



Oxford Cambridge and RSA

**GCE**

**English Language and Literature**

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

AS 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: Not applicable in F501
  - 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
	Expression
	Answering the question
	Relevant but broad, general or implicit

## 12. 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.

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

<b>AO1</b>	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.
<b>AO2</b>	Analyse ways in which meanings are shaped in texts.
<b>AO3</b>	Demonstrate understanding of the significance and influence of contexts in which texts are produced and received.
<b>AO4</b>	Explore connections across texts informed by linguistic and literary concepts and methods.
<b>AO5</b>	Demonstrate expertise and creativity in the use of English to communicate in different ways.

### WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the 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.

**Level 6: 26–30 marks**

<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

**Level 5: 21–25 marks**

<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.

**Level 4: 16–20 marks**

<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.

**Level 3: 11–15 marks**

<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.

**Level 2: 6–10 marks**

<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.

**Level 1: 1-5 marks**

<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
	<p><b>Text A is an extract from the graphic memoir <i>I Was Their American Dream</i>.</b></p> <p><b>Text B is an extract from the podcast <i>This American Life</i>.</b></p> <p><b>1 Compare the ways in which the writers or speakers use language to respond to the events they are describing.</b></p> <p><b>In your answer you should consider:</b></p> <ul style="list-style-type: none"> <li>• <b>context</b></li> <li>• <b>mode and genre</b></li> <li>• <b>purpose and audience.</b></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. conjunctions, examples of elision and contractions. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO4</b> Make comparisons between texts, e.g. analysing similarities (both present a range of formality in lexis) and differences (the interplay between visuals and linguistics in the graphic memoir versus the more spontaneous nature of conversation in the podcast.)</p> <p><b>AO2</b> Explore the ways the speakers use language to achieve their purposes for their respective audiences, e.g. the use of captions in the graphic memoir to aid the reader’s understanding of the visual images that follow; or Joffe-Walt’s more formal constructions when providing narration directly to the listener in the podcast.</p>	<p><b>30</b></p>	<p><b>The indicative content shows an integrated approach to the four assessment objectives. AO1, AO4, AO2 and AO3.</b></p> <p><b>Context/audience/ purpose e.g.</b></p> <ul style="list-style-type: none"> <li>• The audience for Text A’s graphic memoir is Americans and Gharib wrote this after having been disturbed by anti-immigrant rhetoric in America in 2016. She makes many references to her American readership (American’s ate Hamburger Helper), and she uses American idioms and cultural references (Mom, \$5, trash) alongside cultural references to her mixed heritage (monggo).</li> <li>• Text B has also been created for an American audience as acknowledged by the title of the podcast series (<i>This American Life</i>) and is broadcast on public radio across the US. This is also evidenced by American contextual references (Wall Street), it is an American transcript using American English spellings (organized, color), and also contains American slang (ratchet-ass, hood), and American educational terms (ninth grade).</li> <li>• Text A’s purpose for the graphic memoir is to present a picture of immigrants and their experiences in America, and to show how children struggle to feel American even though they are born in the States. Gharib wants to show her cultural isolation and the difficulties she had integrating because of her mixed heritage. However, she also wants to present elements of her culture that Americans can enjoy or learn about such as the recipe for monggo.</li> <li>• For Text B, the purpose is to inform and entertain. Each episode for the podcast is built around a certain theme and this episode is about the divisions between private and the public-school children in America, looking at 2 schools only 3 miles apart from each other in New York. The episode aims to show the gap between rich and poor and the racial divides, and how these children struggled to integrate with each other when they were brought together (I felt like I didn’t belong there).</li> </ul> <p><b>Mode e.g.</b></p> <ul style="list-style-type: none"> <li>• Text A adheres to the conventions of a graphic novel. The writer has employed the use of both linguistic and visual elements. Created in panels, the writer adopts the use of first-person captions usually in the top left corner (on TV, kids got allowances for doing</li> </ul>

	<p><b>AO3</b> Understand the significance of a range of contextual factors, e.g. Gharib’s mixed heritage versus the podcast’s messages about racial divides in America; shared purposes; intended/implied audiences.</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 versus informal.</p> <p><b>AO2</b> Examine some ways the writers use language in each text, e.g. use of swear words to show anger versus the use of interjections in dialogue bubbles.</p> <p><b>AO3</b> Recognise and show an understanding of the differences between contexts.</p>		<p>extra chores) to provide narration. The positioning of the caption at the top left encourages the reader to look at this first before looking at the accompanying image.</p> <ul style="list-style-type: none"> <li>• In Text B it is the presenter of the podcast who takes on the role of the interviewer, they control the conversation and try to prompt extra information to aid listener understanding and to control the order in which they hear information. The presenter, Joffe-Walt, has the listener in mind and controls the conversation and she usually interjects and ask questions that prompt further information (Wait. What did you look like?).</li> <li>• In Text B, it is not a sequential conversation between two people. Snippets of the pre-recorded conversation between Melanie and Joffe-Walt have been provided but the presenter interjects with summary and expositions (For so many University Heights kids I talked to, seeing Fieldston was shocking) before playing more of the conversation with Melanie. There are also moments when the presenter introduces Melanie’s feelings to the listener before Melanie has mentioned them as if preparing the listener or wanting to draw their attention to significant feelings before they hear the testimony (For Melanie it wasn’t that. Melanie had imagined it.)</li> <li>• In Text A rectangular panels are used to present the images. Some panels are open (without any borders), whereas some are closed with borders and these borders can help to symbolise feelings of cultural isolation. An open panel is used for the image of her entire family perhaps to emphasise the size of the family or how different they are to the families presented on American television-the image of the family on TV does have a border around it and is much smaller. Images sometimes stray outside the panel border such as the image with the caption ‘My family didn’t look like the ones on TV’. This could be to emphasise the fact that she feels her family do not fit in.</li> <li>• In Text B, it is the interviewee’s snippets of testimony that provides the listener with information about her feelings. Melanie’s first-person account conveys her strong feelings of social isolation (I felt like a ratchet-ass girl from the hood), and this is an adjacency pair. By asking a question (what did you feel like that day?), the presenter provokes a responding utterance to establish how the person felt. Whilst it may seem very conversational, it is not completely spontaneous. Joffe-Walt has planned some of these questions in advance, and this is an edited recording.</li> </ul>
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		<ul style="list-style-type: none"> <li>• At points in Text A, the graphic memoir strays into other genres such as instructional writing with the insertion of the recipe for monggo. This could help to show that Gharib wants to share her heritage and show that Americans can learn and enjoy something from her culture.</li> <li>• In Text A, captions and speech bubbles are all written using the same uppercase childish handwriting to emphasise the idea of it being a child’s perspective of events. However, a different text type is used to signify sound coming from the television in the first panel-this uses lower case handwriting. Again, this could emphasise how different Gharib felt from the culture around her.</li> <li>• In Text B, we hear perspectives from both Melanie about her own personal experience of the event, but also from Joffe-Walt about her other research into the event (for so many University Heights kids I’ve talked to) which reminds us of Joffe-Walt’s role as a researcher or journalist and the fact that this extract is part of wider episode that involves other people’s experiences.</li> <li>• In Text A motion lines add to the visual effect of a static image such as the lines coming out of the overflowing rubbish bin to emphasise the idea of smells emanating from the rubbish or bubbles rising from the washing bowl.</li> <li>• Text B contains moments that are typical of an aural text type. There are moments when the speech is inaudible.</li> </ul> <p><b>Lexis/ Pragmatics e.g.</b></p> <ul style="list-style-type: none"> <li>• In Text B Melanie uses cultural references from 80s films such as the Goonies to imply how socially different the public-school children were from the private school children and the divide between them (I would say we looked like the goonies walking in like a Wall Street building).</li> <li>• In Text A the writer uses colours within the visual images to try to imply the cultural differences and cultural isolation. The style of art is child-like, more cartoonish than realistic and has a use of symbolic colours – mainly oranges and blues. The colours of characters’ hair in particular helps to symbolise how different Gharib’s family are to those families presented on American television. On TV, the family of 4 all have the same colour hair: orange. However, the picture of Gharib’s family shows a large family containing a mixture of hair colours and head dresses with the use of blue, orange, grey and white. This mixture of colours not only emphasises how different Gharib feels, but also reflects her</li> </ul>
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			<p>mixed heritage because of her Egyptian father and Filipino mother. The visual depiction of Gharib as a child has her consistently wearing the same orange and blue t-shirt throughout all panels perhaps to reflect the dual heritage she has and to incorporate the mother's orange hair, and the father's blue hair that we see in the family picture. This mixture of two colours on her t-shirt sharply contrasts with the American family on TV-each member of this family wears clothes that contain one colour only, they do not mix colours.</p> <ul style="list-style-type: none"> <li>• The speaker in Text B recognises that there is a social divide because of race and whilst she once dreamed of having the same opportunities as the private school children (This is what I wanted to see myself going to as a high school experience) she implies that she realised, even as a child, this equality is not something she will ever have. The past tense emphasises the fact that, for her, this dream is over, and she moves to present tense, to her reality, where equality does not exist (OK, this is not free. This is not available for kids of color). It is this realisation that angers her and her anger can be seen with the use of swearing (everything kind of like is a fucking lie that you see your whole life growing up on TV shows or movies).</li> <li>• The writer of Text A also recognises, through TV, that her family are different to other American families, but she thinks that she can try to be more like the others (If I mow the lawn can you give me 5\$). However, there is comedy to this line and it shows a childish or naive belief that she will be able to share the same experiences when her mother states 'we don't have a lawn.'</li> <li>• In Text A, the writer implies that, as an adult, she has become much more accepting of her family's cultural differences and this is reflected in the choice to include the recipe. This is now something she wants to share, and she admits, 'I actually like it now!' This shows the more mature, adult perspective and presents a positive message to the reader that, as children get older, they feel more accepting and even proud of their cultural differences.</li> <li>• In Text B, the interviewer seems surprised by Melanie's recount and the fact that, as a child, Melanie was already predicting how her adult life would be filled with racial inequalities (you thought that when you were at Fieldston?) and Joffe-Walt again emphasises her shock at this with the colloquialism, 'Whoa. That's wild.' This implies the presenter has not experienced this especially not during her own childhood.</li> </ul>
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		<p><b>Grammar/syntax e.g.</b></p> <ul style="list-style-type: none"> <li>• Text B contains several fronted conjunctions and colloquialisms to reflect the fact that many moments between Melanie and Joffe-Walt are spontaneous speech and therefore informal (So it was like when the shit hits the fan.) There are moments of overlapping speech which also mirrors natural conversation, and they even complete each other’s sentences (So you like imagined this is – MELANIE The future, yeah.)</li> <li>• The writer of Text A also tries to capture the informality of speech within the dialogue bubbles. Several of the dialogue starts with interjections (Ah no reason, Hey Ma! Oh man).</li> <li>• The mode of interviewer and interviewee in Text B is reflected in some of the syntax choices. When Joffe-Walt asks a question (so what happened when you went there?) Melanie sometimes starts her answers using the same words from the question she has just heard (When we went there).</li> <li>• In Text A, the captions often start with the prepositional phrase ‘On TV’. This signifies how much Gharib drew her knowledge of what it was to be American from the television. (On TV, Moms basked cookies.). However, the end of the caption always reflects her reality, which was far from the picture presented on television (I never did that with my parents).</li> <li>• In Text B, there are slight grammatical changes in the part when Joffe-Walt provides narrative or is the presenter in contrast to when she is taking on the role of interviewer asking Melanie questions. Her constructions in the narrative part are more formal with complex constructions. Sentences start with subordinate clauses (For so many University Heights kids I talked to). In this part, Joffe-Walt also switches to perfect tense such as past perfect (Melanie had imagined it) or present perfect (They could not have imagined a place like Fieldston.) These more complex and formal constructions reflect the nature of the podcast-the fact that some parts are scripted and rehearsed, others are more informal, spontaneous speech.</li> <li>• In Text A there are also grammatical changes when the genre changes and the writer follows the conventions of instructional writing with the recipe for monggo. For this, sentences start with imperatives (Serve immediately), and the writer also uses brackets with information directed specifically at the reader (see recipe below).</li> </ul>
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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.

**Level 6: 17–20 marks**

<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>

**Level 5: 14–16 marks**

<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>

**Level 4: 11–13 marks**

<b>A05</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>A03</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>

**Level 3: 8–10 marks**

<b>A05</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>A03</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>

**Level 2: 5–7 marks**

<b>A05</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>A03</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>

**Level 1: 1-4 marks**

<b>A05</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>A03</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	Write a speech about a time when you felt that you didn't fit in, either real or imagined. Your audience is students about to start a new school or college.	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 way;</li> <li>• show awareness of the style and approach of a speech/an article/a script</li> <li>• adapt language as appropriate for a speech, formal or informal piece of writing.</li> </ul>
3	Write an article for a magazine entitled 'Food That Has Made Me.' The article should be about a dish or food that you associate with your upbringing and the memories you have of this.		
4	Write an introductory script to be read by the presenter of a podcast. It will be for an episode entitled, 'Are school days really the best days of our lives?'		
	<p><b>A higher level response (levels 4–6) will:</b></p> <p><b>AO5</b> Demonstrate expertise in the use of English to create an effective speech/article/script, with a high degree of control over the techniques that have been chosen.</p> <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 speech/article/script, 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>		<p>Candidates will establish some interaction with their audience as appropriate, e.g. through personal anecdote or use of humour.</p>

**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>	<b>8</b>	<b>7</b>	<b>8</b>	<b>7</b>	<b>0</b>	<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

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