



Oxford Cambridge and RSA

GCE

English Language and Literature

H474/01: Exploring non-fiction and spoken texts

A Level

Mark Scheme for June 2023

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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****RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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 RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** 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 RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor 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.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the

highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

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.

- The RM Assessor **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 RM Assessor messaging system, or e-mail.
- Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The 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.
- For answers marked by levels of response:
 - To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - 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

11. 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

Annotation	Meaning
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

12. 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.

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.

AO1	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.
AO2	Analyse ways in which meanings are shaped in texts.
AO3	Demonstrate understanding of the significance and influence of contexts in which texts are produced and received.
AO4	Explore connections across texts informed by linguistic and literary concepts and methods.
AO5	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 below.

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.

Level 6: 27–32 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: 22–26 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.
AO2	Clear and well developed critical analysis of ways in which meanings are shaped in texts.

Level 4: 17–21 marks

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

Level 3: 12–16 marks

AO4	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.
AO1	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.
AO3	Some awareness of the significance and influence of the contexts in which texts are produced and received.
AO2	Some analysis of ways in which meanings are shaped in texts.

Level 2: 7–11 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: 1–6 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 a transcript from an extract of a British daytime television talk-show where <i>Great British Bake Off</i> winner Nadiya Hussain is being interviewed by <i>This Morning</i> hosts Phillip Schofield and Holly Willoughby ahead of the release of a new TV show and cookbook.</p> <p>Text B is from a website called <i>But Why Tho?</i> This site is dedicated to sharing opinions and reviews of new video games, comics, film, television, and books. This extract is a review of Bake Off winner Nadiya Hussain's recent television baking series on Netflix called <i>Nadiya Bakes</i>.</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 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>A higher level response (levels 4 to 6) will:</p> <p>AO1 Use vocabulary and terminology appropriately, referring to a range of language levels, including grammar and discourse, e.g. conjunctions, contractions etc. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO4 Make comparisons between texts, e.g. analysing similarities (both present a range of formality in lexis) and differences (the interplay between spontaneous speech of the guest and the more crafted nature of the presenters' questions in the television show versus the more crafted nature of website review.)</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"> Text B is written for a website. The review is written for people who enjoy watching cookery programmes, or who want to know more about the new show. The writer addresses the audience of the review directly ('even if you're a total novice') and tries to persuade the reader they will enjoy Nadiya's new television series and tries to persuade them they will also want to cook/eat Nadiya's food ('watching this program will have you craving some of the most aesthetically pleasing food on a cooking show that you'll ever see') and tells them that they will learn something ('you learn the science of baking'). Text B's writer also wants to convey her opinion of Nadiya, and she often compliments her ('it's a superb display') to encourage readers to watch the series. She is also trying to appeal to an audience who enjoy diverse foods ('the food is so colourful and diverse in origin'). Whilst not as persuasive, Text A's presenters do give their own opinion perhaps to influence and entertain their viewers. As well as letting their viewers find out more about Nadiya as a person away from her cooking by asking her questions about her personal life ('you say that it was a bit of a journey to find out what being British meant?') Phillip also promotes and praises Nadiya's book ('the book, the book is fabulous') to the television viewers. This promotion of the book is presumably the reason Nadiya has appeared on the television show and Phillip helps with this ('it's just so stunning, this is gorgeous'). Nadiya also self-promotes her book to the viewers too and tries to advertise it as being something more than a cookbook ('I know it's a cookbook, but I know someone will pick it up and say 'You know what? I get that.')

Question	Response	Marks	Guidance
	<p>AO2 Explore the ways the speakers use language to achieve their purposes for their respective audiences, e.g. the use of questions to develop the conversation for the television show and help the viewer learn more about Nadiya's life or the reviewer's focus on the look or aesthetics of the cookery show for potential television viewers who will only see (and not taste) the food.</p> <p>AO3 Understand the significance of a range of contextual factors, e.g. the reviewer's feelings about cultural appreciation in the Netflix review, or the appeal by Nadiya to self-promote her new book to people from diverse background. Explore the shared purposes; intended/implied audiences.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO1 Use some appropriate terminology, mainly at level of word choice, e.g. adjective use, or syntax, such as complex sentences. Expression is clear but may lack precision.</p> <p>AO4 Make general comparisons between language use, e.g. crafted versus spontaneous.</p> <p>AO2 Examine some ways the writers use language in each text, e.g. use of adjectives to show the reviewer's opinions of Nadiya versus the use of verbs to show the presenters' feelings towards Nadiya's new book.</p> <p>AO3 Recognise and show an understanding of the differences between contexts.</p>		<p>Mode e.g.</p> <ul style="list-style-type: none"> The crafted written mode of Text B is visible with the cataphoric reference on the first line (Famed chef and baker Nadiya Hussain has done it again), with the use of 'it' referring to something the audience has to read on in order to find out that 'it' is the new 'program on Netflix'. Paragraphs are relatively short in order to make the online review more appealing for a reader to read quickly on a computer screen, or on technological devices. Although Text A is a spoken text, there are also elements where the conversation in Text A has been crafted and planned. Text A is being filmed live in a studio. The conversation will not be completely spontaneous because Holly and Phillip will have scripted questions. Holly's questions imply that prior research has been carried on out on Nadiya and the questions are used to prompt further information. Although there is no explicit reference to a viewer, the presenters are aware of an audience watching the television wanting to hear more and so they prompt and steer the conversation in certain directions. <p>Lexis/Semantics e.g.</p> <ul style="list-style-type: none"> The lexis used in Text A suggests that Nadiya respects and admires the part that individual people in her family have played in her success. She uses nouns such as 'sacrifice' ('my grandparents made a sacrifice') and she shows a respect for this. In Text B, respect is also shown through the lexis, but this time the noun 'reverence' is used to convey the idea of a deep respect. The writer is commenting upon Nadiya's regard for her culture rather than just specific people ('Nadiya has such deep respect and reverence for these cultures'.) Both texts contain a focus on the aesthetics of Nadiya's work. In Text A, Philip expresses his interest in the appearance of Nadiya's new book ('I just love the pictures'), and Text B also acknowledges how important the aesthetics are for television ('aesthetically, the food is exemplary, making all of it look all the more delicious'), however the writer of this text takes this subject even further

Question	Response	Marks	Guidance
			<p>considering how it is captured on television ('the cinematography for the food is top-notch') and mentioning the use of colours ('so much colour!') It seems that the appearance of the food becomes even more important than taste for television viewers ('some of the most aesthetically pleasing food on a cooking show that you'll ever see').</p> <p>Pragmatics e.g.</p> <ul style="list-style-type: none"> In Text A, Nadiya implies a lack of knowledge/confidence about certain issues in her life ('I'll probably never get an answer, the one thing I never did was challenge myself'), however, the writer of Text B implies that the baker is very confident at her profession ('a superb display of her mastery over the craft and her ability to instil confidence in her viewers') and uses adverbs such as 'seamlessly' to describe her teaching approach. In Text B there is perhaps an implied meaning that the writer herself feels slightly marginalised because of her own cultural background and so she has a deep respect for Nadiya's cultural acknowledgements in her cooking ('Western society continues to marginalise Middle Eastern and North African people'). To reinforce this praise of Nadiya, the writer then uses food lexis associated with these Middle Eastern and North African cultures such as 'tahini' or 'cardamom and turmeric.' The writer tries to convey her own opinion idea that some 'white' chefs who use these ingredients do not show enough respect towards the cultures from which they came ('often when chefs (who tend to be white) use some of these ingredients, it's without reverence for their origins'). She attributes the adjective 'regressive' to such chefs, and yet, when referring to Nadiya, she uses adjectives such as 'innovative.' <p>Grammar/syntax e.g.</p> <ul style="list-style-type: none"> In Text A, the spontaneity of Nadiya's speech is revealed with her use of fronted conjunctions. Many of her sentences start with fronted conjunctions ('So I had the elastic band') and she links many of her ideas with coordinating conjunctions as if they are thoughts popping into her head at that moment ('And then I've never really worn it since. And sometimes I have and-I think')

Question	Response	Marks	Guidance
			<ul style="list-style-type: none"> • In Text B, despite it being a crafted text, there are elements of this text that have been crafted to make it seem almost conversational with the use of fronted conjunctions ('But Nadiya has such deep respect and reverence') to help make the review more engaging and interesting to read on the website. • In Text A, because Nadiya's speech is spontaneous, sentences have many clauses ('And to me that's really important, and I don't, I don't write for no reason, I write for purpose, and I know it's a cookbook...'). • Text B's crafted speech shows sentences that rarely have more than 3 clauses. Sentences are more complex and carefully crafted with embedded relative clauses ('Often, when popular chefs (who tend to be white) use some of these ingredients, it's without reverence for their origins').

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