



Oxford Cambridge and RSA

**GCE**

**English Language and Literature**

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

A Level

**Mark Scheme for June 2022**

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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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## 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 10 practice responses (“scripts”) and the 10 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 without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

**Longer Answer Questions** (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

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. Award No Response (NR) if:
  - there is nothing written in the answer space.

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.


8. 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.
9. 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 Portal. Your report should contain notes on particular strength displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
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
<b>BP</b>	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.
<b>+</b>	Positive Recognition
<b>1</b>	Assessment Objective 1
<b>2</b>	Assessment Objective 2
<b>3</b>	Assessment Objective 3
<b>4</b>	Assessment Objective 4
<b>5</b>	Assessment Objective 5
<b>?</b>	Attempted or insecure
<b>AN</b>	Analysis
<b>DET</b>	Detailed

<b>E</b>	Effect
<b>EXP</b>	Expression
<b>LNK</b>	Link
<b>Q</b>	Answering the question
<b>V</b>	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>A04</b>	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.
<b>A01</b>	Secure application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently clear written expression and appropriate use of terminology relevant to the task and texts.
<b>A03</b>	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.
<b>A02</b>	Clear and well developed critical analysis of ways in which meanings are shaped in texts.

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

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

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

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

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

Question	Response	Marks	Guidance
1	<p><b>Text A</b> from the anthology is an extract from Samuel Pepys' diary from September 1666 describing the Great Fire of London.</p> <p><b>Text B</b> is an extract from a speech given by Greta Thunberg (a Swedish teenager who campaigns for climate change awareness). She delivered this speech at the World Economic Forum's Annual Meeting in 2019. This is an annual event where influential world leaders, business leaders and government representatives from 117 countries meet to discuss global issues.</p> <p>Carefully read the <b>two</b> texts and compare the ways in which the writer in Text A and the speaker in Text B use language to convey meaning.</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 detailed comparisons and connections between texts with accurate references, demonstrating awareness of both similarities (e.g. both texts involving the idea of a fire or imminent crisis and thinking of ways to prevent this, or commenting on people's inaction to stop the fire) and differences (one is a crafted, persuasive speech for a specific audience and with a purpose; whilst the other is a personal diary entry presumably not written for an audience).</p> <p><b>AO1:</b> Use vocabulary and terminology appropriately integrating both linguistic and literary study as appropriate, referring to a range of language levels including grammar and discourse e.g. interrogative, imperative, subordinate clauses, semantic patterns, textual structure, figurative language etc. Express ideas fluently and coherently with a wide vocabulary and a consistent use of terminology.</p> <p><b>AO3:</b> Show the significance of a range of contextual factors such as the contexts in which they are produced and received, e.g. the British (specifically London) context in the diary entry and the global context of the speech, the impact of crafted speech vs. the personal</p>	32	<p>The indicative content shows an integrated approach to the four assessment objectives. AO4, AO1, AO3 and AO2.</p> <p><b>Context e.g.</b></p> <ul style="list-style-type: none"> <li>• Pepys' diaries were originally written in a form of shorthand, so that he could write quickly. Entries were made for each day, though he may not always have written them on the day itself. His perspective is largely that of an eyewitness on the ground, with little access to an overview of a spreading fire which may have seemed apocalyptic to 17<sup>th</sup> century Londoners. Text B is written in a context of climate change and global warming and with the warning that imminent action is needed against the threat of climate change. The speech was intended to have global significance and it is a child telling those in power about the actions they must take to stop the 'fire'.</li> <li>• Purpose: Text A is an entry in a diary which Pepys kept to record all of the events in his life. Although he did not intend to make the diaries public in his lifetime, he may have been writing for posterity, bearing witness to his life and times for future scholars. Text B is a persuasive speech, by a teenager, calling on powerful, adult world leaders for urgent action to tackle global warming and climate change.</li> <li>• Audience: Pepys may primarily have been writing for himself. However, partly at his bequest, his diaries have become an important historical document that gives modern readers a perspective into critical historical events and an insight into daily life in the seventeenth century. The speaker of Text B had a specific and wide-ranging adult audience that she knew about before delivering her speech. She created a speech intended for world leaders, politicians, and world governments. It was a speech that would also be covered by the world press.</li> </ul>

	<p>written diary entry, how the audience are addressed in the speech and the lack of intended audience for the diary entry, how the texts can be interpreted by different readers or listeners.</p> <p><b>AO2:</b> Use fully developed and detailed critical analysis of the ways in which the speaker and writer use language to achieve their purposes for their respective audiences/purposes and the ways in which meanings are shaped in the texts to convey attitudes and ideas.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO4:</b> Make general connections between how ideas are conveyed e.g. recording opinions and events and in the diary entry vs. trying to persuade a specific audience in the speech.</p> <p><b>AO1:</b> Use some appropriate terminology from linguistic and literary study, often mainly at level of word choice, e.g. use of adjectives, pronouns, nouns etc.</p> <p><b>AO3:</b> Recognise and convey some understanding of context and the differences between the ways ideas and opinions are conveyed and received.</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 to create some of the meanings.</p>		<ul style="list-style-type: none"> <li>• Genre: Text A is an entry in a diary which Pepys kept daily for years, using it as a comprehensive record of events, interactions, thoughts and feelings, ranging from personal indiscretions to events of wider significance. Text B is a planned, crafted speech with political intent.</li> <li>• Contextual attitudes: Pepys is a member of the higher classes in society and he is friends with significant people – royalty and nobility – who decide upon the best action to take as the fire rages. Candidates may emphasise social class in their reading of the text, for example mentioning some historians' view that there was under-recording of the deaths of people in lower social classes caused by the Great Fire. Text A hints at Pepys' famous womanising tendencies ('<i>by which pretty Mrs. — lives</i>'), and also shows a focus on males being in charge (maids are female, all royalty are male and people with titles are male). Text B seems to challenge the notion that only adults have the power or ability to deal with the imminent crisis. Thunberg challenges this and accuses the adults of lying, failing and putting forward the idea that '<i>The main solution, however, is so simple that even a small child can understand it.</i>' By the end of the speech it is a child who is issuing the adults with instructions: '<i>I want you to act as if the house was on fire.</i>'</li> </ul> <p><b>Mode e.g.</b></p> <ul style="list-style-type: none"> <li>• Text A contains features typical of a diary entry-starting with a date, use of first person and references to his own feelings (<i>heart full of trouble</i>), informal adverbial phrases (<i>by and by</i>), and use of speech to record spoken accounts from others. It also shows a spontaneous reporting style of diary entry with conjunctions 'so' at the start of sentences. It seems like a chronological account. There are also some figurative features such as personification when referring to the wind and the fire (<i>see the fire rage, the wind... driving it</i>), similes (<i>like a</i></li> </ul>
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		<p><i>fainting woman</i>). It has not been written with the intention of publishing and so it does contain some personal opinions that were presumably not intended for public reading (<i>by which pretty Mrs. — lives</i>).</p> <ul style="list-style-type: none"> <li>Text B features a wide range of linguistic features typical of a crafted speech such as: cyclical structure that starts and ends with the figurative idea of fire, semantic fields (colours: black, white and grey), extended themes to reinforce the idea of collective responsibility (<i>homo sapiens, humankind, people</i>), parallel constructions to reinforce the need for action (<i>the bigger your, I don't want</i>). As well as being crafted, it also contains features of language that reflect it is an oral text: fronted conjunctions (<i>And on climate change</i>) direct address (<i>you</i>), deictic expressions that acknowledge the listeners in the room and the act of speaking (<i>I am here</i>).</li> </ul> <p><b>Lexis: e.g.</b></p> <ul style="list-style-type: none"> <li>In both texts we see a variety of adjectival choices. In Text A adjectives, superlatives and comparatives are used (<i>far, farthest, further</i>) to emphasise the distance between the writer and the fire and to show his lack of concern because it is not directly affecting him. In Text B comparative adjectives are used within parallel constructions (to also show a crafted text): '<i>The bigger your carbon footprint is, the bigger your moral duty</i>' to persuade people of their responsibilities and superlatives (<i>greatest</i>) to emphasise the scale of the challenge being faced. Text A also uses comparative adjectives (<i>faster</i>) to emphasise the speed of the fire.</li> <li>Both texts make use of premodification and noun phrases. Text A uses premodification to emphasise the scale and power of the fire (<i>infinite great fire</i>). Text B's premodification of '<i>small child</i>' seems almost patronising</li> </ul>
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			<p>towards the adult listeners and is used to show how simple the answer is even to small children.</p> <ul style="list-style-type: none"> <li>Both texts use verbs to convey power dynamics and status. Text A's verbs show the subordinate position the writer has in comparison to the King and how he has to take orders (<i>the King commanded me</i>). Text B uses verbs to speak of her own desires (<i>I want</i>), but she is not commanding and instead uses modal verbs to indicate obligation (<i>we must act</i>). This could perhaps be the speaker's attempt to acknowledge her adult audience and respect that they are in higher positions and they must make the decisions.</li> </ul> <p><b>Semantics</b></p> <ul style="list-style-type: none"> <li>In Text A the writer implicitly shows his wealth and affluence with references to '<i>maids</i>' and '<i>feast</i>'. There is sometimes the hint that the writer is more focused on the quality of the goods people are removing from their houses rather than the sick and injured (<i>Extraordinary good goods carried in carts and on backs</i>).</li> <li>Text A's diary entry is about his personal reaction to events and he shows, through premodification, his sorrowful feelings towards the fire (<i>lamentable fire</i>). Whereas the speaker in Text B tries to focus on collective action rather than individual responses towards the metaphorical fire.</li> <li>Text A does acknowledge the role of other people and the need for people to act to stop the fire. We could detect a slight implication of blame that nobody is trying to stop it and are instead focusing upon moving their belongings (<i>and nobody, to my sight, endeavouring to quench it</i>). However, he does not try to prevent it and, in the end, he walks home because the fire is too powerful to even try to</li> </ul>
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		<p>put it out, it seems a futile task (<i>no manner of means</i>). Text B also looks at the role of other people and focuses upon people's failures to take the right action with the repetition of <i>failing, failed, failures</i>.</p> <p><b>Grammatical features may include:</b></p> <p><b>Nouns and pronouns</b></p> <ul style="list-style-type: none"> <li>Text A uses proper nouns and titles (<i>Lord Mayor, Lord Arlington, the Duke of York</i>) to show that responsibility for action lies with men in authority or those who have a high social status. However, the writer also uses pronouns to show how everyone is affected by the fire regardless of their status (<i>us</i>). In comparison, Text B uses nouns to make her audience feel part of a collective species who can work together, beyond the categories of people's jobs or status (<i>homo sapiens</i>). She wants to portray the idea that humans should work together almost as a species, it is the species to which all humans belong and she then mentions features to show what makes us human (<i>hands</i>).</li> <li>Text B uses repetition of the possessive determiner <i>our</i> to convey the idea that we all need to listen and we are all affected by climate change.</li> </ul> <p><b>Sentences</b></p> <ul style="list-style-type: none"> <li>In Text A the spontaneous reporting style of the diary entry affects the sentence constructions with the use of fronted conjunctions 'so'. There are several long multi-clause sentences and many are joined with the</li> </ul>
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		<p>conjunction 'and' to reflect the spontaneous recollections he has as he writes the entry. Relative clauses are also embedded (<i>who desired to go off from the Tower, to see the fire, in my boat</i>) and these extra pieces of information help to set the scene and convey the idea that people are still treating the fire as a spectacle to witness.</p> <ul style="list-style-type: none"> <li>• In Text B we see the use of non-finite clauses at the start of some sentences (<i>According to the IPCC</i>). Such clauses help the speaker to sound factual in front of her adult audience. She also uses a fronted conjunction 'and' as additive conjunctions - these are often used in a speech to show a speaker wants to talk about additional points. The use of the simple sentence (<i>we can still fix this</i>) shows some optimism.</li> <li>• In Text B there are several examples of crafted sentence constructions such as parallelisms. In one section clauses repeatedly start with the conjunction 'either' when referring to a choice of two possibilities, the repetition of this grammatical form helps both the speech to flow and stresses the choices that people now face. The speaker also continues the use of parallelisms at the end of sentences with the repeated use of 'or we don't.' This helps to point out the stark choices we have to face, the opposing choices, or the black and white ideas.</li> </ul> <p><b>Tense</b></p> <ul style="list-style-type: none"> <li>• Text A features tense shifts as he imagines it happening now. It sometimes switches from past (<i>So I rose</i>) to present (<i>who tells me that</i>) possibly as he remembers the events whilst writing his entry.</li> <li>• Text B also employs the use of the present tense throughout the speech to stress the problems being faced now. We also see the use of several infinite verbs to</li> </ul>
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			<p>show purpose (<i>to say</i>) and encourage action. The speaker also uses the continuous aspect in the present tense (<i>we are facing</i>) to stress that this problem is ongoing.</p>
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