



**GCE**

**English Language**

Unit **H470/01**: Exploring language

Advanced GCE

**Mark Scheme for June 2018**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Vague
	Irrelevant

## 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.

H470/01

Mark Scheme

June 2018

These are the **Assessment Objectives** for the English Language specification as a whole.

<b>AO1</b>	Apply appropriate methods of language analysis, using associated terminology and coherent written expression.
<b>AO2</b>	Demonstrate critical understanding of concepts and issues relevant to language use.
<b>AO3</b>	Analyse and evaluate how contextual factors and language features are associated with the construction of meaning.
<b>AO4</b>	Explore connections across texts, informed by linguistic 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:

Component	% of A level					
	AO1	AO2	AO3	AO4	AO5	Total
Exploring language H470/01	11%	6%	11%	6%	6%	40%
Dimensions of linguistic variation H470/02	11%	11%	12%	6%	0%	40%
Independent language research H470/03	5%	5%	5%	0%	5%	20%
	27%	22%	28%	12%	11%	100%

## 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.

**PAPER-SPECIFIC INSTRUCTIONS: H470/01 Exploring language**

Candidates answer all the questions on the paper. The paper addresses all of the assessment objectives:

Assessment Objectives AO1 and AO3 are addressed in question 1.

Assessment Objectives AO2 and AO5 are addressed in question 2.

Assessment Objectives AO1, AO3 and AO4 are addressed in question 3.

In each question, the assessment objectives are given equal weighting.

THE INDICATIVE CONTENT FOR EACH TASK provides an indication of what candidates are likely to cover. The notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

THE LEVEL DESCRIPTORS FOR EACH QUESTION FOLLOW THE INDICATIVE CONTENT.

**SUBJECT-SPECIFIC INSTRUCTIONS: ENGLISH LANGUAGE**

- Each level descriptor covers the relevant assessment objectives.
- Where the assessment objectives appear in separate columns, marks should be allocated for each assessment objective independently of one another. There is no requirement for responses to be allocated marks from within the same level across each assessment objective.
- An answer does not have to meet all the requirements of a level descriptor before being placed in that level. The extent to which it meets all of the requirements of a level descriptor will determine its placement within that level.
- The extent to which the statements within the level have been achieved should be the only criteria used when deciding the mark within a level.
- Indicative content *indicates* possible points candidates might make, but this is not an exhaustive account. Any valid response should be rewarded.

Indicative Content - *Please note*: indicative content *indicates* possible points candidates might make, but this is not an exhaustive account. Any valid response should be rewarded.

Question	Guidance	Marks	Text features
1	<p><b>Text A</b> is an article celebrating the life of the musician David Bowie, who died in January 2016, written by the columnist Caitlin Moran and published in The Times newspaper.</p> <p><b>Giving careful consideration to the context of the text:</b></p> <p>(a) <b>identify and analyse uses of lexis and semantics in this text.</b></p> <p>(b) <b>identify and analyse the way sentences are constructed in this text.</b></p> <p><i>Possibilities are provided below for guidance but any valid response should be rewarded.</i></p> <p>General contextual points (AO3): this text is something of a hybrid, being part way between an entertaining column and a eulogy. Being a column it has none of the coldness of a news article or even the careful discourse structure of an obituary. Candidates should be able to recognise that Moran's use of spoken mode features is designed to engage readers in an emotive way. Like much of her work, it is quite personal.</p>	20	<p>In each of the bullet points below, AO1 is covered at the start of the point and AO3 at the end.</p> <p><b>(a) identify and analyse uses of lexis and semantics in this text</b></p> <p><b>Possible features could be:</b></p> <ul style="list-style-type: none"> <li>• Lexis from the field of space ('space', 'time', 'universe', 'galaxy') runs through the piece, linking to the idea of Bowie as a 'joyful alien', gives sense of his unique status (and, for those with shared knowledge of his work, a strong nod to his Ziggy Stardust persona)</li> <li>• Lexis from the field of identity and difference ('role models... gender... sexuality... bisexual') important in terms of the whole piece, which portrays Bowie as an innovator and mould-breaker</li> <li>• Sequence of proper nouns ('Madonna, or Gaga... ' etc) give sense of Bowie's achievement and influence, while the proper noun in 'one man from Bromley' is arguably deliberately bathetic, adding humour and warmth, since this is a rather bland suburb for a rock star</li> <li>• Modifiers such as 'bonk-eyed, snaggle-toothed' are faintly comical, designed to contrast the cosmic, hyperbolic elements, and make him appear flawed and mortal as well as heroic, therefore accessible to young fans.</li> <li>• Interesting oxymoron in 'emotional statesman', with 'statesman' suggesting a kind of authority and grandeur and 'emotional' stressing a softness and vulnerability</li> <li>• First person pronouns are frequent, beginning and ending the piece with 'we' ('We were a lucky planet'), suggesting that</li> </ul>



Question	Guidance	Marks	Text features
			<p>paying tribute to him is a collective process, because he had an influence on so many young people</p> <ul style="list-style-type: none"> <li>• Interesting use of generic 'you' in 'you can hear' in second paragraph, culminating in the use of first person singular in 'This. This is how I feel'... etc, part of Moran's purpose to use the individual's experience.</li> </ul> <p><b>(b) identify and analyse the way sentences are constructed in this text.</b>  <b>Possible aspects could be:</b></p> <ul style="list-style-type: none"> <li>• verb mood: declarative mood is dominant throughout – part of the purpose of any eulogy but perhaps less common in a column, where writers will often use rhetorical questions to spark an internal dynamic</li> <li>• imperative in second sentence aids the grand, cinematic opening ('imagine how vast...')</li> <li>• frequent use of fronted coordinating conjunctions and minor sentences – part of spoken mode element. 'And then...' at the beginning of second paragraph, for example is one of the ways she establishes her <i>Star Wars</i>-style opening. 'And then' indicates a surprise narrative twist: this fits with idea of article, that Bowie was unique and a welcome outsider</li> <li>• minor sentences also used to keep up a sense of a conversation, – e.g. in 'to become other. To become bigger' keeps a rhythm with the anaphoric repetition, but acts a contrast, suggesting that 'other' is not bad (as one might expect), but good, and makes you more than you were.</li> <li>• frequent use of contractions part of colloquial register throughout, and also used to pick up the pace of the conversation at times (e.g. 'that's what heroes are')</li> <li>•</li> </ul>

H470/01

Mark Scheme

June 2018

Question	Guidance	Marks	Text features
			<ul style="list-style-type: none"> <li>• use of some long, complex sentences, which build often to a surprising conclusion. E.g. 'Everywhere pop music... fixed-blade knife.' – with five clauses ending with two long post-modifying phrases, creating an distinct shift from 'pop' to 'knife', suggesting the unusual paradoxes in the Bowie persona</li> <li>• Modification is often rich (e.g in the lengthy pre- and post-modified noun phrase 'a ginger... in Bromley', put in bracketed parenthesis), part of Moran's intention to paint Bowie as contradictory and uniquely colourful</li> </ul>

H470/01

Mark Scheme

June 2018

There are a total of 20 marks available for **Question 1**.

10 marks can be awarded for part **(a)** and 10 marks for part **(b)**. There is one mark per level for each AO. This table should be used twice – firstly to mark part **(a)** and allocate a mark out of 10, and then again to mark part **(b)** and allocate a mark out of 10. Parts **(a)** and **(b)** focus on different language levels, and therefore each part could achieve different levels. Each part should be marked completely separately – there is no need to look for consistency in allocating marks if the responses demonstrate different levels of competency.

Level	AO1 and AO3	Mark
<b>5</b>	<ul style="list-style-type: none"> <li>Candidates clearly identify patterns of language use in precise relation to the linguistic level specified in the task and can closely analyse incisively chosen evidence, with application of appropriate terminology; the writing is in a secure academic register. (AO1)</li> <li>With a precise hold on the language feature specified in the task, candidates perceptively evaluate the possible effect of contextual factors on the way language is produced in this text and is received and understood by its audience. (AO3)</li> </ul>	<b>9–10</b>
<b>4</b>	<ul style="list-style-type: none"> <li>Candidates can single out and analyse relevant examples of language use related to the linguistic level specified in the task, with application of appropriate terminology and coherent written expression. (AO1)</li> <li>Focusing on the language feature specified in the task, candidates can convincingly weigh up some possible effects of contextual factors on the way language is produced in this text and the way it is received and understood by its audience. (AO3)</li> </ul>	<b>7–8</b>
<b>3</b>	<ul style="list-style-type: none"> <li>Candidates make some clear points about language use which relate to the specified language level and are supported with relevant evidence; use of terminology is mostly appropriate, although likely to be less densely packed than the level above and written expression is clear but likely not to be economical. (AO1)</li> <li>Having a reasonable sense of the language feature specified, candidates come to some clear conclusions about the possible effect of contextual factors on the way language is produced in this text and is received by its audience. (AO3)</li> </ul>	<b>5–6</b>
<b>2</b>	<ul style="list-style-type: none"> <li>Candidates attempt to make their writing relevant to the feature and language level specified in the task, pulling out the occasional piece of evidence and using terminology which is partially appropriate; written expression has some errors but the meaning is nonetheless apparent. (AO1)</li> <li>Having some sense of the language feature specified, candidates come to some fairly loose conclusions about the possible effect of contextual factors on the way language is produced in this text and is received by its audience. (AO3)</li> </ul>	<b>3–4</b>
<b>1</b>	<ul style="list-style-type: none"> <li>Candidates make some link to the specified feature and language level and some terms are used, appropriately; evidence, if there, is likely to be barely relevant or only loosely defined (not actually quoted, for example) and writing may at times obscure meaning. (AO1)</li> <li>Conclusions about the possible effect of contextual factors on the way language is produced and is received by the audience will be somewhat indistinct. There may be a vague sense of the text's purpose. (AO3)</li> </ul>	<b>1–2</b>
<b>0</b>	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	<b>0</b>

H470/01

Mark Scheme

June 2018

Indicative Content - *Please note*: indicative content *indicates* possible points candidates might make, but this is not an exhaustive account. Any valid response should be rewarded.

Question	Guidance	Marks	Text features
2	<p data-bbox="338 339 728 379">2 <i>'All language is biased.'</i></p> <p data-bbox="338 435 1003 639"><b>Write an entertaining blog post which critically engages with the statement above. 'Biased' language is that which supports a particular point of view and aims to influence the receiver to agree with it. You do not need to use the statement as your title.</b></p> <p data-bbox="338 691 981 759">Possibilities are provided below for guidance but any valid response should be rewarded.</p> <p data-bbox="338 794 405 826"><b>AO5</b></p> <p data-bbox="338 863 1021 1198">It is possible to construct a piece of writing which takes this statement in a number of ways. A blog post is essentially a long 'turn' in an online conversation, designed to get people commenting in response. It is, however, likely to have a shape to it. To be effective it will probably have an engaging beginning. A circular structure might work well although blogs do allow more of a linear development and usually end with an invitation to respond.</p> <p data-bbox="338 1201 987 1302">To demonstrate flair, the piece should probably have some humour, or if not that some technically skilful uses of language.</p> <p data-bbox="338 1305 992 1406">Some candidates might want to try their hand at a piece of satire, where they argue that it is possible to deliver a message in an unbiased way, whilst</p>	24	<p data-bbox="1178 339 2007 571"><b>AO2</b></p> <p data-bbox="1178 403 2007 571">This is probably mostly a task which leads students towards a further exploration of their work on language and the media, but representation in the wider sense could also work (looking at language and gender, at our public and private personae, our online versions of ourselves, and so on).</p> <p data-bbox="1178 608 1809 639"><b>Below are some areas that could be covered:</b></p> <ul data-bbox="1178 659 2007 1102" style="list-style-type: none"> <li data-bbox="1178 659 2007 791">• Political bias in the media – how news stories may seem to be neutral, but when the protagonist is identified and modification explored, plus other rhetorical tricks, bias soon leaks out</li> <li data-bbox="1178 799 2007 932">• The various ways in which our language is androcentric and other aspects of language and gender such as the binary way in which genders are often defined and how that is being challenged</li> <li data-bbox="1178 940 2007 1008">• The online 'persona' that we use, carefully shaped to demonstrate a version of ourselves</li> <li data-bbox="1178 1016 2007 1102">• How public figures represent themselves in particular ways, effectively commodifying themselves for their audiences</li> </ul> <p data-bbox="1178 1121 2007 1289">Again, to show assured knowledge and understanding, depth in particular areas – just focusing on language and gender, for example – could be more effective than ranging widely across a number of areas of language. It might, however, be possible to join two or more of the points above together.</p> <p data-bbox="1178 1292 2007 1422">Underpinning this discussion we are likely to find Sapir Whorf and linguistic determinism, but this is a chance to look a modern, popular forms institutionalised bias ('spin' etc) – as long as the discussion comes back to language!</p>

H470/01

Mark Scheme

June 2018

Question	Guidance	Marks	Text features
	<p>clearly being as biased as they come! The piece will have some of the informality of spoken discourse, probably more than, say, a broadsheet article on a linguistic topic (although many comment pieces do of course have the feeling of spoken mode).</p>		
	<p><b>Synthesising AO2 and AO5</b></p> <p>It is important that candidates do not simply lecture, showing off their knowledge of representation or media theory. All good discursive or argumentative writing has to be supported with evidence and this evidence must be engaged with, critically, for high marks. This text should be written for a non-specialist audience.</p> <p>Candidates will need to have learnt some facts, some quotes, some names and statistics to prepare for this exam and have a few personal anecdotes up their sleeve. This will be a place to show their knowledge and to put any wider reading about English Language to good use.</p>		

H470/01

Mark Scheme

June 2018

There are a total of 24 marks available for **Question 2**.

Decide on a mark for AO2 out of 12, and then a separate mark for AO5 out of 12. Add the two marks together to reach a total out of 24 marks. It is possible that candidates may achieve different levels for each AO: allocate the mark according to the level of competency demonstrated for each AO individually.

Level	AO2	Mark	AO5	Mark
<b>6</b>	<ul style="list-style-type: none"> <li>In their piece of writing, candidates show an assured knowledge and understanding of the specified concept and issue and its relevance to language use.</li> <li>Candidates engage critically with the specified concept and issue.</li> </ul>	<b>11–12</b>	<ul style="list-style-type: none"> <li>An expertly-constructed text showing, perhaps surprising, originality in making the piece appropriate to the form specified in the task.</li> <li>The use of appropriately chosen linguistic features shows flair and the writing precisely suits the audience defined in the task.</li> </ul>	<b>11–12</b>
<b>5</b>	<ul style="list-style-type: none"> <li>In their piece of writing, candidates show a good knowledge and understanding of the specified concept and issue and its relevance to language use.</li> <li>In their piece, candidates show that they can take a critical angle on the specified concept and issue.</li> </ul>	<b>9–10</b>	<ul style="list-style-type: none"> <li>A well-constructed text, which is appropriate to the form specified in the task.</li> <li>The use of appropriately chosen linguistic features shows skill and their writing suits the audience defined in the task.</li> </ul>	<b>9–10</b>
<b>4</b>	<ul style="list-style-type: none"> <li>In their piece of writing, candidates show an essentially sound level of knowledge and understanding of the specified concept and issue and its relevance to language use.</li> <li>Candidates show that they have some ability to think and write critically about the concept/issue.</li> </ul>	<b>7–8</b>	<ul style="list-style-type: none"> <li>A deliberately constructed text, which contains most of the main elements of the form specified in the task.</li> <li>There is clear use of appropriate linguistic features and the writing has been modulated to take account of the audience defined in the task.</li> </ul>	<b>7–8</b>
<b>3</b>	<ul style="list-style-type: none"> <li>Their knowledge and understanding of the chosen language concept or issue is mostly accurate, although is likely to lack the depth needed to be convincing.</li> <li>In their piece of writing, candidates have addressed the specified language concept/issue, although not critically.</li> </ul>	<b>5–6</b>	<ul style="list-style-type: none"> <li>A text which is attempting to match the task's purpose and which is at least recognisable as an example of the form specified in the task.</li> <li>There are some appropriate language features employed and some attempts have been made to take account of the audience defined in the task.</li> </ul>	<b>5–6</b>
<b>2</b>	<ul style="list-style-type: none"> <li>Candidates' knowledge and understanding of the concept/issue is likely to have inaccuracies or be muddled.</li> <li>The language concept/issue is present in the piece although somewhat indistinct or confused.</li> </ul>	<b>3–4</b>	<ul style="list-style-type: none"> <li>A text which has some sense of the form specified in the task, but which leaves out key elements.</li> <li>There are some attempts to use appropriate language features, although probably not employing a register which suits the audience defined in the task.</li> </ul>	<b>3–4</b>

H470/01

Mark Scheme

June 2018

Level	AO2	Mark	AO5	Mark
1	<ul style="list-style-type: none"> <li>Candidates do not appear to understand the concept or issue but it is possible to see one or two points relating to it.</li> <li>The language concept or issue will be just barely detectable in the piece.</li> </ul>	1–2	<ul style="list-style-type: none"> <li>Candidates produce writing which has little sense of the specified task, although there may be one or two superficial features of the form specified in the task.</li> <li>One or two appropriate language features may be present; the audience is not understood or addressed.</li> </ul>	1–2
0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	0

H470/01

Mark Scheme

June 2018

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Question	Guidance	Mark	Text features	
3	<p><b>Text B is an extract of a transcript of a lesson from the Channel Four programme <i>Jamie's Dream School</i>, in which the noted historian David Starkey teaches some GCSE students about a large amount of Anglo-Saxon treasure (called a 'hoard') found in Staffordshire.</b></p> <p><b>Text C contains two extracts from the website <i>staffordshirehoard.org.uk</i>, pages relating to two particular items in the collection.</b></p> <p><b>Using appropriate linguistic concepts and methods, analyse the ways in which language is used in these two texts. In your answer you should:</b></p> <ul style="list-style-type: none"> <li><b>explore connections and variations between the texts</b></li> <li><b>consider how contextual factors contribute to the construction of meaning.</b></li> </ul> <p><b>A03</b></p> <p>Text B, whilst clearly having an underlying purpose to entertain, is essentially a fairly standard form of classroom discourse. The teacher is being referential/informative on the whole,</p>	36	<i>Phonetics, phonology and prosodics</i>	
			<b>Text B</b>	<b>Text C</b>
			<ul style="list-style-type: none"> <li>extended vowel sound in the conjunction 'sooo' arguably places emphasis on the key similarity between modern rappers and Saxon nobles, allows the point to sink in</li> <li>emphatic stress ('<b>this</b> stuff here') – part of the lively nature of his lesson, to surprise and to accompany visual dimension</li> <li>omission of unstressed syllable in 'cause' by S3 – for speed, or possibly for covert prestige, or simply part of his sociolect</li> </ul>	
			<i>Lexis and semantics</i>	
			<b>Text B</b>	<b>Text C</b>
			<ul style="list-style-type: none"> <li>field of money ('valuable', 'gold' etc) – a key theme of his lesson, connecting the Saxon attitude to precious metals to the modern era and designed to impress ( e.g. use of intensifier in 'so valuable' etc)</li> <li>contrasts, therefore, with modern lexis to do with rappers ('rapper', 'bling', 'medallion'), part of the point of his lesson, although DS only uses 'bl-' – perhaps because he wants to retain formality, perhaps to</li> </ul>	<ul style="list-style-type: none"> <li>lexis from the field of money and jewellery, key to the description of these items, but all within the expected field for the subject matter of the text, purely descriptive rather than trying to impress audience with value of artefact, particularly</li> <li>More low-frequency lexis than text B ('interlaced', 'globules', 'incised') needed for precise description</li> <li>field-specific lexis, relating to Saxon archaeological finds, specifically decorated weaponry – demonstrates the professional underpinning of this</li> </ul>



H470/01

Mark Scheme

June 2018

Question	Guidance	Mark	Text features	
	<p>occupying a professional role (albeit slightly 'staged', since David Starkey is not a school teacher). This of course governs the discourse structure: the schema of classroom discourse (with three part structures and so on) is in evidence. The students who took part in this TV programme apparently struggled in mainstream education, so there is also a sense in which Starkey is attempting to entertain them, rather than give them more of the same. Text C is more straightforward. Most of the text has a similar informative purpose, to interest a fairly broad audience (in terms of age and gender for example) – thus any field-specific lexis is balanced with more expressive language (e.g. 'beautifully worked' etc) but is only one-way (although the question and answer discourse structure attempts to reduce that impression). The text has a secondary role to persuade readers to donate to further research and to attract them to see the hoard (no doubt entailing an entry fee).</p> <p>The power dynamic between DS and the students is worth commenting on in relation to the more simple relationship between reader and text in text C.</p>		<p>retain power</p> <ul style="list-style-type: none"> <li>• some less field specific lexis ('stuff', 'these people') – perhaps to converge with students</li> <li>• S3 uses lexis which undergone semantic change/ conversion ('bare massive'), perhaps just sociolect or possibly to entertain the class</li> <li>• Use of 'like' as a filler by S2, part of sociolect</li> <li>• Use of variant 'innit', feature of MLE, possibly to gain covert prestige from the class</li> </ul>	<p>text</p> <ul style="list-style-type: none"> <li>• some looser, higher frequency lexis lightens the tone - e.g. 'truly spectacular knife' employs a generic, hyperbolic adjective which has lost some of its original meaning</li> <li>• some sense of overt prestige underpins all of text C, with such language not valued by students in text B to same extent</li> <li>• adjectives relating to size ('small', 'tiny') and location ('central') needed for precision</li> <li>• one simile with lexis from modern era ('rather like a modern carving knife') aids the sometimes quite dry description</li> </ul>

H470/01

Mark Scheme

June 2018

Question	Guidance	Mark	Text features	
			<i>Pragmatics</i>	
			Text B	Text C
			<ul style="list-style-type: none"> <li>• DS uses 'now I've got you some bl-' – he is not intending to give it to them, but this helps to engage the students</li> <li>• uses some expressions which are specific to historians, such as 'we've got other examples', by which he means scholars generally – might perhaps be to keep his language professional</li> </ul>	<ul style="list-style-type: none"> <li>• some use of implied meaning in the multimodal elements on the page (e.g. 'Social media' above the icons would be understood as an opportunity to share the page with others)</li> </ul>

H470/01

Mark Scheme

June 2018

Question	Guidance	Mark	Text features	
3	A04	36	<i>Grammar and morphology</i>	
			<b>Text B</b>	<b>Text C</b>
	<p>Whilst the topic is quite closely matched between these two texts, there is a clear contrast in terms of mode. In the case of text B, whilst DS's purpose is to inform and instruct the students, there are plenty of the natural non-fluency features typical of speech. There are examples of non-standard forms from the students and more informality from DS than you see in text C, which adheres to the rules of standard English, albeit with some informality here and there. Text C is, of course, multi-modal, demonstrating the affordances of web-pages. Each piece of text follows a logical discourse structure, with each paragraph relating to a different aspect of the piece of jewellery described but the use of hyperlinks and menus and so forth means that the reader can take their exploration of the Staffordshire hoard in many different directions.</p>		<ul style="list-style-type: none"> <li>• DS uses informal standard English throughout, with the odd slip ('are we surprised of swords') perhaps indicating that he is under some pressure to keep the class with him</li> <li>• Students seem to be comfortable with the same register, but S3 shifts into non-standard forms towards the end (e.g. omission of auxiliary verb 'have' in 'that got money'), perhaps to gain covert prestige, or because he is excited and this is his dialect/sociolect (MLE?)</li> <li>• DS uses the interrogative mood early in the extract but later moves more into the declarative – typical verb mood pattern for a teacher?</li> <li>• DS avoids long multi-clausal complex sentences, using similar levels of complexity to students - a form of accommodation?</li> </ul>	<ul style="list-style-type: none"> <li>• passive voice is used throughout the text ('carried out', 'has been deformed') – has the effect of formality but probably more to do with lack of knowledge (e.g. we don't know who or what would have 'deformed' the artefacts)</li> <li>• some quite extensive modification (e.g. both pre-, 'fine beaded gold wire', and post-, 'with a central hold') for precision and/or to enhance sense of the beauty of the artefacts – much more than used by DS in B, perhaps because of need to engage students</li> <li>• all in the declarative, except for the adverts ('donate' etc) which are the only clear form of direct address - reflects need to engage with reader in order to gain support for their work</li> <li>• occasional appearance of personal pronouns: 'you can still see' places reader in position of viewer and 'we think' similar to the team of professionals working in this field alluded to by DS in text B</li> <li>• verbs mostly stative ('has', 'is', 'features') – reflects mostly informative and descriptive nature of the text</li> </ul>

H470/01

Mark Scheme

June 2018

Question	Guidance	Mark	Text features	
			<i>Discourse</i>	
			<b>Text B</b>	<b>Text C</b>
			<ul style="list-style-type: none"> <li>• schematic – follows Sinclair and Coulthard’s initiation-response-feedback three-part structure, with responses designed to build confidence and engagement (‘that’s brilliant’)</li> <li>• DS controls topic, using paralinguistic signals to aid him (e.g. ‘<i>points again to S3</i>’); topics clearly defined</li> <li>• DS mostly able to take full turns without interruption; overlaps with S2 more to push conversation on quickly from wrong answer than regaining power</li> <li>• arguably cuts off S3 at the end with his overlap ‘it <b>is</b> money’</li> <li>• more repetition from students (‘everyone’s everyone’s’ etc) than DS, perhaps indicating his general ease in this kind of discourse</li> <li>• general shape of discourse moves from Q and A to some conclusions being formed, typical of teacher talk</li> </ul>	<ul style="list-style-type: none"> <li>• Q and A format, like B, but contrived to create a sense of dialogue taking place</li> <li>• like B topic clearly defined, here by headings and pictures</li> <li>• webpage follows familiar structure, with menu across the top; text itself resembles any informative text, organised in paragraphs, following the details of the artefact</li> <li>• many multimodal elements, so that the ‘Social Media’ heading is ‘read’ by the viewer/reader as relating to the social media platforms below, each one in turn represented by a well-known logo</li> <li>• the pictures are essential, since despite all the detailed modification, understanding of these items would be more or less impossible from a verbal description</li> </ul>

H470/01

## Mark Scheme

June 2018

There are a total of 36 marks available for Question 3.

Decide on a mark for AO1 out of 12, and then a separate mark for AO3 out of 12, and a separate mark for AO4 out of 12. Add the three marks together to reach a total out of 36 marks. It is possible that candidates may achieve different levels for each AO: allocate the mark according to the level of competency demonstrated for each AO individually.

Level	AO1	Mark	AO3	Mark	AO4	Mark
<b>6</b>	<ul style="list-style-type: none"> <li>• Candidates apply a range of appropriate methods in an assured and systematic way, using appropriate terminology and writing in a secure academic register.</li> <li>• They deftly establish and explore patterns of language use and can closely analyse incisively chosen evidence.</li> </ul>	<b>11–12</b>	<ul style="list-style-type: none"> <li>• Candidates make discerning points about the possible effect of contextual factors on particular features of language, both in terms of production and reception.</li> <li>• They perceptively evaluate their points, suggesting alternatives for how context might account for variations in language use.</li> </ul>	<b>11–12</b>	<ul style="list-style-type: none"> <li>• Candidates selectively and methodically apply confident knowledge of appropriate linguistic concepts across both texts.</li> <li>• Candidates compare particular linguistic features in the two texts, making illuminating connections between them which clearly establish some of the varied ways that language is used.</li> </ul>	<b>11–12</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• Candidates apply a range of appropriate methods to the texts in a systematic way, using appropriate terminology and coherent written expression.</li> <li>• They establish patterns of language use and can analyse well-chosen evidence in some depth.</li> </ul>	<b>9–10</b>	<ul style="list-style-type: none"> <li>• Candidates make strong and helpful points about relevant contextual factors, showing how context might affect language use, both in terms of production and reception.</li> <li>• They show that they can weigh up how contextual factors might account for variations in language use.</li> </ul>	<b>9–10</b>	<ul style="list-style-type: none"> <li>• Candidates methodically apply sound knowledge of appropriate linguistic concepts across both texts.</li> <li>• Candidates compare linguistic features in the two texts, making helpful connections between them which show some of the ways that language varies.</li> </ul>	<b>9–10</b>

H470/01

## Mark Scheme

June 2018

Level	AO1	Mark	AO3	Mark	AO4	Mark
4	<ul style="list-style-type: none"> <li>Candidates apply some appropriate methods in a sound way, using mostly appropriate terminology and coherent if uneconomical writing.</li> <li>Analysis is characterised by either a fairly limited number of well-developed points, with relevant evidence, or a larger number of valid supported points that lack depth.</li> </ul>	7–8	<ul style="list-style-type: none"> <li>Candidates make some valid points about context, showing how contextual factors can affect language production and reception</li> <li>They come to some sound conclusions about how contextual factors could cause variations in language.</li> </ul>	7–8	<ul style="list-style-type: none"> <li>Candidates apply accurate knowledge of linguistic concepts to language features in a way that is mostly appropriate, across both texts.</li> <li>They make some comparisons of linguistic features in the two texts, making some connections between them which show ways in which language use varies.</li> </ul>	7–8
3	<ul style="list-style-type: none"> <li>Candidates attempt to apply linguistic methods with some success, and terminology is at times appropriate; written expression contains some errors.</li> <li>Analysis is uneven and is characterised by either scattered points that are supported with evidence or points which may have validity but are unsupported.</li> </ul>	5–6	<ul style="list-style-type: none"> <li>Candidates make a few successful attempts at showing how basic contextual factors affect the way language is produced and received.</li> <li>Conclusions drawn tend to be assertive and simplistic rather than weighed in the balance and are sometimes unconvincing; there may be an elementary sense of how context affects language variation.</li> </ul>	5–6	<ul style="list-style-type: none"> <li>Candidates have a loose grasp of linguistic concepts and attempt to apply them to both texts, although sometimes unconvincingly.</li> <li>They will make more general connections and will attempt to compare particular features but with only partial success.</li> </ul>	5–6

H470/01

Mark Scheme

June 2018

Level	AO1	Mark	AO3	Mark	AO4	Mark
2	<ul style="list-style-type: none"> <li>Candidates make a vague attempt to apply linguistic methods to the texts and some terms are used, with occasional appropriateness; writing is likely to contain errors which sometimes obscure meaning.</li> <li>One or two simple points are made, with little or tenuous evidence; assertive rather than analytical.</li> </ul>	3–4	<ul style="list-style-type: none"> <li>Candidates can comment on context, although this is unlikely to show proper grasp of production and reception and so is of very limited use.</li> <li>Evaluation of points is not happening in this level because there is no real exploration of language, but there may be one or two generalisations made about the effects of context on the language.</li> </ul>	3–4	<ul style="list-style-type: none"> <li>Where linguistic concepts are in evidence for each text, understanding is shallow and knowledge of them is likely to be muddled.</li> <li>Some loose connections between the texts are established in one or two places in the answer. These connections are likely to be simple matching or contrasting of features with very little demonstration of how language varies.</li> </ul>	3–4
1	<ul style="list-style-type: none"> <li>Candidates struggle to apply the linguistic methods; terminology, if present, is inappropriate and accuracy of written expression is very limited.</li> <li>There may be the odd point made but there is no analysis with evidence.</li> </ul>	1–2	<ul style="list-style-type: none"> <li>One or at the most two references are made to the context with no link to language production or reception.</li> <li>Little or no attempt to draw conclusions about the effect of context on different uses of language.</li> </ul>	1–2	<ul style="list-style-type: none"> <li>Any knowledge of linguistic concepts is likely to be mostly inaccurate with perhaps a very vague sense of understanding both texts being present.</li> <li>The notion of comparison is essentially lost in this level. There may be one or two connections here and there but these do not help with notions of the varieties of language use.</li> </ul>	1–2
0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	0

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