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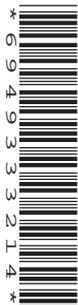
A Level English Language

H470/01 Exploring language

Resource Booklet

Wednesday 6 June 2018 – Morning

Time Allowed: 2 hours 30 minutes



You must have:

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

INSTRUCTIONS

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

INFORMATION

- This document consists of **12** pages. Any blank pages are indicated.

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

Contents	Pages
SECTION A – Language under the microscope	
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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**

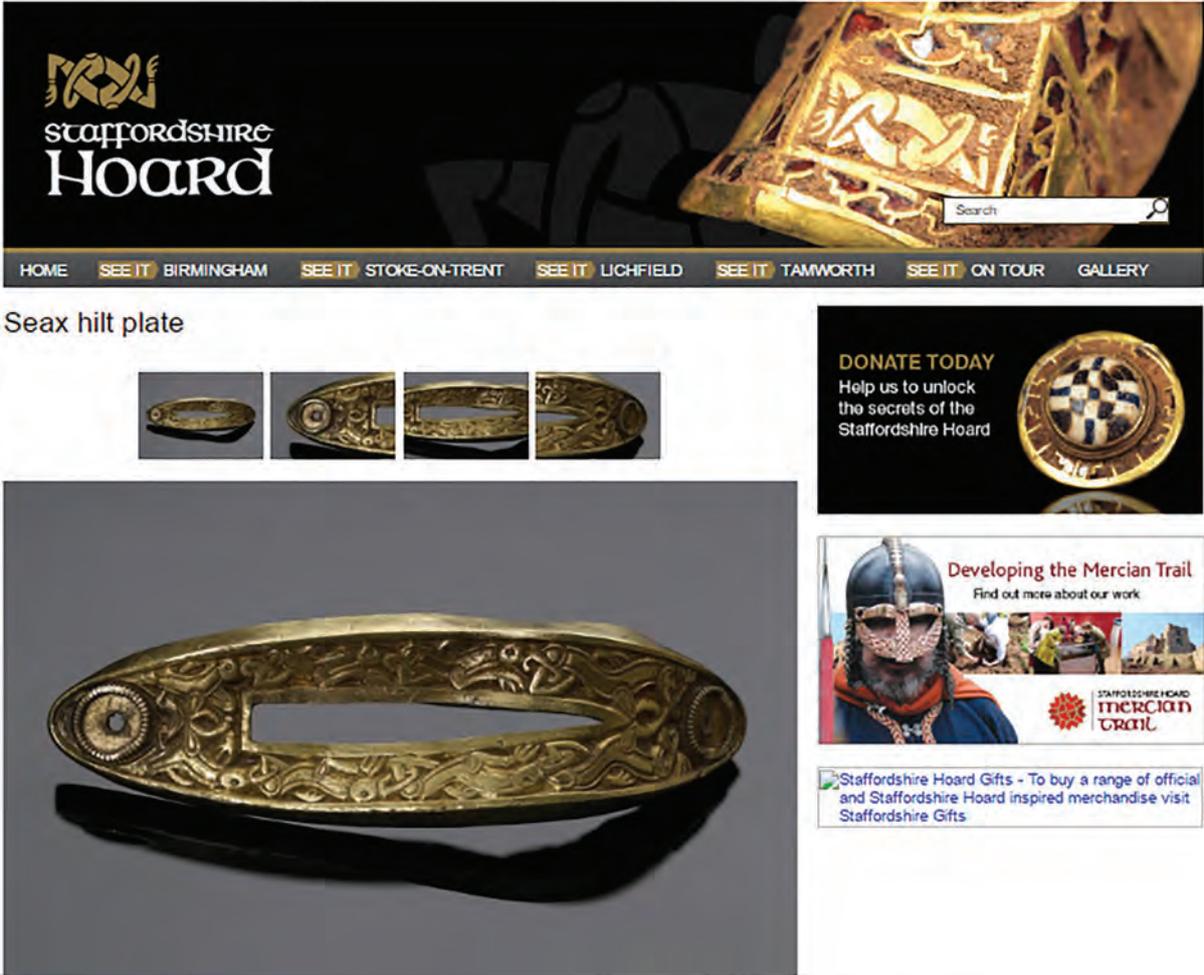
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SECTION C – Comparing and contrasting texts

Text C

Text C contains two extracts from the website *staffordshirehoard.org.uk*, pages relating to two particular items in the collection.



The screenshot shows the Staffordshire Hoard website interface. At the top, there is a navigation menu with links: HOME, SEE IT BIRMINGHAM, SEE IT STOKE-ON-TRENT, SEE IT LICHFIELD, SEE IT TAMWORTH, SEE IT ON TOUR, and GALLERY. Below the navigation is a search bar. The main content area is titled 'Seax hilt plate' and features a large, detailed image of the hilt plate. To the right of the main image are three smaller images showing different views of the hilt plate. Below the main image is a 'KEY FACTS' section and an 'OTHER ITEMS' section. On the right side of the page, there are three promotional banners: 'DONATE TODAY', 'Developing the Mercian Trail', and 'Staffordshire Hoard Gifts'.

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

[TEXT C continued]

Zoomorphic mount¹

1 'zoomorphic'
- something that
represents an
animal



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

Gold

OCR

Oxford Cambridge and RSA

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