



Oxford Cambridge and RSA

**GCE**

**English Language**

**H070/01: Exploring language**

AS Level

**Mark Scheme for June 2024**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

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

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

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

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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **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 scoris 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 scoris messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

#### **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.)*

**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.

8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to 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.
10. 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
<b>BP</b>	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no
<b>+</b>	Positive Recognition
<b>1</b>	Assessment Objective 1
<b>2</b>	Assessment Objective 2
<b>3</b>	Assessment Objective 3
<b>4</b>	Assessment Objective 4
<b>5</b>	Assessment Objective 5
<b>?</b>	Attempted or insecure
<b>AN</b>	Analysis
<b>DET</b>	Detailed
<b>V</b>	Vague
<b>  </b>	Irrelevant

**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 edited ‘Opinion’ article from <i>The Guardian</i> online, published in July 2023. The author has been a teacher of creative writing in Australia for many years.</p> <p><b>Giving careful consideration to the context of the text, identify and analyse features taken from different language levels.</b></p> <p><i>Possibilities are provided below for guidance, but any valid response should be rewarded.</i></p> <p><b>AO3</b> The text was written for an online newspaper, so available to a large, self-selecting audience. The article offers an opinion on an issue that concerns the Australian journalist. The piece has a structure which differs from the main articles in the newspaper; it will not simply tell a story in an impartial way, starting with a summary paragraph followed by facts and quotations from key individuals. In this opinion piece, the journalist’s position reflects the newspaper’s political and social stance. Given that the text is published by <i>The Guardian</i>, students might be aware of the left leaning bias of the broadsheet newspaper which will take a more sympathetic and supportive view of teenagers being under academic pressure to achieve rather than pursuing creative career paths compared to other newspapers.</p> <p>Although <i>The Guardian</i> is not aimed primarily at a younger age-group, most candidates will have an opinion on the academic pressures faced by teenagers, the fear of failure and the need for creative freedom.</p>	24	<p><b>Candidates may focus on one or more of the points below. A response that deals with, for example, one of the points in an in-depth and detailed manner should be rewarded, too.</b></p> <p>The list below is not prescriptive. Credit must be given to any response that crosses between language levels. In each of the bullet points below, AO1 is covered at the start of the point and AO3 at the end:</p> <ul style="list-style-type: none"> <li>• First person – the text contains first person to make us aware of the writer’s opinion and to establish their authority on the subject (‘What I see is...’, ‘I assure them...’, ‘I say courage...’)</li> <li>• It is in mixed register: some low frequency, French/Latinate vocabulary (e.g. ‘mimic’, ‘monologue’, notoriously’) to suit the demands of an educated audience, but informal register is used to target a wider audience and demonstrate natural speech: vocabulary (‘guts’), contractions (‘There’s’, ‘I’ve’), the use of dashes (‘the question – it means’, ‘which means – excitingly - that’), phrasal verbs (‘taper off’, ‘bring back’), idioms (‘black and white’, ‘after all’, ‘at the heart of’), slang (‘a footy player’)</li> <li>• Brackets are used as an aside to add information - ‘(in some boys’ schools I’ve visited)’, ‘(though inside, they’re screaming with them)’ as if the writer is speaking to the readers</li> <li>• A colon is used to introduce and direct attention to the main point of the article (‘I run a lot of</li> </ul>

	<p>The text is particularly relatable to students as there has been a lot of press coverage on the increase in stress and mental health problems caused by academic pressure and fear of failure as well as creativity leading to uncertain career paths.</p> <p>The opinions are aimed at a wide audience, particularly schools and parents, but are also relatable to teenagers. The article is not gender specific but recognises that some boys' schools view creativity as a ('weakness'). Opinions are related informatively with anecdotes to entertain the reader. As this is an opinion piece, persuasive devices can be identified throughout the article as the author wants to swing you to their opinion; teenagers being free to be creative and take chances in life. The speech bubble caption used reiterates this key message in the article.</p> <p>The journalist concluded with a status quo argument that teenagers should be given creative freedom to choose their own paths.</p>		<p>writing workshops in secondary schools and what I see is this: teenagers afraid to be creative.') whereas another colon directs attention to the importance of the creative qualities ('As such, creativity requires qualities available to us all: observation, curiosity, flexibility, perseverance and courage.')</p> <ul style="list-style-type: none"> <li>• Rhetorical devices are used for persuasion - to sell the writer's opinion. They convey a convincing argument and elicit emotions in the readers, making it appealing for them to agree with the writer:             <ul style="list-style-type: none"> <li>rhetorical question ('who can blame them?', 'what else is possible?'), hyperbole ('it gets them good grades, after all', 'adolescence (though inside, they're screaming with them)'), triplets ('situations that are scary, funny and daring', 'to be an astronaut, a dancer, a footy player'), alliteration ('teach our teenagers', 'free of fear and fight for freedom', 'gets them good grades'), antonyms to emphasise contrast ('being "safe" over being inventive'), syntactic parallelism ('it doesn't mean we shouldn't ask the question – it means we should be asking the question more. '), similes are used for comparison to add clarity to meaning and explanations ('It's not like being in primary school', 'Creativity is viewed as a soft skill'), imagery ('they're already on the conveyor belt to middle age', 'it's scary to follow a thread that might go nowhere'), repetition to show that each adjective has equal importance ('scary and funny and daring') and repetition to add emphasis ('Young people need reminding that their stories haven't been written. They need opportunities to try things that are new, without their futures being at stake. They need</li> </ul> </li> </ul>
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		<p>permission to keep asking...’, which convinces the reader the ideas are true</p> <ul style="list-style-type: none"> <li>• Inverted commas are used to indicate irony/ scepticism (“safe”, “right”)</li> <li>• Internal monologue is used to show the reader the contrast between the teenager’s spoken words (“I don’t know”) and what the teenager is really thinking to persuade the reader that the teenager is afraid to tell the truth and take chances (‘If I get this wrong, I might fail this task, which will affect my grade.’)</li> <li>• First person plural (direct address) pronoun used as synthetic personalisation (‘Let’s’, ‘we’ll’) establishing a connection with the readers, bringing a sense of familiarity and friendship as if the reader and writer share the same opinion</li> <li>• Superlative (‘simplest’) for emphasis</li> <li>• Semantic field of education (‘grades’, ‘students’, ‘primary school’, ‘Stem subjects’)</li> <li>• Some students might recognise the negative semantic field (‘terrified’, ‘dread’, ‘afraid’, ‘scary’, ‘agonise’, ‘weakness’, ‘disappoint’, ‘embarrass’), collocation (‘risk failure’), which emphasises teenagers’ fear of failure</li> <li>• Positive semantic field of adjectives (‘delight’, ‘magical’, ‘observation, curiosity, flexibility, perseverance and courage’) linked to creative freedom</li> <li>• Capitalisation (‘OK’) is used as a pause in the sentence to emphasise acceptance</li> <li>• Different lexis used to describe teenagers to appeal to a wide audience (‘students’, ‘young people’)</li> <li>• Non-standard syntax is present through fronted conjunctions (‘But teenagers look at the blank</li> </ul>
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			<p>page and freeze’) to demonstrate the impact of fear of failure on teenagers</p> <ul style="list-style-type: none"> <li>• Use of complex sentence: present participle (‘Being creative isn’t a magical skill’) to add emphasis, contrasting clause used to add an element of surprise or something that will be unanticipated by the reader (‘Children are notoriously vocal with their why and how questions, but these taper off with adolescence’)</li> <li>• Subordinating conjunction used to emphasise cause and effect on teenagers (‘Even when I assure them they can’t get it wrong, they pause and agonise and look to their teacher’)</li> <li>• Verb mood: mostly indicative, stating facts and opinions about teenagers (‘it gets them good grades’, ‘Their stories haven’t been written’, ‘There’s a lot at stake...’), some use of imperative to make a suggestion which mirrors spoken discourse so the writer is including the reader as they would a friend (‘Let’s bring back inquiry for the sake of it.’), rhetorical question used as a structural device to imply its own answer that it is understandable teenagers fear being wrong and failing (“Teenagers are terrified of getting things wrong and risking failure, and who can blame them?”)</li> <li>• Elision of the verb to be creates an informal sentence which is more common in spoken English (‘what I see is this: teenagers afraid to be creative’) as if the writer is speaking to the readers</li> <li>• Stative verbs are used to appeal to the readers’ senses and perceptions about teenagers (‘But teenagers look’, ‘to try things that are new’, ‘what I see is this’)</li> </ul>
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		<ul style="list-style-type: none"> <li>• Uses the present tense to show facts and opinions about teenagers ('I assure them', 'Younger students have...', 'they have control', 'They need opportunities') and the present simple passive highlights the most important information or the writer might not want to mention who is encouraging and prioritising to maintain the readers' support ('Black-and-white thinking is encouraged.', 'Stem subjects are prioritised.')</li> <li>• Sentence types: variety of sentence types used to maintain interest: a long opening simple sentence to state the facts ('I run a lot of writing workshops in secondary schools and what I see is this: teenagers afraid to be creative.'), short sentences at the beginning of some paragraphs act as a hook for the details and opinions that follow ('Being creative isn't a magical skill', Let's bring back inquiry for the sake of it') whereas short sentences mid-paragraph create emphasis 'Black-and-white thinking is encouraged. Stem subjects are prioritised.', a few of the sentences are extremely long and complex such as one in the middle of the first paragraph, which contains embedded clauses ('Even when I assure them they can't get it wrong, they pause and agonise and look to their teacher, because they've been conditioned to mimic – it gets them good grades, after all.') - most candidates should see that this mixture of sentence lengths adds variety to make the text more inviting and engaging</li> <li>• The last paragraph acts as gentle advice to schools and parents on helping teenagers break free of fear and encourage creative freedom ('They need permission to keep asking "what else is possible?") as if the writer has elided the</li> </ul>
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			<p>word 'your' to avoid offending the reader, but used speech marks so the reader can hear what teenagers want to say. By adding ('because anything is.') reinforces the key message in the article - teenagers can achieve anything if permitted/encouraged.</p>
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There is a total of 24 marks available for **Question 1**.

Decide on a mark for AO1 out of 12, and then a separate mark for AO3 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.

<b>Level</b>	<b>AO1</b>	<b>Mark</b>	<b>AO3</b>	<b>Mark</b>
<b>6</b>	<ul style="list-style-type: none"> <li>Candidates apply a range of appropriate methods in an assured, systematic way; they explore patterns of language use with support from well-chosen evidence.</li> <li>The writing is in a secure academic register, including a full range of appropriate terminology.</li> </ul>	<b>11–12</b>	<ul style="list-style-type: none"> <li>Through an exploration of a range of appropriate language features, candidates perceptively evaluate the possible effects of contextual factors on the way language is produced in this text.</li> <li>Through an exploration of a range of appropriate language features, candidates perceptively evaluate ways that the text might be received and understood by its audience.</li> </ul>	<b>11–12</b>
<b>5</b>	<ul style="list-style-type: none"> <li>Candidates apply a range of linguistic levels; they can clearly identify patterns of language use and can closely analyse well-chosen evidence.</li> <li>The writing is in a secure, formal register, including a wide range of appropriate terminology.</li> </ul>	<b>9–10</b>	<ul style="list-style-type: none"> <li>Through analysing a range of appropriate language features, candidates explore the possible effects of contextual factors on the way language is produced in this text.</li> <li>Through analysing a range of appropriate language features, candidates explore ways that the text might be received and understood by its audience.</li> </ul>	<b>9–10</b>
<b>4</b>	<ul style="list-style-type: none"> <li>Candidates can single out examples of language use related to particular linguistic levels, analysing well-chosen evidence.</li> <li>Written expression is coherent, including consistently accurate use of a range of appropriate terminology.</li> </ul>	<b>7–8</b>	<ul style="list-style-type: none"> <li>Focusing on some appropriate language features, candidates can convincingly weigh up some possible effects of contextual factors on the way language is produced in this text.</li> <li>Focusing on some appropriate language features, candidates can convincingly weigh up the ways the text might be received and understood by its audience.</li> </ul>	<b>7–8</b>
<b>3</b>	<ul style="list-style-type: none"> <li>Candidates make some clear points about language use that relate to some linguistic levels and are supported with relevant evidence.</li> <li>Written expression is clear but likely not to be economical; use of terminology is mostly appropriate, although likely to be less densely packed than the level above.</li> </ul>	<b>5–6</b>	<ul style="list-style-type: none"> <li>Making links to a few key language features, candidates come to clear conclusions about the possible effect of contextual factors on the way language is produced in this text.</li> <li>Making links to a few key language features, candidates come to clear conclusions about the ways this text might be received by its audience.</li> </ul>	<b>5–6</b>

<b>Level</b>	<b>AO1</b>	<b>Mark</b>	<b>AO3</b>	<b>Mark</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• Candidates attempt to consider language levels, pulling out the occasional piece of evidence.</li> <li>• Written expression has some errors, but the meaning is nonetheless apparent and uses terminology which is partially appropriate.</li> </ul>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• With some relation to one or two language features, candidates come to some fairly loose conclusions about the possible effect of contextual factors on the way language is produced in this text.</li> <li>• With some relation to one or two language features, candidates come to some fairly loose conclusions about the possible effect of contextual factors on the way this text might be received by its audience.</li> </ul>	<b>3–4</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Candidates make some vague link to at least one language level; evidence, if supplied, is likely to be barely relevant or only loosely defined (not actually quoted, for example).</li> <li>• Writing may at times obscure meaning; some terms are used, with occasional appropriateness.</li> </ul>	<b>1–2</b>	<ul style="list-style-type: none"> <li>• Conclusions about the possible effect of contextual factors on the way language is produced will be somewhat indistinct, although there may be a vague sense of the text's purpose.</li> <li>• Conclusions about the possible effect of contextual factors on the way the text is received by the audience will be somewhat indistinct, although there may be a vague sense of the text's purpose.</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>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>

**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	Mark	Text features	
2	<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>• explore connections and variations between the texts</li> <li>• consider how contextual factors contribute to the construction of meaning.</li> </ul> <p><b>AO3</b> The texts share the topic of the advantages of heritage wheats and grains, with an emphasis on their health benefits. <b>Text B</b> is a transcript of part of the Radio 4 programme <i>Farming Today</i>. Its primary audience is Radio 4 listeners, mainly farmers and those interested in farming, though its variety of topics will draw a wider audience. A secondary audience, in HS's case, is RS, the farmer interviewed</p>	36	<i>Phonetics, phonology and prosodics</i>	
			<b>Text B</b>	<b>Text C</b>
			<ul style="list-style-type: none"> <li>• Standard English is used throughout and it is not possible to tell from the transcript whether or not the participants have regional accents. Despite a more inclusive approach by the BBC in recent years, this is perhaps still to be expected of the two Radio 4 presenters. The farmer, RS, however, does delete the definite article in front of 'grain' and 'stone' in his last speech, which is possibly suggestive of a Somerset dialect.</li> <li>• The two presenters are, being practised in their profession, a good deal more fluent than RS. His speech includes fillers ('um', 'sort of'), redundant repetitions ('it it'), non-fluent pausing ('with (.) huge health benefits') and non-grammatical constructions ('so you can imagine why would a farmer').</li> <li>• It is also the two professionals, aware of the need to make a non-visual medium lively for their primary audience, who use stress in 'what CAN be' and 'what IS this'.</li> <li>• Interestingly, RS imports a convention from written discourse when he makes two points using introductory letters: 'because a (.) he's got to get the husk off and then b (.) he's going to end up with forty per cent less.'</li> </ul>	<ul style="list-style-type: none"> <li>• As a written text using Standard English (Standard American English), this has far fewer phonological features. There is, however, the pun 'spelling out spelt', which, coming in the introductory paragraph, helps establish a light and friendly tone. The title of the section about baking also uses sound symbolism in the form of the alliteration and assonance in 'Tips and Tricks', the fact that the key words are monosyllables also creating a snappy effect.</li> <li>• Throughout the text the audience is addressed directly, a feature which mimics speech and creates a relationship between writer and reader.</li> </ul>

	<p>(though it would be fair for candidates to suggest he is HS’s primary audience while she is interviewing him, with the R4 listeners becoming the secondary audience).  <b>Text C</b> is part of an article from the website nuts.com, owned by a commercial company and aimed at people willing to invest in materials for a healthy diet.</p> <p>Both texts are informative, with Text C having the additional (in fact, primary) purpose of advertising and thus persuading. As adults are more likely to listen both to Radio 4 and to a sound-only programme than young people brought up with multi-media, they will form the overwhelming majority of the audience of Text B. They will probably be the main age-group targeted by Text C, too, as they will tend to be the ones who buy the food for households, although students living independently may well be included, considering the increasing popularity of vegan and organic diets among this demographic.</p>	<p><i>Lexis and semantics</i></p> <table border="1"> <thead> <tr> <th data-bbox="797 180 1451 236">Text B</th> <th data-bbox="1451 180 2112 236">Text C</th> </tr> </thead> <tbody> <tr> <td data-bbox="797 236 1451 1469"> <ul style="list-style-type: none"> <li>• There is an obvious semantic field of grain (‘wheats’, ‘husks’, ‘flour’, etc) with some very field-specific terms (‘emmer’, ‘einkorn’) the layperson would be unfamiliar with, though ‘spelt’ has recently become better known with the rise of whole foods. There is also lexis describing the processes involved: ‘dehusk’, ‘milled’, ‘stone’. These semantic fields are accompanied by several words from the field of health: the noun phrases ‘slow-release energy’ and ‘huge health benefits’, along with the mention of cancer, which, in context, implies that whole grains can be of benefit to those with the disease.</li> <li>• Positive language prevails, from the figurative ‘making it his mission’, which casts Giovanni Collesci in an almost heroic light, and, later, ‘specialises’ to present him as a credible interviewee to ‘amazing health benefits’ and ‘huge opportunity’. More astute answers will distinguish between the first two quoted here, prepared in advance and consciously used by the journalists, and the latter two, which spring from the farmer’s natural enthusiasm (although he will probably wish to ‘sell’ the idea of heritage grains).</li> <li>• An emphasis is placed by both HS and RS on the long history of heritage grains: as well as the mention of Roman soldiers, we have ‘really ancient’ and ‘thousands of years’</li> </ul> </td> <td data-bbox="1451 236 2112 1469"> <ul style="list-style-type: none"> <li>• Again, the main semantic fields are those of grain (as well as spelt, the subject of the text, other grains such as wheat, barley and rye are mentioned by way of comparison) and agriculture: ‘farming’, ‘dehulling’, ‘dehusking’. Another key semantic field here, too, is health, seen in ‘nutrients’, ‘digest’, ‘vitamins and minerals’, etc. There are more words from this field than in Text B, which supports the purpose of the piece to promote the product.</li> <li>• Going along with this, similarly to Text B, much positive language is used about the spelt flour. In this text, of course, every example is crafted and, perhaps as a result, there is more use of figurative language (‘made quite a mark’, ‘won the hearts of’, ‘go-to health food’) and less reliance on adjectives (‘light and airy’ being a rare example).</li> <li>• Here, too, the traditional credentials of spelt flour are highlighted in the mention of the Bronze Age. These have clearly been identified as a selling-point for this audience.</li> <li>• Some candidates may identify this as an American text, shown in such features as the American English spellings of ‘flavor’ and ‘fiber’, the use of cups as measurements in the tips, the choice of ‘store’ rather than ‘shop. This indicates the international nature of .com websites and the internet generally, making the audience a far broader one than that of the quintessentially British Text B.</li> </ul> </td> </tr> </tbody> </table>	Text B	Text C	<ul style="list-style-type: none"> <li>• There is an obvious semantic field of grain (‘wheats’, ‘husks’, ‘flour’, etc) with some very field-specific terms (‘emmer’, ‘einkorn’) the layperson would be unfamiliar with, though ‘spelt’ has recently become better known with the rise of whole foods. There is also lexis describing the processes involved: ‘dehusk’, ‘milled’, ‘stone’. These semantic fields are accompanied by several words from the field of health: the noun phrases ‘slow-release energy’ and ‘huge health benefits’, along with the mention of cancer, which, in context, implies that whole grains can be of benefit to those with the disease.</li> <li>• Positive language prevails, from the figurative ‘making it his mission’, which casts Giovanni Collesci in an almost heroic light, and, later, ‘specialises’ to present him as a credible interviewee to ‘amazing health benefits’ and ‘huge opportunity’. More astute answers will distinguish between the first two quoted here, prepared in advance and consciously used by the journalists, and the latter two, which spring from the farmer’s natural enthusiasm (although he will probably wish to ‘sell’ the idea of heritage grains).</li> <li>• An emphasis is placed by both HS and RS on the long history of heritage grains: as well as the mention of Roman soldiers, we have ‘really ancient’ and ‘thousands of years’</li> </ul>	<ul style="list-style-type: none"> <li>• Again, the main semantic fields are those of grain (as well as spelt, the subject of the text, other grains such as wheat, barley and rye are mentioned by way of comparison) and agriculture: ‘farming’, ‘dehulling’, ‘dehusking’. Another key semantic field here, too, is health, seen in ‘nutrients’, ‘digest’, ‘vitamins and minerals’, etc. There are more words from this field than in Text B, which supports the purpose of the piece to promote the product.</li> <li>• Going along with this, similarly to Text B, much positive language is used about the spelt flour. In this text, of course, every example is crafted and, perhaps as a result, there is more use of figurative language (‘made quite a mark’, ‘won the hearts of’, ‘go-to health food’) and less reliance on adjectives (‘light and airy’ being a rare example).</li> <li>• Here, too, the traditional credentials of spelt flour are highlighted in the mention of the Bronze Age. These have clearly been identified as a selling-point for this audience.</li> <li>• Some candidates may identify this as an American text, shown in such features as the American English spellings of ‘flavor’ and ‘fiber’, the use of cups as measurements in the tips, the choice of ‘store’ rather than ‘shop. This indicates the international nature of .com websites and the internet generally, making the audience a far broader one than that of the quintessentially British Text B.</li> </ul>
Text B	Text C					
<ul style="list-style-type: none"> <li>• There is an obvious semantic field of grain (‘wheats’, ‘husks’, ‘flour’, etc) with some very field-specific terms (‘emmer’, ‘einkorn’) the layperson would be unfamiliar with, though ‘spelt’ has recently become better known with the rise of whole foods. There is also lexis describing the processes involved: ‘dehusk’, ‘milled’, ‘stone’. These semantic fields are accompanied by several words from the field of health: the noun phrases ‘slow-release energy’ and ‘huge health benefits’, along with the mention of cancer, which, in context, implies that whole grains can be of benefit to those with the disease.</li> <li>• Positive language prevails, from the figurative ‘making it his mission’, which casts Giovanni Collesci in an almost heroic light, and, later, ‘specialises’ to present him as a credible interviewee to ‘amazing health benefits’ and ‘huge opportunity’. More astute answers will distinguish between the first two quoted here, prepared in advance and consciously used by the journalists, and the latter two, which spring from the farmer’s natural enthusiasm (although he will probably wish to ‘sell’ the idea of heritage grains).</li> <li>• An emphasis is placed by both HS and RS on the long history of heritage grains: as well as the mention of Roman soldiers, we have ‘really ancient’ and ‘thousands of years’</li> </ul>	<ul style="list-style-type: none"> <li>• Again, the main semantic fields are those of grain (as well as spelt, the subject of the text, other grains such as wheat, barley and rye are mentioned by way of comparison) and agriculture: ‘farming’, ‘dehulling’, ‘dehusking’. Another key semantic field here, too, is health, seen in ‘nutrients’, ‘digest’, ‘vitamins and minerals’, etc. There are more words from this field than in Text B, which supports the purpose of the piece to promote the product.</li> <li>• Going along with this, similarly to Text B, much positive language is used about the spelt flour. In this text, of course, every example is crafted and, perhaps as a result, there is more use of figurative language (‘made quite a mark’, ‘won the hearts of’, ‘go-to health food’) and less reliance on adjectives (‘light and airy’ being a rare example).</li> <li>• Here, too, the traditional credentials of spelt flour are highlighted in the mention of the Bronze Age. These have clearly been identified as a selling-point for this audience.</li> <li>• Some candidates may identify this as an American text, shown in such features as the American English spellings of ‘flavor’ and ‘fiber’, the use of cups as measurements in the tips, the choice of ‘store’ rather than ‘shop. This indicates the international nature of .com websites and the internet generally, making the audience a far broader one than that of the quintessentially British Text B.</li> </ul>					

<p><b>AO4</b> There is a straightforward contrast in terms of mode between the two texts. The interview in Text B contains many features of spontaneous, non-fluent discourse along with paralinguistic features such as laughter. Background sounds also help to orientate the listener. Text C is a written, crafted piece with few spoken or phonological features but with frequent photographic illustrations to explain or tempt. Both texts could be said to combine genres, with Text B mixing direct presentation and interview while Text C moves from encyclopedia-style information to bullet-pointed tips (and, of course, is a type of advertisement as well as a factual piece). The discourse structure of both texts is fairly rigid, however, and in keeping with the conventions of their respective genres.</p>	<ul style="list-style-type: none"> <li>The text is British and intended for a British audience, as seen in the adverbial of place ‘here in the UK’ and the mention of London (with no identifying state or county needed after it).</li> </ul>	
	<p><i>Grammar and syntax</i></p>	
	<p><b>Text B</b></p>	<p><b>Text C</b></p>
<ul style="list-style-type: none"> <li>Another difference between the presenters and the farmer is the type of syntax they use. RS is more prone to lengthy utterances, in which numerous clauses are joined rather loosely. An example would be his second speech, which has fourteen clauses linked on several occasions by ‘so’, which doesn’t really serve as a subordinating conjunction but is more of an empty discourse marker. The presenters have more controlled speeches with no more than three clauses at a time. This reflects the more spontaneous nature of RS’ speeches as well as his obvious role as the chief provider of information.</li> <li>Verb mood is as expected, with HS using interrogatives to draw responses from RS, who relies on declaratives. The one exception is his interrogative ‘why would a farmer’, which is either simply another way of saying ‘it seems odd that a farmer’ or is actually challenging HS to guess.</li> <li>The passive voice is fairly rare in spoken texts and here it is the field of agricultural processes that seems naturally to attract it, as in ‘has to be (.) taken off’ and ‘is then made into pasta’.</li> </ul>	<ul style="list-style-type: none"> <li>A variety of sentence types is used in this text and all sentences are standard. A more interesting point that some candidates may choose to comment on is that, while the first part of the feature is slightly more demanding of the reader than the ‘Tips and Tricks’ section, the former has a preponderance of simple sentences and the latter, more complex ones. The simple sentences can be very sophisticated: there are several, for example, in which the subject is delayed, such as the one that begins with the cataphoric reference ‘An ancient grain, (spelt) ...’ and the one starting with the rather lengthy prepositional phrase ‘With the rise of industrial agriculture and efficient farming’. The later complex sentences, on the other hand, tend to consist of only two clauses, one main and one subordinate, the first sentence of the last bullet point being typical.</li> <li>In terms of verb mood, the text shifts from uniformly declarative to introducing some imperatives when giving tips, for example ‘try’ and ‘use’ in the first bullet point. Imperatives are typical of recipes, so appropriate in advice about how to follow them. They also reinforce the more powerful role of the writer. Candidate may</li> </ul>	

		<ul style="list-style-type: none"> <li>Some candidates should notice that RS breaks what would be BBC guidelines on political correctness when he uses the generic 'he' to describe any farmer. This would certainly not have been done by the journalists.</li> </ul>	<p>comment that the lack of interrogatives and exclamation marks help to maintain a calm and professional tone.</p> <ul style="list-style-type: none"> <li>The active voice predominates, as is suitable for a text that addresses the audience directly throughout. The only two examples of the passive voice don't really have an appropriate alternative (e.g., 'when placed in a cool, dry place').</li> </ul>
<i>Pragmatics</i>			
<b>Text B</b>		<b>Text C</b>	
<ul style="list-style-type: none"> <li>When CS apparently tells RS things he already knows - 'you mill that on site which is (.) just round the corner' - this is obviously intended to inform her wider audience of R4 listeners, although the second person pronoun clearly addresses just him. (RS, not a professional journalist, is less aware of this audience, as shown, for example, in the clause 'as you can see', where he is obviously using the second person singular pronoun, and in his use of deixis in 'this husk here'.)</li> <li>Laughter is used at one point by HS, apparently as a softener after she says something that could imply that RS has been remiss in not giving the necessary information. She follows this by repeating what he has just said very closely as a prompt, a type of accommodation that elicits the desired response. The fact that he laughs too shows that she has succeeded in saving his positive face.</li> </ul>	<ul style="list-style-type: none"> <li>Pronoun choice in this text is also interesting pragmatically. The reader is addressed directly through the second person pronoun throughout the text and the non-inclusive 'we' is used in 'we're spelling out spelt for you'. This creates an unequal relationship, with the website assuming a role of benevolent authority that will put it in a stronger position to persuade.</li> <li>Synthetic personalisation, a common feature in advertising, is used in assumptions such as 'your everyday cooking and baking'. As Norman Fairclough suggests, this creates both an impression of intimacy and a sense that the user can supply your individual needs.</li> <li>In the heading 'Tips and Tricks', the word 'Tips', in context, reinforces the power relationship, as the implication is that the writer has knowledge to share with the more ignorant reader. 'Tricks' connotes clever ways of outwitting something or someone that may make the audience feel privileged to be let into a secret that will give it an advantage.</li> </ul>		

		<p><i>Discourse</i></p> <table border="1"> <thead> <tr> <th data-bbox="792 169 1449 209"><b>Text B</b></th> <th data-bbox="1449 169 2107 209"><b>Text C</b></th> </tr> </thead> <tbody> <tr> <td data-bbox="792 209 1449 1468"> <ul style="list-style-type: none"> <li>• The text follows a typical discourse structure for an informative radio show, moving from in-studio introduction to interview on location and then on to a further link.</li> <li>• The role of a presenter in this sort of programme is obviously to create cohesion between its various segments. Here, the main presenter’s use of the noun phrase ‘most pasta’ suggests that pasta has already been mentioned, so this is a neat link to the main subject of this section of the programme. An outline of what is to follow is given, with ‘one man’ presumably referring to Giovanni Collesci, who is mentioned by name at the end of the text, before RS is clearly introduced via the noun phrase ‘one of the farmers involved’. We know from the conventions of such broadcasts and from the past tense used in ‘has been to see’ that the interview that follows will have been pre-recorded, although it sounds so immediate.</li> <li>• Candidates are likely to observe that the main section consists of the adjacency pairs typical of an interview, with turn-taking conventions adhered to by both participants. This shows co-operation between them as they share the aim of conveying information clearly to their listeners.</li> <li>• Having conducted the interview with RS, HS then takes on the role of presenter as she introduces the next segment, in which we presume that Giovanni Collesci will speak. She achieves a</li> </ul> </td> <td data-bbox="1449 209 2107 1468"> <ul style="list-style-type: none"> <li>• The article follows a clear and conventional discourse structure, with heading, photographs and headed sections. A general introduction, which outlines the areas the article will cover, is followed by a closer focus on spelt, then an explanation as to why it is a healthy choice and finally tips on baking with it. This will be a familiar format for the audience.</li> <li>• Being from a website, the text can make use of such affordances of the medium as hyperlinks. These enable the reader to explore the topic further, in this case probably finding further validation for the claims made about the product, thus enhancing its credibility.</li> <li>• Variety is provided by the way the piece is divided into text and photographs and by the enumerated points at the end.</li> </ul> </td> </tr> </tbody> </table>	<b>Text B</b>	<b>Text C</b>	<ul style="list-style-type: none"> <li>• The text follows a typical discourse structure for an informative radio show, moving from in-studio introduction to interview on location and then on to a further link.</li> <li>• The role of a presenter in this sort of programme is obviously to create cohesion between its various segments. Here, the main presenter’s use of the noun phrase ‘most pasta’ suggests that pasta has already been mentioned, so this is a neat link to the main subject of this section of the programme. An outline of what is to follow is given, with ‘one man’ presumably referring to Giovanni Collesci, who is mentioned by name at the end of the text, before RS is clearly introduced via the noun phrase ‘one of the farmers involved’. We know from the conventions of such broadcasts and from the past tense used in ‘has been to see’ that the interview that follows will have been pre-recorded, although it sounds so immediate.</li> <li>• Candidates are likely to observe that the main section consists of the adjacency pairs typical of an interview, with turn-taking conventions adhered to by both participants. This shows co-operation between them as they share the aim of conveying information clearly to their listeners.</li> <li>• Having conducted the interview with RS, HS then takes on the role of presenter as she introduces the next segment, in which we presume that Giovanni Collesci will speak. She achieves a</li> </ul>	<ul style="list-style-type: none"> <li>• The article follows a clear and conventional discourse structure, with heading, photographs and headed sections. A general introduction, which outlines the areas the article will cover, is followed by a closer focus on spelt, then an explanation as to why it is a healthy choice and finally tips on baking with it. This will be a familiar format for the audience.</li> <li>• Being from a website, the text can make use of such affordances of the medium as hyperlinks. These enable the reader to explore the topic further, in this case probably finding further validation for the claims made about the product, thus enhancing its credibility.</li> <li>• Variety is provided by the way the piece is divided into text and photographs and by the enumerated points at the end.</li> </ul>
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			<p>smooth transition through the deictic reference 'here' followed by the adverbial of place 'in London', which locates Collesci and moves the item on. Her mention of 'heritage wheats (.) rather than durum wheat' is also a lexical link back to the first presenter's introduction, keeping the topic of this section clearly in front of the audience.</p>	
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There is a total of 36 marks available for **Question 2**.

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.

<b>Level</b>	<b>AO1</b>	<b>Mark</b>	<b>AO3</b>	<b>Mark</b>	<b>AO4</b>	<b>Mark</b>
<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 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 affect 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 their similarities and differences.</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 show some ability to 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 affect 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 their similarities and differences.</li> </ul>	<b>9–10</b>

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 affect language use.</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 how they differ or are similar.</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>There may be an elementary sense of how context affects language use; conclusions drawn tend to be assertive and simplistic rather than weighed in the balance and are sometimes unconvincing.</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

Level	AO1	Mark	AO3	Mark	AO4	Mark
<b>2</b>	<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 obscures meaning.</li> <li>• One or two simple points are made, with little or tenuous evidence; assertive rather than analytical.</li> </ul>	<b>3–4</b>	<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>	<b>3–4</b>	<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 the simple matching and contrasting of features.</li> </ul>	<b>3–4</b>
<b>1</b>	<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>	<b>1–2</b>	<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 uses of language.</li> </ul>	<b>1–2</b>	<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 present.</li> <li>• The notion of comparison is essentially lost in this level. There may be one or two connections here and there to little real effect.</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>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>

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