

**GCE**

**English Language and Literature**

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

Advanced GCE

**Mark Scheme for June 2018**

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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.

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 units and the assessment objectives of the scheme of assessment is shown in the following table:

### 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>AO4</b>	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.
<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>Level 4: 21–17 marks</b>	
<b>AO4</b>	Competent exploration of connections across texts informed by linguistic and literary concepts and methods.
<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>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 a ‘behind the scenes’ interview, which was included as an ‘extra’ in the BBC DVD of the tour: <i>Jamie Oliver - Happy Days Tour Live!</i></p> <p><b>Text B</b> is a recipe for prawn and parsley frittata from Jamie Oliver’s cookbook <i>Jamie’s Italy</i> published in 2005.</p> <p>Carefully read the <b>two</b> texts and compare the ways in which Jamie Oliver, as the speaker in <b>Text A</b> and the writer in <b>Text B</b>, uses language to express his opinions and to present 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> Make explicit comparisons between texts, be aware of both similarities and differences (both convey Oliver’s personal ‘voice’, though one is spontaneous and the other planned).</p> <p><b>AO1:</b> Use vocabulary and terminology appropriately, referring to a range of language levels, including grammar and discourse e.g. subordination, colloquial lexis, 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. how Oliver’s persona/brand is presented; how the reader/viewer is addressed and engaged in both texts.</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 e.g.</b></p> <ul style="list-style-type: none"> <li>Both texts have a commercial context, selling the ‘brand’ of Jamie Oliver by foregrounding his easy-going, enthusiastic, ‘everyman’ persona.</li> <li>Purpose: Text A provides additional contextual information to support the viewing of the main feature on the DVD (<i>..we chop and change ‘em and get all the shots</i>) to inform and entertain; Text B is predominantly instructional.</li> <li>Text B: largely follows the conventions of a recipe: short introduction followed by listing of ingredients and a description of the method</li> </ul> <p><b>Mode e.g.</b></p> <ul style="list-style-type: none"> <li>Text A features a wide range of linguistic features typical of spontaneous speech including: repeated discourse markers (<i>basically</i>), fillers (<i>er, like, erm</i>), contractions (<i>‘em, ‘cos, y’know</i>) and general extenders (<i>and stuff like that</i>). Use of tag questions seeking confirmation of understanding (<i>Which means Outside Broadcast right?</i>) give impression of conversation with unheard interviewer; candidates may point out this is also characteristic of ‘uptalk’ or ‘rising inflection’.</li> <li>Text B uses some speech-like characteristics such as discourse markers (<i>To be honest</i>), asides (<i>most of the good ones I’ve eaten...</i>), colloquialisms (<i>absolutely</i></li> </ul>

Question	Response	Marks	Guidance
	<p><b>AO2:</b> Explore the ways Oliver conveys and clarifies ideas and experiences to achieve his purposes e.g. in Text A Oliver's use of fillers and false starts to convey his sense of being overwhelmed and humbled by the experience; in Text B the balance between Oliver presenting an 'expert voice' giving advice and instructions and his aim to make cooking seem fun and accessible.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO4:</b> Make general comparisons between how ideas and experiences are conveyed e.g. expressing feelings vs giving instructions.</p> <p><b>AO1:</b> Use some appropriate terminology, mainly at level of word choice, e.g. informal language, rhetorical question.</p> <p><b>AO3:</b> Recognise and convey some understanding of the differences between the ways ideas and experiences are conveyed, e.g. spontaneous vs. planned.</p> <p><b>AO2:</b> Recognise and convey an understanding of the differences between the formats of the different texts and how this links to language use and techniques to create meaning, e.g. spontaneity and enthusiasm shown through repetition of positive adjectives vs. more conventional format of recipe.</p>		<p><i>mullered</i>) and dotted ellipsis (...<i>but in a nice way!</i>) to make the text more engaging, less intimidating and to mimic Oliver's spoken style.</p> <ul style="list-style-type: none"> <li>Text A is multimodal where meaning is constructed through the combination of spoken word and moving image (e.g. <i>this is an OB truck right</i>) and includes some paralinguistic features (<i>it was just like [mimes a wall of faces]</i>) to entertain and engage the audience.</li> </ul> <p><b>Lexis e.g.</b></p> <ul style="list-style-type: none"> <li>In both texts lexical choices reflect Oliver's positive and enthusiastic outlook (<i>fantastic, proud, really good, incredible, spectacular</i> and frequent repetition of <i>brilliant</i>). Use of cliché (<i>at the end of the day, hits the nail right on the head</i>) and colloquial phrases (<i>blow people away, but in a nice way!</i>) convey his 'down to earth' persona.</li> <li>Text A: adjectival choices convey chaotic and unusual nature of his experience (<i>going mental, surreal</i> and frequent repetition of <i>mad</i>). Some rhetorical devices used including lists of three (<i>bit mad, bit spoofy, bit pantomime</i>) and hyperbole (<i>two and a half thousand people going mental</i>).</li> <li>Text B: more controlled lexis reflecting a written rather than spoken text, but still attempting to reflect the spontaneity of the spoken mode and convey Oliver's spoken voice in the conversational style and tone (<i>I'm a bit fussy... I'd rather have it...</i>). Inclusion of a 'P.S'</li> </ul>

Question	Response	Marks	Guidance
			<p>adds to the sense of direct connection with the reader. Shift to instructional lexis of the recipe in the second half (<i>preheat, whisk, set</i>) but little evidence of more technical or specialist cookery terminology, again reinforcing sense of accessibility of the text. Noun phrases convey pleasure in eating (<i>incredible sweetness, delicious lightness</i>).</p> <p><b>Pragmatics e.g.</b></p> <ul style="list-style-type: none"> <li>• Both texts are designed to convey a love of cooking by making it sound easy and informal (<i>knock up a couple of dishes, everyone should be able to cook, good knob of butter, splash of oil, feel free...</i>).</li> <li>• Text A balances Oliver's sense of being an ordinary and humble individual overwhelmed by the experience of the tour (<i>bit too clever for me, I never ever thought that I'd ever write a cookbook, I still get nervous</i>) with his persona as an ambitious and successful celebrity (<i>It's the first time a show's ever been done like this, blow people away, cooking's the new rock 'n roll, pack a place like this</i>).</li> <li>• Similarly Text B balances Oliver's role as an expert guiding the reader through the recipe (<i>The other key to this, This recipe also works brilliantly, I'd rather have it</i>) with the reassurance that even he is not perfect (<i>by mistake, I squeezed</i>).</li> </ul>

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			<p><b>Grammatical features may include:</b></p> <p><b>Nouns and pronouns</b></p> <ul style="list-style-type: none"> <li>• In both texts personal pronouns (<i>I, me</i>) dominate, reflecting the focus on Oliver's personal views and experiences. In Text A Oliver refers to himself in the third person (<i>...a day in the life of Jamie Oliver</i>) suggesting an awareness of the persona he is projecting. In Text B some use of second person to connect with reader (<i>when you get, you often get...</i>).</li> </ul> <p><b>Sentences e.g.</b></p> <ul style="list-style-type: none"> <li>• Text A: structure typical of spontaneous speech: sentences are often long, with coordinating clauses linked by <i>ands</i> and <i>buts</i>, and often feature false starts and fragments (<i>so it's kind of – it's a bit of a stress on me</i>).</li> <li>• Text B: opening section sentences are predominantly compound often with subordinating conjunctions (<i>even though, especially when</i>.) Shift in the final part of the recipe to listing (<i>parsley, lemon zest and juice</i>) and frequent use of conjunctive adverb <i>then</i> to indicate sequence of instructions. Prepositions of place (<i>In a bowl</i>) and time (<i>until it begins to foam</i>) and fronted adverbial phrases (<i>roughly chop, slowly move</i>) support instructive purpose.</li> </ul> <p><b>Tense e.g.</b></p> <ul style="list-style-type: none"> <li>• Text A: predominantly present tense to express current emotions and feelings (<i>it's a bit of stress on me</i>), to past (<i>I came up with the idea</i>) and past continuous (<i>I was doing</i>) to explain the events leading to the show.</li> </ul>

Question	Response	Marks	Guidance
			<ul style="list-style-type: none"><li>• Text B: range of tenses used in first section including past (<i>I squeezed the juice</i>), past continuous (<i>I was putting</i>) and present (<i>I'm a bit fussy</i>) reflecting the range of purposes (opinion, recount, advice). This moves predominantly to imperative mood (<i>heat the butter</i>) for the instructions, with some examples of modals describing expected outcomes (<i>will rise, will have</i>).</li></ul>

**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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**OCR (Oxford Cambridge and RSA Examinations)**  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553

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