

**GCE**

**English Language and Literature (EMC)**

**H074/01: Non-fiction written and spoken texts**

Advanced Subsidiary 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
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Expression
	Answering the question
	Relevant but broad, general or implicit

## **Subject-specific marking instructions**

Candidates answer **one** question from Section A and **one** question from Section B. Assessment objectives AO1, AO2, AO3 and AO4 are assessed in Section A. Assessment objectives AO3 and AO5 are assessed in Section B. For each section the level descriptors are organised with the dominant assessment objective first. The question-specific guidance on the tasks provide an indication of what candidates are likely to cover in terms of AOs 1, 2, 3, 4 and 5. The guidance and indicative content are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

**Awarding Marks**

- (i) Section A has one question worth 30 marks. In Section B candidates choose one question worth 20 marks.
- (ii) For each answer, award a single overall mark out of 30 (Section A) and 20 (Section B), 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 judgment to locate the answer in the appropriate level descriptor
  - place the answer precisely within the level and determine the appropriate mark out of 30 (Section A) and 20 (Section B) 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 30 (Section A) and 20 (Section B)
  - if a candidate does not address one of the assessment objectives tested in the question, 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.

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script.

**Rubric Infringement**

Candidates may infringe the rubric in one of the following ways:

- only answering one question;
- answering two or three questions from Section B;

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

**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 levels 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.

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**WEIGHTING OF ASSESSMENT OBJECTIVES**

The relationship between the components and the assessment objectives of the scheme of assessment is shown in the following table:

Component	% of AS level					
	AO1	AO2	AO3	AO4	AO5	Total
Non-fiction written and spoken texts (01)	8%	7%	13%	7%	15%	50%
The language of literary texts (02)	14%	20%	8%	8%	0%	50%
Total	22%	27%	21%	15%	15%	100%

**Component 1 Section A (Non-fiction anthology texts) 30 marks**

The weightings for the assessment objectives are:

AO1 8.0%

AO4 8.0%

AO2 7.0%

AO3 7.0%

Total 30%

In Section A the dominant assessment objectives are AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression and AO4 Explore connections across texts, informed by linguistic and literary concepts and methods.

Answers will also be assessed for AO2 and AO3.

Candidates should apply concepts and methods as appropriate, using relevant linguistic terminology and fluent expression (AO1). They should explore connections across the two anthology texts, comparing and contrasting details, informed by linguistic and literary concepts and methods (AO4). They should analyse ways in which meanings are shaped in the texts (AO2) and develop their answer with reference to the significance and influence of the contexts in which texts are produced and received (AO3). 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: 30–26 marks</b>	
<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>AO4</b>	Excellent and detailed exploration of connections across texts informed by linguistic and literary concepts and methods.
<b>AO2</b>	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.
<b>AO3</b>	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received



<b>Level 5: 25–21 marks</b>	
<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>AO4</b>	Clearly developed exploration of connections across texts informed by linguistic and literary concepts and methods.
<b>AO2</b>	Clear and well developed critical analysis of ways in which meanings are shaped in texts.
<b>AO3</b>	Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.

<b>Level 4: 20–16 marks</b>	
<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>AO4</b>	Competent exploration of connections across texts informed by linguistic and literary concepts and methods.
<b>AO2</b>	Competent analysis of ways in which meanings are shaped in texts.
<b>AO3</b>	Some understanding of the significance and influence of the contexts in which texts are produced and received.

<b>Level 3: 15–11 marks</b>	
<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>AO4</b>	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.
<b>AO2</b>	Some analysis of ways in which meanings are shaped in texts.
<b>AO3</b>	Some awareness of the significance and influence of the contexts in which texts are produced and received.

<b>Level 2: 10–6 marks</b>	
<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>AO4</b>	Limited attempt to make connections across texts informed by linguistic and literary concepts and methods.
<b>AO2</b>	Limited analysis of ways in which meanings are shaped in texts.
<b>AO3</b>	Limited awareness of the significance and influence of the context in which texts are produced and received.

<b>Level 1: 5-1 marks</b>	
<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>AO4</b>	Very little attempt to make connections across texts informed by linguistic and literary concepts and methods.
<b>AO2</b>	Very little analysis of ways in which meanings are shaped in texts.
<b>AO3</b>	Very little awareness of the significance and influence of the contexts in which texts are produced and received.

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

Question	Response	Mark	Guidance
1	<p><b>Text A</b> is an extract from an exchange of letters between the poet Edward Thomas and his wife Helen, while he was serving in the army in World War 1. The ‘Postscript’ is written after Edward’s death and taken from Helen’s <i>Commonplace Book</i>.</p> <p><b>Text B</b> is a live music review from <i>The Guardian</i> covering the opening night of Beyoncé and Jay-Z’s <i>On the Run II</i> collaborative world tour, 2018.</p> <p>1 Compare the ways in which the writers use language to comment on events and relationships.</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• context</li> <li>• mode and genre</li> <li>• purpose and audience.</li> </ul> <p><b>A higher level response (levels 4 –6) will:</b></p> <p><b>AO1</b> Use vocabulary and terminology appropriately, referring to a range of language levels, including grammar and discourse, e.g. pronouns, sentence complexity, terms of address, noun phrases etc. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO4</b> Make comparisons between texts, e.g. analysing similarities (both are planned and constructed) and differences (first person vs third person ).</p>	30	<p>The indicative content shows an integrated approach to the four assessment objectives. AO1, AO4, AO2 and AO3.</p> <p><b>Context / audience / purpose e.g.</b></p> <ul style="list-style-type: none"> <li>• Both texts are written. In <b>Text A</b> there is a contrast between the more factual, referential content of Edward’s letters and the personal, expressive nature of Helen’s letter and the postscript. Candidates may comment on the ways in which the contexts of production and reception (front line vs domestic) may have influenced this. There is a sense of targeted, asynchronous, dyadic interaction throughout. In <b>Text B</b> there is an elevated register used to review the concert, which at times seems somewhat incongruous with the subject of pop culture. Candidates may comment on the fact that this review has been published in <i>The Guardian</i>, and may comment on the target audience and on reader expectation etc.</li> <li>• Candidates may comment on the assumed shared knowledge evident in both texts. In <b>Text A</b> the writers have shared knowledge, e.g. Helen’s comments in the postscript about their time together under the May tree, and her use of the pet name <i>Baba</i> for their child in the letter. In <b>Text B</b> the writer assumes the reader’s prior knowledge, e.g. the reference to the elevator footage.</li> </ul>

Question	Response	Mark	Guidance
	<p><b>AO2</b> Explore the ways the writers use language to achieve their purposes for their respective audiences, e.g. use of affectionate vocatives in <b>Text A</b> and noun phrases used to suggest cynicism in <b>Text B</b>.</p> <p><b>AO3</b> Understand the significance of a range of contextual factors, e.g. personal letter exchanges during WW1 (<b>Text A</b>) and the commercial context of <b>Text B</b>.</p> <p><b>A lower level response (levels 1 –5) will:</b></p> <p><b>AO1</b> 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><b>AO4</b> Make general comparisons between language use, e.g. formal vs informal</p> <p><b>AO2</b> Examine some ways the writers use language in each text, e.g. the way the audience for each text affects the choice of formal or informal lexis.</p> <p><b>AO3</b> Recognise and show an understanding of the differences between, for example, the personal intimate context of <b>Text A</b> and the wider context and reader expectations of <b>Text B</b></p>		<p><b>Mode e.g.</b></p> <ul style="list-style-type: none"> <li>The texts both fulfil their mode and genre expectations and also deviate from them. In <b>Text A</b>, the letters follow the conventions, e.g. of dates with affectionate salutations (<i>Dearest, My darling my own soul</i> etc.) and valedictions (e.g. <i>farewell</i> (x3)). The postscript also uses standard generic conventions to write directly to a man Helen knows to be dead; candidates may comment on this in relation to the nature of grief. Edward’s letter in <b>Text A</b> has highly-crafted moments of poetic description (e.g. <i>The artillery is like a stormy tide... etc.</i>) alongside the more the prosaic description of facts and events (e.g. <i>Hardly anything came near the O.P. or even the village</i> etc.) that might be expected in a letter from the front line, creating a sense of immediacy and verisimilitude. In contrast, Helen’s writing feels less planned and more spontaneous.</li> <li><b>Text B</b> employs a third person, highly-descriptive account of the concert and relevant context: appropriate to both genre and mode. The multiple, complex sentences with embedded, parenthetical clauses (e.g. <i>Yet the intervening... each other’s brands</i> etc.) and non-standard syntax (e.g. <i>only death could do part</i> etc.) create a sense of an excited and lively review, whilst the interplay of standard commentary and non-standard quotation or references foregrounds the difference between the written review and sung / spoken content (e.g. <i>the baddest girl</i> etc.) of the concert. The article is carefully planned and edited, evident both in its whole-text structure and its crafted noun phrases.</li> </ul>

Question	Response	Mark	Guidance
			<p><b>Lexis e.g.</b></p> <ul style="list-style-type: none"> <li>In <b>Text A</b>, both writers use a range of affectionate vocative nouns and noun phrases, (e.g. <i>Dearest, Beloved, My darling my own soul</i> etc.) Candidates may comment on the feeling of affection the writers show for each other, the effect of the distance between them, and the danger of war. <b>Text B</b>, in contrast, is written in the third person and the writer uses multiple noun phrases to describe Beyoncé and Jay-Z’s relationship. Although many of these suggest admiration, even affection, they do not do so as unambiguously as in <b>Text A</b> (e.g. <i>the biggest couple in pop, self-mythologising couples, the sheer majesty of their creative partnership</i> etc.) The writer balances this admiration with references to the more complicated elements of the couple’s relationship, referencing the abstract nouns <i>betrayal and rage</i>.</li> <li>Both texts make interesting and innovative use of lexis to describe events. In <b>Text A</b>, Edward uses the verb <i>harvested</i>, perhaps suggesting a degree of dehumanisation of the wounded, but also their great numbers. The attributive adjective <i>violated</i> describes the ruined trees, personifying elements of the landscape and foregrounding the destructive nature of war. In <b>Text B</b>, Aroesti uses the predicative adjective <i>chameleonic</i> to describe Beyoncé’s changing styles during the performance, perhaps suggesting a degree of insincerity in how she presents herself. Aroesti also uses the metaphorical noun phrase <i>a renaissance tableaux</i> to describe the stage, seemingly mocking the grandiosity of Beyoncé’s self-presentation.</li> </ul>

Question	Response	Mark	Guidance
			<ul style="list-style-type: none"> <li>Both texts use specialist lexis to describe events. In <b>Text A</b>, Edward uses military lexis: (e.g. <i>O.P.</i>, <i>Civil Liabilities paper</i>, <i>billet</i>, and <i>commission</i>.) In <b>Text B</b>, Aroesti uses the lexis of stage and performance (e.g. <i>costume changes</i>, <i>rendition</i>, <i>collaboration</i> and <i>operatic</i>.) In both texts this creates a sense of authority and verisimilitude.</li> </ul> <p><b>Pragmatics e.g.</b></p> <ul style="list-style-type: none"> <li>In <b>Text A</b>, Edward appears to be trying to relate events truthfully, but also adds some degree of reassurance and humorous self-deprecation. He describes his house being shelled with the adjective <i>exciting</i>, and dodging the shells as <i>fun</i>, yet he acknowledges that this is foolish via the non-finite clause describing his comrade's alarm <i>being more experienced</i>. Edward juxtaposes this moment of great fear with the bathetic final sentence, (<i>Then we went off in the car in the rain to buy things</i>.): foregrounding his apparent need to reassure Helen. In <b>Text B</b>, Aroesti alternates between admiration of the concert and a degree of mockery of it. She foregrounds this via the use of noun phrases such as <i>self-mythologizing couples</i> and <i>romantic story arc</i> which emphasise the performative nature of the couple's relationship, particularly as shown in the concert.</li> <li><b>Text A</b> follows a sequential, chronological order as is to be expected with an exchange of letters. That Helen's postscript is 'unanswered' is highly poignant as the reader is aware of Edward's death and can</li> </ul>

Question	Response	Mark	Guidance
			<p>place this in the context of the terrible mortality toll of WW1; there is a stark finality to the end of the correspondence; (foregrounded by the dating of Helen's postscript.) <b>Text B</b> follows a cyclical structure, beginning and ending with the syntactical echo of <i>romantic story arc</i> and <i>smooth romantic arc</i>, perhaps expressing both Aroesti's cynicism regarding the couple's narrative about their relationship, and also her willingness to enjoy the performance despite this.</p> <p><b>Grammar/syntax e.g.</b></p> <ul style="list-style-type: none"> <li>• <b>Text A:</b> the short, simple sentence used in Edward's letter for dramatic effect (<i>Our billet was shelled</i>), and the repeated use of the antithetical structure (<i>the sun shone etc....and the trench was being made passable etc.</i>) foregrounds the conscious crafting of the letter. This differs from the non-standard syntax, abbreviations (e.g. <i>And that's all that matters</i> etc.) and use of interrogatives and direct address in Helen's postscript and letter (e.g. <i>do you remember</i>), which suggest the spoken voice and a contrastingly emotional response. <b>Text B</b> uses a highly-crafted range of noun and adjectival phrases to describe Beyoncé and Jay-Z's relationship with each other. Beyoncé is described as <i>the ride-or-die moll</i> to Jay-Z's <i>rumoured boyfriend's gangster</i>. Aroesti juxtaposes the adjectival phrases <i>remarkably intimate</i> and</li> </ul>



Question	Response	Mark	Guidance
			<p><i>scrupulously posed</i> to suggest the artificial nature of the relationship as presented in the concert. Both texts make interesting and varied use of sentence structures and complexity. In <b>Text A</b> Edward's letter uses syntax to foreground the uncertain and precarious nature of life at war. The use of correlative conjunctions in <i>Either the Bosh is beaten or he is going to surprise us</i> foregrounds this, as does the adversative co-ordinate clause <i>When I posted [...] but we did all the shelling</i>. In <b>Text B</b>, Aroesti makes extensive use of parenthetical sentence-medial subordinate clauses, (e.g. <i>...considering they are explicitly cashing in on their interpersonal trauma...</i>) often to add a tone of cynicism to her extensive descriptions.</p>

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**Component 1 Section B (Non-fiction writing) 20 marks**

The weightings for the assessment objectives are:

AO5 15.0%

AO3 5.0%

Total 20%

In Section B the dominant assessment objective is AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways.

Answers will also be assessed for AO3.

Candidates should demonstrate expertise and creativity in their own original non-fiction writing (AO5) showing understanding of the significance and influence of the contexts in which texts are produced and received (AO3). The criteria below are organised to reflect the order of the dominant assessment objectives.

A response that does not address any one of the two assessment objectives targeted cannot achieve all of the marks in the given level.

<b>Level 6: 20–17 marks</b>	
<b>AO5</b>	<ul style="list-style-type: none"> <li>Flair, originality and a high degree of control demonstrated in the use of English to communicate in different ways.</li> </ul>
<b>AO3</b>	<ul style="list-style-type: none"> <li>Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.</li> </ul>

<b>Level 5: 16–14 marks</b>	
<b>AO5</b>	<ul style="list-style-type: none"> <li>Control and creativity demonstrated in the use of English to communicate in different ways.</li> </ul>
<b>AO3</b>	<ul style="list-style-type: none"> <li>Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received.</li> </ul>

<b>Level 4: 13–11 marks</b>	
<b>AO5</b>	<ul style="list-style-type: none"> <li>Competence and engaging effects demonstrated in the use of English to communicate in different ways.</li> </ul>
<b>AO3</b>	<ul style="list-style-type: none"> <li>Some understanding of the significance and influence of the contexts in which texts are produced and received.</li> </ul>

<b>Level 3: 10–8 marks</b>	
<b>AO5</b>	<ul style="list-style-type: none"> <li>Some accuracy and an attempt to create effects demonstrated in the use of English to communicate in different ways.</li> </ul>
<b>AO3</b>	<ul style="list-style-type: none"> <li>Some awareness of the significance and influence of the contexts in which texts are produced and received.</li> </ul>

<b>Level 2: 7–5 marks</b>	
<b>AO5</b>	<ul style="list-style-type: none"> <li>Limited accuracy and some attempt to create effects demonstrated in the use of English to communicate in different ways.</li> </ul>
<b>AO3</b>	<ul style="list-style-type: none"> <li>Limited awareness of the significance and influence of the context in which texts are produced and received.</li> </ul>

<b>Level 1: 1-4 marks</b>	
<b>AO5</b>	<ul style="list-style-type: none"> <li>Little accuracy and little attempt to create effects demonstrated in the use of English to communicate in different ways.</li> </ul>
<b>AO3</b>	<ul style="list-style-type: none"> <li>Very little awareness of the significance and influence of the contexts in which texts are produced and received.</li> </ul>

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

Question	Response	Mark	Guidance
2	<p><b>Either</b></p> <p>2. Write a report or review of a live event such as a concert, performance or sporting event for a website or magazine</p>	20	<p>Candidates will show awareness of the ways language varies according to contextual factors by demonstrating understanding of generic conventions in their own text.</p> <p>For example:</p> <ul style="list-style-type: none"> <li>• Use techniques effective for providing information and commenting in an engaging and informative way</li> <li>• show awareness of the style and approach of a review/report/script etc.</li> <li>• adapt language as appropriate for a formal or informal piece of writing.</li> </ul>
3	<p><b>Or</b></p> <p>3. Write an introductory script to be read by the presenter of a radio phone-in entitled 'What makes for a happy relationship?'</p>	[20]	
4	<p><b>Or</b></p> <p>4. A publisher is producing a large-format book of photographs of significant artists/performers entitled 'Creative Icons of the Modern Age'. Each photograph has an accompanying written text that explains the artist or performer's importance. Write the text for someone you think should be included.</p> <p><b>A higher level response (levels 4 –6) will:</b></p> <p><b>AO5</b> Demonstrate expertise in their use of English to create an effective review/report/script etc., with a high degree of control over the techniques that have been chosen.</p>		<p>Candidates will establish some interaction with their audience as appropriate, e.g. through personal anecdote or use of humour.</p>

Question			Response	Mark	Guidance
			<p><b>AO3</b> Demonstrate understanding of the influence of context on how texts are produced and received.</p> <p><b>A lower level response (levels 1–3) will</b></p> <p><b>AO5</b> Show some ability to shape an effective review/report/script etc., drawing on a range of different techniques.</p> <p><b>AO3</b> Show some awareness of the influence of context on how texts are produced and received.</p>		

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**Appendix 1**

Assessment Objective weightings are given as percentages.

**Assessment Objectives Grid****Anthology**

<b>Question</b>	<b>AO1%</b>	<b>AO2%</b>	<b>AO3%</b>	<b>AO4%</b>	<b>AO5%</b>	<b>Total%</b>
<b>1</b>	8	7	8	7	0	<b>30%</b>
<b>Totals</b>	<b>8%</b>	<b>7%</b>	<b>8%</b>	<b>7%</b>	<b>0%</b>	<b>30%</b>

## Original non-fiction writing

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
2	0	0	5	0	15	20%
3	0	0	5	0	15	20%
4	0	0	5	0	15	20%
<b>Totals</b>	<b>0%</b>	<b>0%</b>	<b>5%</b>	<b>0%</b>	<b>15%</b>	<b>20%</b>

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