although sometimes unconvincingly.</li> <li>They will make more general connections and will attempt to compare particular features but with only partial success.</li> </ul>	<b>5-6</b>
<b>2</b>	<ul style="list-style-type: none"> <li>Candidates make a vague attempt to apply linguistic methods to the texts and some terms are used, with occasional appropriateness; writing is likely to contain errors which sometimes obscure meaning.</li> <li>One or two simple points are made, with little or tenuous evidence; assertive rather analytical.</li> </ul>	<b>3-4</b>	<ul style="list-style-type: none"> <li>Candidates can comment on context, although this is unlikely to be show proper grasp of production and reception and so is of very limited use</li> <li>Evaluation of points is not happening in this level because there is no real exploration of language, but there may be one or two generalisations made about the effects of context on the language</li> </ul>	<b>3-4</b>	<ul style="list-style-type: none"> <li>Where linguistic concepts are in evidence for each text, understanding is shallow and knowledge of them is likely to be muddled.</li> <li>Some loose connections between the texts are established in one or two places in the answer. These connections are likely to be the simple matching or contrasting of features.</li> </ul>	<b>3-4</b>
<b>1</b>	<ul style="list-style-type: none"> <li>Candidates struggle to apply the linguistic methods; terminology, if present, is inappropriate and accuracy of written expression is very limited.</li> <li>There may be the odd point made but there is no analysis with evidence.</li> </ul>	<b>1-2</b>	<ul style="list-style-type: none"> <li>One or at the most two references are made to the context with no link to language production or reception. context on uses of language.</li> <li>Little or no attempt to draw conclusions about the effect of context on uses of language.</li> </ul>	<b>1-2</b>	<ul style="list-style-type: none"> <li>Any knowledge of linguistic concepts is likely to be mostly inaccurate with perhaps a very vague sense of understanding both texts present.</li> <li>The notion of comparison is essentially lost in this level. There may be one or two connections here and there to little real effect.</li> </ul>	<b>1-2</b>
<b>0</b>	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	<b>0</b>



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