

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
A LEVEL**

H470/01

**ENGLISH LANGUAGE
Exploring language
RESOURCE BOOKLET**

**WEDNESDAY 6 JUNE 2018: Morning
TIME ALLOWED: 2 hours 30 minutes
plus your additional time allowance
MODIFIED ENLARGED 24pt**

YOU MUST HAVE:

The Question Paper

**The OCR 12-page Answer Booklet
(OCR12 sent with general stationery)**

READ INSTRUCTIONS OVERLEAF



INSTRUCTIONS

The materials in this Resource Booklet are for use with the questions in SECTION A and SECTION C of the Question Paper.

The material in this Resource Booklet relates to the questions in the Question Paper.

CONTENTS	PAGES
SECTION A – Language under the microscope	
TEXT A: Column by Caitlin Moran	4–6
SECTION C – Comparing and contrasting texts	
TEXT B: History lesson from ‘Jamie’s Dream School’	7–9
TEXT C: Pages from Staffordshire Hoard website	10–15

SECTION A – Language under the microscope

TEXT A

TEXT A is an article celebrating the life of the musician David Bowie, who died in January 2016, written by the columnist Caitlin Moran and published in The Times newspaper.

An energy source has been extinguished. He wired us to ourselves



Bowie on tour in Canada in 1983

Corbis

**Caitlin Moran
January 12 2016**

What a lucky planet we were to have had David Bowie. So lucky. Imagine how vast all of space and time is — how endless and empty, how black and cold. Imagine a tracking shot across the universe, nothing happening nearly everywhere, nearly all the time.

And then, as it scrolls past our galaxy, you can hear, quiet at first, but getting louder as we close in, Rebel Rebel, coming from our planet, from our country, in our time, playing on tinny transistor radios, in a million bedrooms, as a whole generation, and the next, and the next, straighten their spines, and feel their

pulses rise, and say: “This. This is how I feel. Or at least, this is how I feel now. Now I’ve heard this.”

[Text omitted]

... for millions, for me, it was Bowie that we pretended to be, whenever we were lonely, or scared, or full of that itchy, awful, brilliant desire to become something bigger than we were. That’s what heroes are, they show us a new way to stand that gives us confidence. They change our body language. They rewire our brains. They give us permission to become other. To become bigger. To become wilder and bolder when the only way forward in your life is to become wilder, and bolder, or else you will simply not exist.

Growing up in a world short of female role models, Bowie was a feminist one for me. He wasn’t aligned with any particular gender, or sexuality, or culture. He presented himself as a joyful alien, singing songs directly to, and for, anyone who felt weird, or lonely.

[Text omitted]

I’ve had 20 years to think about it, and I really don’t think I’m projecting. As an outsider himself — a ginger, bonk-eyed, snaggle-toothed bisexual in a dress, in Bromley — Bowie was singing to everyone like him.

Bowie’s velocity and daring were so astonishing and so outrageously successful that it’s impossible to pick the shrapnel of his Big Bang out of popular culture without tearing it to bits. Everywhere pop music is bold, ambitious, odd, dressed up — whenever it looks like nothing you’ve ever seen before — when it’s Madonna, or Gaga, Pet Shop Boys, or Daft Punk, or Beyoncé — it is using the tools and framework largely built by one man from Bromley with tombstone teeth, and his name borrowed from a fixed-blade knife.

His command, “Let’s dance”, feels as if dancing is the most momentous, consequential thing you can do. And he is

correct — sometimes, crossing a dancefloor and dancing with someone can change your life.

[Text omitted]

We were a lucky planet, and it was a lucky time. In all the cold, silent, black emptiness of space, we were the ones who had David Bowie. And he had us. He invented something just as astonishing as a currency, or a medicine, or a machine, or a circuit, or a city. He was an emotional statesman — a president of possible futures. Thank you, you beautiful man. Thank you for giving us us.

SECTION C – Comparing and contrasting texts

TEXT B

TEXT B is an extract of a transcript of a lesson from the Channel Four programme ‘Jamie’s Dream School’, in which the noted historian David Starkey teaches some GCSE students about a large amount of Anglo-Saxon treasure (called a ‘hoard’) found in Staffordshire.

DS – David Starkey

Ss – students

S1 student one (male)

S2 student two (female)

S3 student three (male)

DS this is part of the top of a sword

S1 how do you know it was a sword though

DS because we’ve got other examples which actually show them all together (.) so we KNOW this is part of a sword erm

[some text omitted]

this very very beautiful thing here which I can’t TOUCH it’s so valuable is from a shield (1) are we a bit surprised of swords covered in gold

S2 yeah

S1 // that would be worth a lot //

S2 // because obviously you’re // like stabbing someone right

DS why do you want // why why why

S2 // I reckon I reckon back then they didn’t know the true value of gold

// like how we think about it now //

DS // no no it's as it's as valuable in // fact it's probably more valuable than it is now

S3 would it now be that the people high up in the army and that have got gold covers

[some text omitted]

DS OK (1) all these jewels here (.) that I mentioned (1) who would have worn them

S3 men

DS yeah that's brilliant in other words what's happened about what's happened about the roles of men and women

S3 it's all changed

DS it's enormously changed

S3 it's gone the opposite way

DS so this then is purely male jewellery (1) ok (1) which group (.) of men nowadays regularly wear very very large quantities // of (.) male

S3 // rappers

DS great and I've brought some along

S3 you've got some bling

DS I've got you some bl- THIS stuff here the usual tasteful diamond-edged watch there

(DS holds up items at this point, to general reactions of approval from students)

DS that's right (.) there's a little discreet medallion (*holds it up*) and and so on sooo we're suddenly realising that although these people that made this stuff and wore it (.) thirteen hundred years ago (*points to S3 who has his hand up, acknowledging him*) they've got something strongly in common with some groups now (*points again to S3*) carry on

S3 it's still no I'm just saying it's still even though it's all changed and that the men and the women it's all evolved around people that got money innit (1) 'cause obviously everyone's everyone's got them and that everyone might have a necklace and that when you see people like on the telly and that they've got bare massive they've just got bare money so obviously // the people

DS // it IS money in fact you're quite right history more or less inevitably is about people with money

TRANSCRIPTION KEY

(.) micropause

(1) one second pause

// overlapping

UPPER CASE emphatic stress

Italics paralinguistic action

SECTION C – Comparing and contrasting texts

TEXT C

TEXT C contains two extracts from the website STAFFORDSHIREHOARD.ORG.UK, pages relating to two particular items in the collection.



Seax hilt plate



Seax hilt plate

What do we know?

The Old English word seax is used to describe a wide variety of single-edged knives. These range from the small knives people wore at their belt and used for eating and other everyday purposes to long versions that were essentially short, single-edged swords.

Most seaxes had quite plain handles, but this hilt fitting from the Staffordshire Hoard must have belonged to a truly spectacular knife. It is made of solid gold and decorated with a beautifully worked pattern of interlaced animals. These are largely made up from very small pieces of garnet, but scientific analysis carried out on this object in Paris late last year revealed that the animals' eyes are actually tiny little globules of red glass.

The sword hilt plate features style II zoomorphic decoration. The plate is lozenge shaped, with a central hole mirroring the cross section of the seax blade. A seax blade has one cutting edge and a flat back to the blade, rather like a modern carving knife.

At either edge of the hilt plate are two small holes originally for fixing the plate in place. Both are encircled by a fine beaded gold wire, which appears to have been laid over matching circles incised in the underlying gold sheet. One of the circles has been deformed by this line, which can be clearly seen.

KEY FACTS >

- Weight
24.82 grams
- Dimensions
73.5 x 22.5 x 1.1 mm
- Material
Gold

OTHER ITEMS >

- Biblical inscription
- Folded cross
- Helmet cheek piece
- Millefiori stud
- Pectoral cross
- Seax hilt plate
- Stylised seahorse
- Sword pyramid
- Zoomorphic mount

The text in the web extract opposite says

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Zoomorphic mount

As well as the text about the Seax Hilt Plate, this page on the website has three advertisements ‘Donate Today Help us unlock the secrets of the Staffordshire Hoard’, ‘Developing the Mercian Trail Find out more about our work’ and ‘Staffordshire Hoard Gifts – To buy a range of official and Staffordshire Hoard inspired merchandise visit Staffordshire Gifts’.

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[TEXT C continued]

Zoomorphic mount¹



Zoomorphic mount

What do we know?

The zoomorphic mount is a gold plate.

It is designed in the form of two style II eagles, facing each other and holding a fish vertically between them.

The Staffordshire Hoard plaque was quite badly damaged when it was removed. One bird was dramatically twisted away, but you can still see traces of its talons on the body of the fish.

BMAG Accession number : 2010.0138K0652

PMAG Accession number: 2010.LH.10.K0652

What might it have been used for?

The exact use for the zoomorphic mount is not yet known, however it is likely that it was used as decoration on a shield.

This gold plaque shows two eagles holding a fish between them. There was a plaque with one very similar eagle on the front of the shield found in the Sutton Hoo ship burial, which we think was where King Raedwald of East Anglia was buried.

KEY FACTS >

Weight

61 grams

Dimensions

125.9 x 52.1 x 1 mm

Material

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1 'zoomorphic' - something that represents an animal

The text in the web extract opposite says

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