

GCE

English Language and Literature (EMC)

H474/01: Exploring non-fiction and spoken texts

Advanced GCE

Mark Scheme for June 2019

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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
	Seen
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Attempted or insecure
	Expression
	Answering the question
	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%
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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.

Level 6: 32–27 marks	
AO4	Excellent and detailed exploration of connections across texts informed by linguistic and literary concepts and methods.
AO1	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.
AO3	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.
AO2	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.

Level 5: 26–22 marks	
AO4	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.
AO1	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.
AO3	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.

A02	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
Level 4: 21–17 marks	
A04	Competent exploration of connections across texts informed by linguistic and literary concepts and methods.
A01	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.
A03	Some understanding of the significance and influence of the contexts in which texts are produced and received.
A02	Competent analysis of ways in which meanings are shaped in texts.

Level 3: 16–12 marks	
A04	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.
A01	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.
A03	Some awareness of the significance and influence of the contexts in which texts are produced and received.
A02	Some analysis of ways in which meanings are shaped in texts.

Level 2: 11–7 marks	
AO4	Limited attempt to make connections across texts informed by linguistic and literary concepts and methods.
AO1	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.
AO3	Limited awareness of the significance and influence of the context in which texts are produced and received.
AO2	Limited analysis of ways in which meanings are shaped in texts.

Level 1: 6–1 marks	
AO4	Very little attempt to make connections across texts informed by linguistic and literary concepts and methods.
AO1	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.
AO3	Very little awareness of the significance and influence of the contexts in which texts are produced and received.
AO2	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>Text A from the anthology is an extract from Grayson Perry's Reith lecture (delivered in 2013) on becoming an artist, introduced by Sue Lawley.</p> <p>Text B is an edited extract from the author Alan Bennett's introduction to <i>Talking Heads 2</i>, his second book of television plays written for single characters (published in 1998). In it, he discusses the relationship between his life and his writing.</p> <p>Carefully read the two texts and compare the ways in which the speakers in Text A and the writer in Text B use language to present their ideas.</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>A higher level response (levels 4 to 6) will:</p> <p>AO4: Make explicit comparisons between texts, being aware of both similarities and differences (both conveying a personal view on their subject drawing on their experiences, though presenting themselves in different ways using different methods e.g. extended metaphor, humour).</p> <p>AO1: Use vocabulary and terminology appropriately, referring to a range of language levels, including grammar and discourse e.g. extended noun phrases, colloquial lexis, discourse markers. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3: Understand the significance of a range of contextual factors e.g. how meaning is affected by the public context of the texts; what the speaker/writer assumes the listener/reader will know; how the listener/readers are</p>	32	<p>The indicative content shows an integrated approach to the four assessment objectives. AO4, AO1, AO3 and AO2</p> <p>Context/ audience/ purpose e.g.</p> <ul style="list-style-type: none"> • In Texts A and B, both Perry and Bennett have a high status within their respective fields and their position of authority underpins the purpose of the texts: to explain, explore and justify a personal position. Both use the extended nature of the form to develop their ideas without interruption. • Both texts communicate directly with an informed and self-selected audience that is likely to be familiar with the work of the artist or writer and assumes shared knowledge of the subject being discussed (e.g. In Text A the speaker does not feel the need to explain references to artists such as Duchamp and Picasso; Text B does not explain who Tom Stoppard is). • The shared public context of Text A (with the live audience watching and the broadcast audience listening) is reinforced by the presenter's introduction (<i>a reminder to listeners...</i>) and attempts to frame the lecture as being interactive (<i>join in or follow the debate...</i>) • In Text A Perry engages his audience by conveying an infectious enthusiasm for his subject (e.g. through noun phrases such as <i>unselfconscious joy... marvellous masterpieces...</i>); in Text B the writer engages the reader through humour (<i>there is as yet no law against the import of dirty underpants...</i>). Both make serious points about the nature of the creative process. <p>Mode e.g.</p> <ul style="list-style-type: none"> • Text A includes two modes that show a shift between features of co-constructed, apparently spontaneous speech in the introductory dialogue (e.g. informal lexis: <i>chugging along</i> and filler <i>I mean you know</i> (x2)) and the more prepared structure of the lecture itself, though this,

	<p>addressed and engaged in both texts.</p> <p>AO2: Explore the ways Perry and Bennett convey and clarify ideas and experiences to achieve their purposes e.g. in Text A Perry's use of 'I think' to convey the subjectivity of his views; in Text B the balance between Bennett using a humorous story to convey a serious point in an accessible way.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO4: Make general comparisons between how ideas and experiences are conveyed.</p> <p>AO1: Use some appropriate terminology, mainly at level of word choice, e.g. informal language, use of questions.</p> <p>AO3: Recognise and convey some understanding of the differences between the ways ideas and experiences are conveyed, e.g. spoken vs. written.</p> <p>AO2: 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. hedging, and enthusiasm shown through positive adjectives in Text A vs. the humour of the writer's embarrassment in the story in Text B.</p>		<p>too, retains some features of informality such as vague language.</p> <ul style="list-style-type: none"> • Text B contains several distinct shifts in rhetorical modes reflected in key grammatical features in the different sections: from anecdote (e.g. beginning with a temporal locator: <i>A few years after</i> and giving contextual information: <i>were made part of the A Level syllabus</i>); to narrative (e.g. use of dialogue and adverbs to develop character: (<i>'Rather fond of ourselves, aren't we sir?' murmurs the customs man insolently</i>); and then explanation/conclusion (e.g. fronted co-ordinating conjunction: <i>So there is not much point...</i>) <p>Lexis e.g.</p> <ul style="list-style-type: none"> • In Text A pronoun use is predominately first person (<i>I found myself... I want...</i> and frequent repetition of <i>I think</i>) reflecting the purpose of presenting a personal viewpoint; with some use of <i>we</i> to engage and include the audience (<i>how do we become... as we get older... what we're doing.</i>) In Text B the pronoun use reflects the structure of the piece. It begins mainly using the first person when relating a personal experience (<i>I fell in with very few of these requests...</i>); shifts to third person when relating the story of the writer in the middle section (<i>he has nothing to declare...etc.</i>); and concludes with a mixture of first and second person when addressing the reader to explain the story (<i>telling you... I have put...</i>). • Text A uses repetition at word level for emphasis (<i>harder and harder and harder</i>); Text B uses syntactic patterning to build up to a climax: (<i>All I can do is list... note some ... and trace...always remembering...</i>) <p>Pragmatics e.g.</p> <ul style="list-style-type: none"> • Text A tends to express ideas as a personal view (e.g. frequent repetition of <i>I think...</i>), while in Text B the writer states his views more definitively (<i>A playwright is not the best person to talk about his own work.... the relationship</i>
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		<p><i>between life and art is never as straightforward as the reader or the audience tend to imagine).</i> Candidates may relate this to the features of the form or the characters of the writer/speaker conveyed through lexical and syntactical choices.</p> <p>Semantics e.g.</p> <ul style="list-style-type: none"> • Text B shifts between relatively formal constructions, seen, for example, in the use of litotes, (<i>I was not unflattered...</i>) and the use of more informal words and phrases (<i>land me... low-down</i>) to create a distinct voice for the writer suggesting he is both cultured and in touch with everyday experience. Similarly, in Text A Perry shifts between acknowledging his high status and authority (e.g. the frequent references to being/ becoming an artist) and hedging, and constructions which minimise agency to convey modesty (<i>I've kind of found myself... I've sort of landed here...</i>). • In Text A Perry acknowledges that some of the ideas and images he uses to convey his points may be well-worn (<i>a bit of a cliché in the psychotherapy world... I don't want to add to the cliché of the suffering artist in his garret...</i>); but that they will be familiar to the audience. In contrast, the writer in Text B sets out to provide an unusual and original way of presenting his views through a narrative metaphor, the meaning of which only becomes clear at the end (<i>this commodious suitcase, his play.</i>) <p>Grammar/syntax e.g.</p> <ul style="list-style-type: none"> • Text A uses discourse markers to structure the speech by indicating intention and signalling direction (<i>the basic question I want to ask is... But I think there's another aspect...</i>). However, though the speech is prepared, there are several examples of hedging in the opening section (<i>kind of... (x2), sort of...</i>) which may suggest that the speaker is adjusting to the (prepared) spoken form. This is in contrast to the precision of formal written text of
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			<p>Text B which can be revisited and crafted before it is presented.</p> <ul style="list-style-type: none">• Both texts contain extended, multiple clause sentences, which are used to explain and elaborate meaning (Text A: <i>And I'm speaking here... run by Caroline Broadhead; Text B:</i> <i>And so the embarrassing examination goes on... his play</i>). Short sentences are used in Text A for impact and effect (<i>That self-consciousness is crippling.</i>) In Text B they are used mainly to orientate and contextualise (<i>This was not entirely facetious... The next revelation is some photographs.</i>)
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