



Oxford Cambridge and RSA

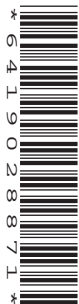
# AS Level English Language

**H070/01** Exploring language

Resource Booklet

**Monday 14 May 2018 – Morning**

**Time allowed: 1 hour 30 minutes**



## INSTRUCTIONS

- The material in this **Resource Booklet** is for use with the questions in **Section A** and **Section B** of the Question Paper.

## INFORMATION

- This document consists of **8** pages.

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

<b>Contents</b>	<b>Pages</b>
<b>Section A – Understanding language features in context</b>	
<b>Text A:</b> ‘Crisis at Christmas’ letter	3
<b>Section B – Comparing and contrasting texts</b>	
<b>Text B:</b> Transcribed extract from an interview with Carol Ann Duffy for The Guardian newspaper	4
<b>Text C:</b> A profile of Carol Ann Duffy published in The Times newspaper	5

**Text A** is an edited version of a piece of campaign literature produced for the charity 'Crisis at Christmas'. It is written in the form of a personal letter and came in the post. It is part of an annual appeal made to potential donors to help homeless people during the Christmas period.



**Crisis**

From Karen Hardy  
Senior Christmas  
Volunteer, Crisis at  
Christmas

## Will you personally welcome a homeless person in from the cold this Christmas?<sup>1</sup>

Dear Friend,

**You really can give a warm welcome to a homeless person at one of our centres this Christmas - just by replying to this urgent appeal.**

I'm not asking you to leave your own home and family to join the volunteers at Crisis at Christmas. Instead, please could you send a donation to help?

£22.29 from you could reserve a place for one more homeless person this Christmas, and help them transform their life. The Crisis centres are open to all for nine days providing food, shelter, companionship and the opportunity to leave homelessness behind for good. We receive thousands of guests and, as a senior volunteer in the special centre for rough sleepers, last year I was privileged to welcome over 500 people - many of whom had come straight from the lonely, freezing streets with nothing but a rotten sleeping bag, if that...

4,300 homeless people rely on us; volunteers provide vital health checks, nourishing meals, learning opportunities, housing and job advice. Most importantly, for nine days a year, we have the chance to bring some warmth and kindness into people's lives....

**Without your generosity, nothing could be done for people like Martin.**

After his father, sister and brother died - one of them at Christmas - Martin struggled to hold his life together. Then a sudden illness meant he lost his job, and everything fell apart. Martin found himself on the streets.

But when Martin found Crisis at Christmas, everything changed. He was amazed to be welcomed in and looked after. "I'm just loving it. I went to the dentist, someone was sewing my coat, and the food! Crisis just brings people together. If I wasn't here I'd be sleeping in a doorway."

Martin

People like Martin are a great example of why Crisis at Christmas is so important, and that is why I believe Crisis deserves all of our support.

Your donation of £22.29, or as much as you can spare this festive season, would be enough for one more homeless person like Martin to enjoy Crisis at Christmas with us. You could also help another homeless man or woman find the strength to change their life.... please make a donation as this ... will speak volumes for the warm welcome you are helping us to give homeless people.

Yours with good wishes for a very happy Christmas,

Karen Hardy

Senior Christmas Volunteer and Supporter Services Manager

Martin's story is 100% genuine, but his name has been changed and a model photographed to protect his identity. Crisis UK (trading as Crisis). Registered charity numbers: E&W1082947, SC040094. Company number: 4024938.

<sup>1</sup> The leaflet/letter gave donors a chance to send a personalised message with their donation

**Text B** is a transcript of part of an interview with \*Poet Laureate Carol Ann Duffy conducted for The Guardian newspaper by the journalist Charlotte Higgins. The interview took place just after Duffy was appointed to the post. The video of the interview was made available on the newspaper's website.

CAD – Carol Ann Duffy

CH – Charlotte Higgins

Transcription Codes

(1), (2) = pause in seconds

**Bold text** = emphatic stress

\* **Poet Laureate** – this is a national role given to a prominent working poet. It is a royal appointment; the Queen is advised as to who she should appoint.

CAD: what my appointment celebrates is is the contribution of of the great women poets we have in this country who I think over the past forty years have really changed the landscape of poetry in Britain I've only been able to do **one** thing today which is to get the **stipend** er which is just under six thousand pounds given to the poetry society to establish a new prize for poetry and then it is a very long appointment so I have ten years to to think what I might do with with the little bit of light that this is able to shed but today is just about saying yes it's me and aargh (*laughs*)

[section omitted] ....

CH: and um um um you've talked about poetry as being erm the music of being human can you talk about that a little bit what do you mean by that

[section omitted] ....

CAD: we do write as poets about common things falling in love being parents and bereaved being angry about politics caring about our landscape erm writing about where we **come** from and travelling and all these are human activities and that's what I mean

CH: and so poetry can and should be part of the texture of the everyday

CAD: I think it is erm (2) I was saying earlier that when we fall in love when we get married when we have funerals it's to music and to poetry to texts that we turn when things really matter to us poetry is all around us it's in songs it's in speech it's on the page it can accidentally happen in conversation and I hope to to continue to demonstrate that as a vocational poet and perhaps to indicate where poetry can be found in the everyday

CH: and finally the significance of your getting this position three hundred and forty one years after the post was established as a woman and an openly gay woman what's the significance of that

CAD: (2) it's that's kind of a funny question it makes me sound as if I've been hanging around for three hundred an forty year erm (1) well as I said it's a significant day for women poets um (1) I hope that after me there's another female laureate and I hope that erm (1) I think we have now as a country grown up about sexuality (1) erm and that anyone who feels shy about being gay or awkward will be pleased that a happily openly gay writer is taking on this role

**Text C** is a short extract from an article by the author Jeanette Winterson, with the \*Poet Laureate Carol Ann Duffy, published in The Times newspaper, in August 2009.

## Can You Move Diagonally?

September 10th, 2009

### Jeanette Winterson interviews Poet Laureate Carol Ann Duffy



Carol Ann Duffy is the nation's favourite poet after Shakespeare. 'Poetry is our national art,' she tells me in her garden outside Manchester. Then she says, 'I've got bird shit on my jumper.' She gets up to find a cloth and turns back: 'Shall we have a glass of champagne?'

Within two minutes the essential Carol Ann is all there: her certainty about poetry and its place at the heart of things, her earthy straightforwardness, always present in her poetry, and, for such a serious person, a love of life and its good things, to be enjoyed without elitism or embarrassment ...

She is outspoken, direct, attractive in her ease about what she does and who she is, and just the kind of Poet Laureate Britain needs – not snobby, not class bound, not seeking personal advantage, political in that she wants to change things, still idealistic in that she believes she – and poetry – can change things.

And, of course, she's a woman, she's a Celt, and she's gay.

When the news came that she had smashed through 341 years of male bardship, it was an incredible moment for women, as well as for poetry. She's the real thing all right, with that combination of untamedness and seriousness that makes her both exciting and hard to ignore. But the Laureateship is an Establishment appointment – how does she feel about talking to the Queen and being Britain's official poet?

'I don't have to write Royal Wedding poems, if that's what you mean, or dirges on the Fire at Windsor Castle. If you Google Buckingham Palace/Poet Laureate, you'll see the brief...' She pauses a moment, 'Poetry has changed since the days of Larkin – he's a good poet, but poetry has changed for the better. It's not a bunch of similarly educated men – it's many voices, many styles. The edge has become the centre.'

[Section omitted] ....

We have a bit more champagne. She is particularly pleased that she gets to present the Queen's Medal for Poetry...and intends to award it as regularly as she can, 'because there are very good poets working now, and they should be more visible'.

Visibility is the focus of her plan to put poems in towns. On paving stones – 'under your feet'. Anywhere where a poem will be seen and read. She's aware that books seem remote to a lot of people, but as a live gig poet, who likes the out-loud experience of hearing poetry, making poetry available in different formats is a way of keeping poetry present. 'A poem isn't a special occasion. Why should it be? Poems in town centres will be like a light in the window.'

She pauses – she often pauses because she is articulate but not glib. 'Whether I am writing for children or for adults, I am writing from the same impulse and for the same purpose. Poetry takes us back to the human.'

When she was offered the Laureateship, she had no intention of trading the human for an institution, though she was fully aware of the Laureateship's place in the iconography of British life. 'There's the Queen, the Prime Minister, the Archbishop of Canterbury; you can feel a bit like a chess piece. So I asked my daughter Ella how she would feel about her mother becoming a chess piece...'

Ella thought for a bit, and asked, 'Can you move diagonally?'

For Carol Ann Duffy, the answer is yes.



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