



Oxford Cambridge and RSA

**Monday 13 May 2024 – Morning**

**AS Level English Language**

**H070/01 Exploring language**

**Resource Booklet**

**Time allowed: 1 hour 30 minutes**



### INSTRUCTIONS

- Each question tells you which part of the Resource Booklet to use.
- Do **not** send this Resource Booklet for marking. Keep it in the centre or recycle it.

### INFORMATION

- This document has **8** pages.

**Section A**  
**Understanding language features in context**

**Text A**

**Text A** is an edited 'Opinion' article from *The Guardian* online, published in July 2023. The author has been a teacher of creative writing in Australia for many years.

# Why we must teach our teenagers to break free of fear and fight for creative freedom

*AJ Betts*

Teenagers are terrified of getting things wrong and risking failure, and who can blame them?



'Younger students have no trouble taking a few prompts and turning them into a story ... But teenagers look at the blank page and freeze.' Photograph: Anna Gorbacheva/Getty Images/iStockphoto

I run a lot of writing workshops in secondary schools and what I see is this: teenagers afraid to be creative. 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.

Teenagers are terrified of getting things wrong and risking failure, and who can blame them? It's not like being in primary school, when they were encouraged to play. Younger students have no trouble taking a few prompts and turning them into a story, because they delight in creating characters they have control over, and situations that are scary and funny and daring. But teenagers look at the blank page and freeze. "I don't know," they might say aloud, while internally their inner monologues say this: *If I get this wrong, I might fail this task, which will affect my grade.*

Pressure comes from all sides: school, parents, society, each other. There's a lot at stake and, as a result, they often opt for being "safe" over being inventive, because that's where the rewards

are. Students dread writing in English, for example, because there isn't one "right" answer. Black-and-white thinking is encouraged. Stem subjects are prioritised. Creativity is viewed as a soft skill, a quirk, or even (in some boys' schools I've visited) a weakness. At the same time, career paths are getting mapped out, and the big dreams they once had as kids – to be an astronaut, a dancer, a footy player – are overlooked as they're steered towards certainty and a sense of inevitability, as though their futures are narrowing and they're already on the conveyor belt to middle age.

■ Creative thinking is also an act of hope because you're looking at what's in front of you and asking, "what if?"

Being creative isn't a magical skill. At its simplest, it's the ability to make new connections and follow where they go. As such, creativity requires qualities available to us all: observation, curiosity, flexibility, perseverance and courage. I say courage because it's scary to follow a thread that might go nowhere, or take you to a point that could disappoint others or embarrass you. It takes guts to trust yourself and the process, and to be

OK with uncertainty. It's no coincidence that courage is at the heart of all my stories, right alongside compassion.

Let's bring back inquiry for the sake of it. Children are notoriously vocal with their why and how questions, but these taper off with adolescence (though inside, they're screaming with them). Just because we don't know the answer, it doesn't mean we shouldn't ask the question – it means we should be asking it more. The universe is held together with unanswered questions, which means – excitingly – that there are endless possibilities, and infinite ways of being.

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 permission to keep asking "what else is possible?" because anything is.

**Section B**  
**Comparing and contrasting texts**

**Text B**

**Text B** is a transcript from *Farming Today* on BBC Radio 4. In this episode, journalist Heather Simons (HS), visits a farm owned by Roger Saul (RS), a heritage wheat farmer.

- Presenter: most pasta of course is made from durum wheat and that is difficult to grow here in the UK (.) one man is making it his mission now to create pasta from wheats that can be grown here (.) specifically (.) heritage wheats (.) well Heather Simons has been to see one of the farmers involved (.) Roger Saul (.) in Somerset
- HS: we've just walked into one of your barns and there is a sea (.) of (.) quite curious-looking grain in front of us because it's still got the husks on (.) what is this
- RS: what we've got here is our spring-sown einkorn (.) which is the first time we've ever grown (.) this crop (.)
- HS: einkorn (.) what is einkorn
- RS: so you've got spelt (.) emmer and einkorn and those are the three really ancient grains (.) um they've all got husks on (.) so you can see (.) it's got this husk here (.) that has to be (.) taken off so we sort of mill that off and dehusk it and that means (.) you're wasting probably up to forty per cent of the (.) tonnage value (.) so you can imagine why would a farmer want to grow this because a (.) he's got to get the husk off and then b (.) he's going to end up with forty per cent less
- HS: well you're the farmer [laughs] why would the farmer want to grow it
- RS: yeah that's a very good question [laughs] um I think (.) years ago when I started farming (.) my sister had cancer and she said (.) why don't you grow spelt instead of wheat (.) and I researched it and it it appeared to be this amazing grain with (.) huge health benefits and also (.) great slow-release energy the Roman army had used it to march across (.) Europe and do that extra twenty miles if you like (.) so we experimented we planted it sowed it and (.) it came up well (.) and we could see there's this huge opportunity to turn it into product from cereal to pasta to pizza (.) and flour of course

- HS: well you mentioned the flour and you mill that on-site which is (.) just round the corner  
so (.) let's go and take a look
- RS: great  
[*sound of mill at work*]
- RS: this is the mill (.) grain coming down in through the top (.) stone moving round just as it  
would have done (.) thousands of years  
[*sound of mill*]
- HS (as V/O): some of the grain milled here is then made into pasta by Giovanni Collesci in London (.)  
he specialises in making heritage wheats (.) rather than durum wheat

### Transcription Key

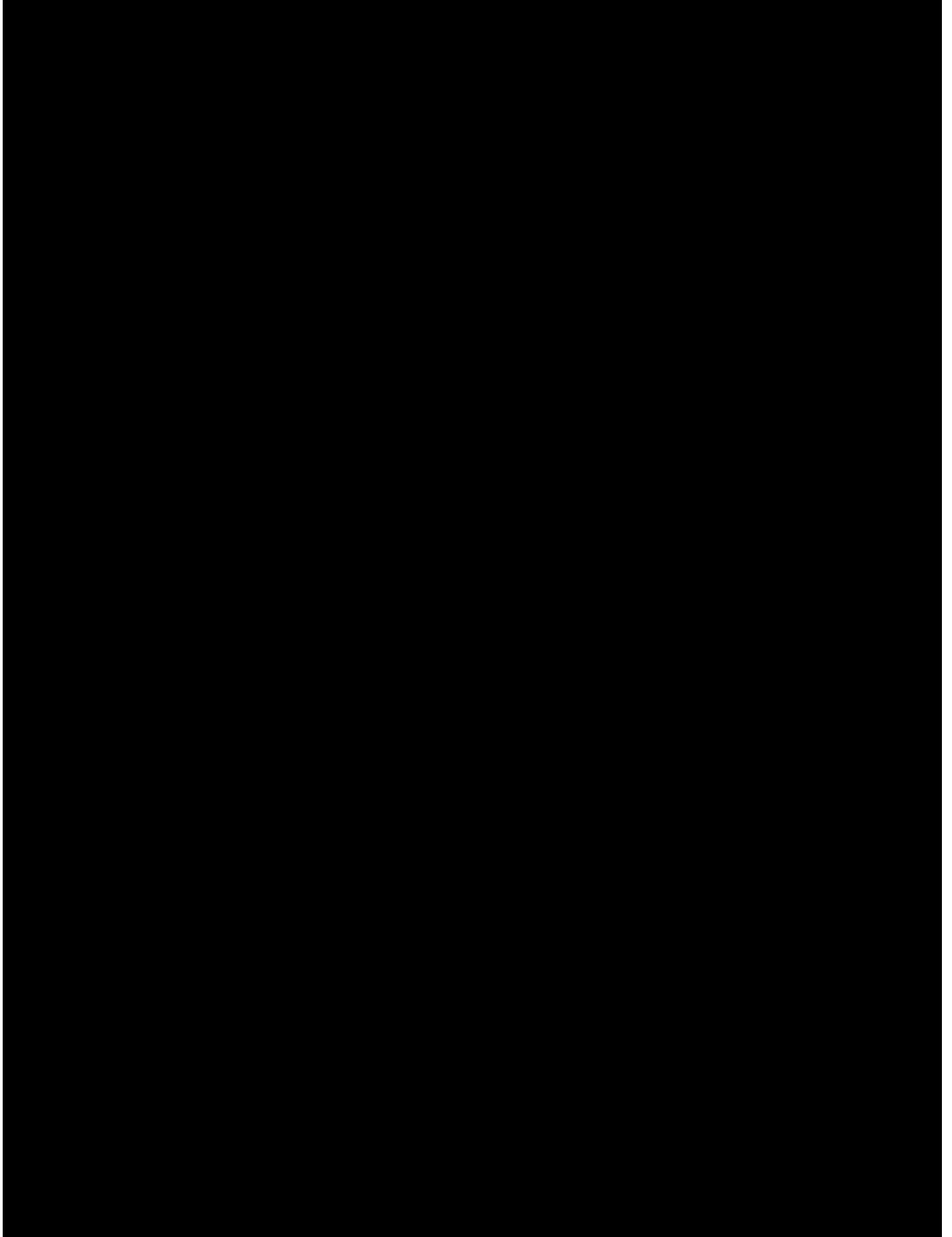
(.)	micropause
(1/2/3)	pause in seconds
<u>underlined text</u>	emphatic stress
V/O	voice over
[ <i>italic text</i> ]	paralinguistic or contextual feature

**Section B**  
**Comparing and contrasting texts**

**Text C**

**Text C** is an article from the website nuts.com, an online company that sells nuts, dried fruit, grain products and healthy snacks.

© nuts.com, Nuts.com. Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright holders have been unsuccessful and OCR will be happy to rectify any omissions of acknowledgements in future papers if notified. Item removed due to third party copyright.



---

<sup>1</sup> **Glume** – the husk

**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series. If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact The OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

OCR is part of Cambridge University Press & Assessment, which is itself a department of the University of Cambridge.