

Comparing & Contrasting Texts Practice Texts:

In preparation for your Comparing & Contrasting Texts assessment as part of Benchmark 8, we have compiled all the specimen and past paper texts that OCR has provided for A Level English Language since the specification was first sat in 2017.

The **question** is always the same and reads as below:

Read **Texts B** and **C** in your **Resource Booklet** and answer the following question.

3. Using appropriate linguistic concepts and methods, analyse the ways in which language is used in these two texts. In your answer you should:

- explore connections and variations between the texts
- consider how contextual factors contribute to the construction of meaning. **[36]**

The **assessment objectives** that you are assessed against for this question are shown below:

- AO1:** Apply appropriate methods of language analysis, using associated terminology and coherent written expression. **[12]**
- AO3:** Analyse and evaluate how contextual factors and language features are associated with the construction of meaning. **[12]**
- AO4:** Explore connections across texts, informed by linguistic concepts and methods. **[12]**

Text B

Text B is an edited extract from a conversation from *The Listening Project*, broadcast on Radio Four in February 2016. Two serving police officers, Iain and Claire, talk about life in the police force.

Claire: as soon as the dog handler turned up and I know I'm perhaps biased cos me husband // **was** a dog handler

Iain: // no no no

Claire: but as soon as that dog handler used to turn up and you'd be at a job (.) thieves on or whatever it was you kinda felt relief didn't you because // the baddie was gonna get bit if he tried to run away

Iain: // absolutely yeah

Claire: erm

Iain: oh yeah you had a larger than average chance of catching someone

Claire: yeah

Iain: I mean I g- I've been bitten three or four times because as I've got out the car

Claire: yeah

Iain: the dog's run past me bit me and I've (.) like thrown it off me and er (.) // sent it off after the baddies

Claire: // gone after the baddies

Iain: and I must admit I've had about two or three sets of pants ruined by the dog [section omitted]

Claire: look at all the crime types we've got now that we didn't have back when you and I both joined around social media

Iain: Oh yeah

Claire: around threats by Facebook Twit- all that cybercrime I wouldn't even know what it meant 19 18 years ago would we

Iain: that's right there's a lot less victims of burglary robbery vehicle theft

Claire: yeah because technology's moved on and that's a positive [section omitted]

Iain: and that's the that's the I suppose what other job can you do

Claire: where there's

Iain: where you don't know what's gonna happen when you come to work you don't know what you're gonna be dealing with

Claire: who you're gonna be dealing // with

Iain: // any **day** of the week and that's what appeals

Claire: that's what appeals that's why –

Iain: and it and it and it's like it's about all kinds of things it's about serving the community it's about helping people but it's also about (1) erm you know that kind of excitement and adventure

Claire: hm

Iain: but I would s- challenge anybody who says today that it's not a good career because when I joined and // when you joined

Claire: // people said it

Iain: people would have said it **then**

Claire: yeah

Iain: we've gotta be careful that we don't say that because we're sat here now // talking passionately

Claire: // no yeah about //what we do

Iain: // about what we do and how we loved it then

TRANSCRIPTION KEY

(.) micropause

// overlapping speech

bold text stress/increased volume

(1/2/3) pause in seconds

Text C

Text C is a thread from an online forum for people working in the police force and those interested in police work. The posts have been edited.


PoliceUK.com

Forums
Members
Calendar
Help
Police Oracle
Police Equipment Shop


Whats it like being a police officer?
Started by jamie678 , Nov 25 2013 11:54 PM

40 replies to this topic

OFFLINE jamie678

Im currently an undergraduate and, I am interested in joining the new graduate scheme for the met as its something i have always wanted to do. But I was just wondering what its actually like...

OFFLINE cheese_puff

Forum Member

Members
●●●●●
3022 posts

Posted 26 November 2013 - 11:00 AM

...well it's an interesting question! Personally I still like it and I still like coming to work everyday
[some text omitted]
 You may read about changes that are happening to the police and hear some negativity, however as a new joiner they won't affect you so disregard them.

Good luck if you do decide to go for it.

ONLINE Zulu 22

Forum Member

Members
●●●●●

Posted 26 November 2013 - 11:08 AM
[some text omitted]
 When I joined I was greeted with "Why do you want to join, the jobs f*****d?", but I knew no better and thoroughly enjoyed my life. However in my later years I used to say the very same thing to new recruits, because I had known better times when Polcing was respected, and the job was done completely differently, actually thinking of helping the public and the victim.

Whatever you decide i wish you well. 😊

OFFLINE almostthere

Forum Member

Members
●●●●●
1295 posts

Posted 26 November 2013 - 11:30 AM
 Jamie, welcome aboard.
[some text omitted]
 On one day you may be called to a basic verbal domestic dispute between a couple old enough to be your grandparents/parents. They will expect you to be able to offer advice on how to solve their dispute. Similarly it could be a neighbourly dispute, perhaps even involving someone you know. You will be required to remain impartial and offer sensible advice or feed into the various other services available to you.

You will see happy things, sad things, harrowing things. You will be expected to work through even the most harrowing event without a thought. Thankfully nowadays teams debrief events so you will have a chance to air any concerns you may have. As for the happy events, they will remain with you too.
[some text omitted]

OFFLINE jamie678

Posted 26 November 2013 - 12:30 PM

Forum Member



Members
7 posts

Thank you all for the welcome, and your answers, I found them very useful and informative. Still defiantly want to join when I have completed my degree. Thanks again

OFFLINE IveToldYouOnce

Posted 26 November 2013 - 02:07 PM

Forum Member



Moderators
Staff
9724 posts

Defiantly or definitely?



"It's going to be a two banana kind of day....."

OFFLINE 999tommo



Members
8644 posts

Posted 26 November 2013 - 04:32 PM

My guess is iPad auto correct ? You really have to read what you type on an iPad !! 😊

"There is no point arguing with idiots. They will only bring you down to their level and win due to their greater experience !!"

OFFLINE Pigman

Forum Member



Members
1513 posts

Posted 26 November 2013 - 05:24 PM

Well in answer to the title , NOT WHAT IT USED TO BE

NEVER START AN ARGUMENT UNLESS YOU KNOW YOU'RE RIGHT

OFFLINE cheese_puff

Posted 26 November 2013 - 05:44 PM

Forum Member



Members
3022 posts

Possibly not. Still the OP¹ will never know that.

Mind you that was said by the old timers when I joined, and I'm sure it has been and will be for ever more.

¹OP – Original Poster, the first person to post on the forum.

Text B

Text B is a transcript of a doctor-patient interview broadcast on *Behind Closed Doors*, a fly-on-the-wall documentary about the work of general practitioners in a GP surgery in Slough, west of London. N is the GP and R is a male patient, aged 65 plus.

N: how are you today

R: my ankle and my leg believe it or not keep swelling up so bad I'm in pain in my thigh the back of my leg and my back

N: mmm

R: now I know I've got type two diabetes and they keep checkin' me ankles and feet to make sure the blood flowing through but they are constantly swellin' up

N: but this swelling is it something new or –

R: no I've had it for years

N: what was the trigger why you came today

R: it's gettin' to the pain now that I can hardly walk on it

N: ok what about the left leg

R: left leg's fine

N: let's do a little check now today let's check on your legs

Dr N examines R [text omitted]

N: so clearly erm a certain amount of retention of the fluid is allowed especially if you've had a previous surgery do you smoke

R: I do smoke yeah

N: how much do you smoke

R: it all depends to be quite honest with ya

N: hmm

R: some'imes (.) if I'm bored (2) I would say roughly between twen'y and thir'y in a night

N: so you do know that the smoking is injurious to health

R: yes I- I- (1) after all these years I think so yeah

N: how many years have you smoked

R: I've been smokin' since I was about eleven

N: ok (1) (*nods*) smoking **is** injurious to health (.) it can cause cancer // lung cancer

R: //ah well I'm not being disrespectful to anybody (1) I've had a good life (.) I've got two beautiful daugh'ers two beautiful grandaugh'ers and a great grandson (.) if I die tomorra I ain't got no complaints

N: ok (.) so help is available

R: mhm

N: once you're ready to quit

(R shakes his head)

N: but you have mentioned what you have mentioned now so we'll have to (.) just leave it there but also sort of (.) please be aware that (.) there's an // offer there

R: // yeah yeah I understand yeah

N: the first thing (.) I would er recommend or advise would be that we get an x-ray done and look at options to see whether you need be further seen by the orthopaedic doctors (.) so you can walk at any time between 8 o'clock in the morning or 8 o'clock in the evening to Exmouth Park hospital on any of the weekdays

R: oh great stuff that's even better

TRANSCRIPTION KEY

(.) micropause

(1/2/3) pause in seconds

// overlapping speech

bold text emphatic stress

(Page 2 of 3)

NB. With this pairing of texts, the specimen papers include a comparison of two transcripts. This is an unlikely match because of their similarity and hasn't been seen in the exam series to date.

Text C

Text C is an extract from the *Richard and Judy* show broadcast on Channel 4 in 2007. Allan Kerr is an addiction and anti-smoking expert and the guests have just seen a piece of film where a journalist tried – and failed, perhaps due to personal circumstances – to give up using Kerr’s method.

Judy: well the man behind those classes Allan Kerr joins us now along with Karen Boatman who runs an alternative stop smoking called Quit (.) and that was one of I I **believe** you you say you have a ninety percent erm success rate (.) he was obviously sadly one of your fail–

Allan: yup

Judy: failures but he he **did** say that he did have some horrendous personal news

Allan: //I heard that //

Richard: //which we know // to be true actually //

Allan: // well I’m not surprised //

[some text omitted]

Judy: now there are many many ways of giving up smoking and we’re going to talk to Karen about some of the ways that Quit recommend but just to talk about your method it relies doesn’t it on being very positive (1) I mean (.) most of the anti-smoking advice that we’re all used to is it kills you [text omitted] the health risks are terrible (.) it’s obviously extremely expensive and all the rest of it but your method isn’t that at all is it

Allan: it’s the complete opposite (.) you see people assume that with smoke for the reasons we shouldn’t smoke for we don’t the real problem is to remove the reasons we do and all these shock tactics do they do work on some people but as Richard said and I said I knew it was going to kill me but whenever I tried to stop I was just utterly miserable and I thought well I’d rather have the shorter sweeter life of the smoker than the long boring life but then certain things happened and it was so easy I put the last cigarette out and I knew before I put it out that I was free

Judy: so // so //

Richard: // we // saw some of the sessions there in essence then what’s your philosophy your // philosophy of persuading people to give it up //

Allan: // well it in fact it’s hard to sum up it takes four // hours for us to do it but basically what happens there are no advantages to smoking at all it’s an addiction to nicotine (.) basically that **prevents** people stopping it’s fear the fear that they’ve got to go through some terrible trauma to do it (.) and that even if they succeed they’ll never enjoy a social (event) again they won’t be able to answer the phone again (.) now we first remove that make them realise that they they’ll not only be **just** as happy but infinitely more so

TRANSCRIPTION KEY

(Page 3 of 3)

(.) micropause

(1) one second pause

// overlapping speech

bold text emphatic stress

Text B

Text B is a transcription taken from the chat show *Friday Night with Jonathan Ross*, broadcast on BBC One in September 2007. Simon Pegg is an actor, writer and comedian and Jonathan Ross is the chat show host and comedian. It is a part of an eight minute segment in the show, which at the time had a wide audience of around seven million viewers.

Ross: you're very are you **genuinely** nerdy or is it something that you've acquired over the years d'you think

Pegg: I'm I'm geeky not nerdy

Ross: is there what's the difference

Pegg: I think I was having this discussion the other day with with Jessica Stevenson who I did *Spaced* with and she

Ross: who is a brilliant comic actress

Pegg: amazing comic actress incredibly talented (1) err she was we were talkin' about the differences between geeks and nerds and I think err (1) a geek is like an enth an enthusiast someone (.) you're

Ross: // oh yeah

Pegg: a geek and ha - have admitted it so you're a big comic book fan you know your stuff whereas a nerd is someone who's a little bit more sort of you know just the spekky idiot

Ross: socially inept

Pegg: socially inept

Ross: socially inept is a nicer way of saying spekky idiot

Pegg: yeah

[laughter from audience] (2)

Ross: but but I always thought you had nerdish **qualities** if we wanna pursue this line ah (1) err for example I hope this doesn't embarrass you but I warned Keira Knightly about you before the show

Pegg: yeah

Ross: I bumped into her in the and I said you wanna watch out because

Pegg: // [unclear utterance]

Ross: he's one of those guys who's slightly obsessed about Star Wars

Pegg: right and she was

Ross: // and as you know Keira was err (.) what was Keira in Star Wars

Pegg: she was one of Padme's handmaidens (.) I **think** I dunno I

Ross: // yeah not not not a lot of people would have got that even Keira has forgotten what she played

Pegg: // but I don't even **like** but listen

Ross: in Star Wars you know she was one of Padme's handmaidens

Pegg: I wasn't even a fan of the Phantom Menace but I do know tha[?] that's that's that's a terrible thing I think

Ross: you you do the err the sound effects from err various Star Wars characters I believe

Pegg: don't try and lure me into some nerd trap

[laughter from audience] (3)

Ross: it's hardly quicksand Pegg

[laughter from audience] (3)

you can get ou[?] again quickly

TRANSCRIPTION KEY

(.)	micropause
(1/2/3)	pause in seconds
//	overlapping speech
bold text	stress/increased volume
?	glottal stop used instead of 't' sound

Text C

Text C is an extract from Simon Pegg's autobiography *Nerd Do Well – A small boy's journey to becoming a big kid*. He is reflecting on how he first became interested in the Hollywood blockbuster films, *Star Wars*.

Despite the crowd-pleasing theatrics and the classic story implicit within the film, from the outside *Star Wars* probably looked to most like another highbrow, space-based nerd fest. The trailer was certainly very po-faced and portentous without any of John Williams's rousing score and only partially finished special effects. Nevertheless, the word of mouth generated by those early showings, and the infectious sense of well-being with which it filled its audiences, sent a positively virulent wave of elation through the populace, so that by the time the film reached other shores, it was supported by awesome box-office statistics and tales of audience hysteria. It was the marketing momentum every film-maker dreams about and it hit Britain like a tsunami.

The explosive impact of *Star Wars* was thus a combination of a number of factors, the coalescence of which created a blast wave that engulfed much of the globe. The holy grail for every film-maker is an effective marketing campaign. Rubbish films regularly do well with the force of aggressive exposure, and though they evaporate in the memory and contribute nothing to the medium of cinema or anyone's life, they make the requisite amount of cash to justify their being made in the first place and possibly again, at least for the people that put up the investment.

Studios are reluctant to get behind films that don't have obvious mainstream appeal because the risk of losing money is too great. But audiences are generally more sophisticated than they are given credit for and respond to smarter fare if they are exposed to it. Generally, though, we are given fireworks rather than theatre because ultimately the mainstream audience will avoid challenge if they can help it. Life's too short. Occasionally, a *Little Miss Sunshine* or *Napoleon Dynamite* will slip through the net and gather a head of steam through word of mouth. Strange to think that *Star Wars* once had more in common with these hopeful little indies than with the monuments to profitability it now stands beside.

For me, as a seven-year-old boy, the hype and the hysteria were only a small part of it. It was fun to be swept up in and be part of the thing that everyone was talking about, but its true effect on me went beyond the social and economic forces that brought it so keenly into my consciousness. I have no doubt my interest was nourished and maintained by all the toys and books and paraphernalia that accompanied the release and defined the very concept of merchandising thereafter, but my love of *Star Wars* was also incredibly personal. It inspired my imagination, increased my vocabulary, encouraged an interest in film production and music, it was in many ways my childhood mus

Text B

Text B is an extract from a transcript of a family mealtime conversation, recorded by Ella, aged 17. Laura is Ella's mother, Daniel her father and Joan her grandmother. Joan is talking first about someone at her bowling club and then about how the department store Marks and Spencer looked after the health of its employees when she worked there in the 1950s. Laura also worked at the store, but more recently. These are not their real names.

JOAN: (2) he's got a horrible (.) you know very // thick

LAURA: // beards you know are all the rage at the moment

DANIEL: yeah they really are

LAURA: have // you noticed

DANIEL: // but people love to grow // beards now

JOAN: // oh God

LAURA: I like beards on some people

JOAN: I think it makes you look ever so old

LAURA: Lots of people have got beards

DANIEL: I can't imagine lying in bed (1) lying against the pillow (2) ahah with a beard (1) sort of itching round my throat and chin

JOAN: oh no

[text omitted. DANIEL has left the room]

JOAN: At Marks and Spencer's you always used to have the dentist the doctor (1) hairdresser didn't you Laura

LAURA: yep

JOAN: used to get a free new toothbrush every time they come

LAURA: huh

ELLA: cool

JOAN: don't anymore though that's all been wiped out (3) that was when it was owned by Sieff¹.

LAURA: yeah

JOAN: you used to be able to get a really good meal for 5p // didn't you

LAURA: // yeah

¹ 'Sieff' – refers to Lord Sieff, who took over ownership of Marks and Spencer from 1964 onwards

- JOAN: and afternoon snacks
- LAURA: yep
- JOAN: and all the meals was all home cooked weren't they
- LAURA: yep (2) they also used to have the sort of umm (2) breast (.) clinic come // round didn't they
- JOAN: // that's right
- LAURA: it wasn't (2) // on the NHS.
- JOAN: // yeah I was off sick when it come to our unit so a few weeks later I went up to Harley Street and had it done.
- JOAN: but I don't think they have anything like that now do they
- LAURA: I don't think so
- JOAN: quite a lot of elderly people work in the Marks and Spencer's in // Cranleigh
- LAURA: // yeah loads
- JOAN: yeah
- LAURA: I don't think they're doing very well at the moment are they
- JOAN: well I was telling Daniel (.) when I got my (.) when I got my bank statement they usually send me a letter to tell me about my shares (.) I mean I don't know if it got mislaid or something I looked at my bank statement and I thought ooh what's that fifty odd pound there and it was my shares
- LAURA: // oh right
- JOAN: // so they must have done well last year
- LAURA: oh right
- JOAN: I noticed Dad's pension's on there (*referring to her late husband, Laura's father*) two pound fifty a week (2) I get one hundred and two pound a year from Dad's pension

TRANSCRIPTION KEY

- (.) micropause
// overlapping speech
(1/2/3) pause in seconds

Text C

Text C is an extract from an 'Employee Welfare Timeline' downloaded from the website 'marksintime.marksandspencer.com', an official site created by Marks and Spencer which charts the history of the company.



1940s

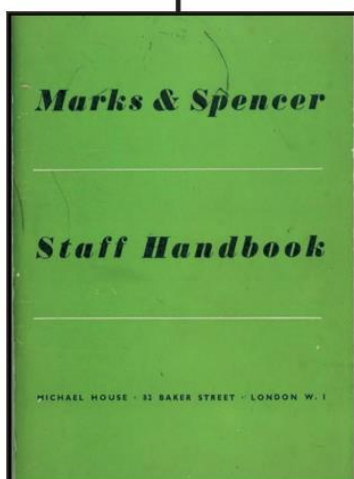
During the war M&S continues to promote women in the workplace. This 1940s job advert shows how **M&S places value on women** as an educated and important part of the workforce.



1953

St Michael News is introduced, taking over from Sparks as the staff magazine. The magazine now includes details of current M&S products and fashion trends, as well as information on stores and staff.

St. Michael News, Second edition, June 1953



M&S Staff handbook, c.1950s

1957

By 1957 over £35 per person is committed to staff welfare per year. Over £800,000 is spent on staff quarters, subsidised meals, health services and sport and social opportunities.



M&S Staff, c.1960s

1965

M&S introduces free cervical screening for women over the age of 35, and this is expanded to women over the age of 25 in 1967. Screening is not yet available on the NHS.

1976

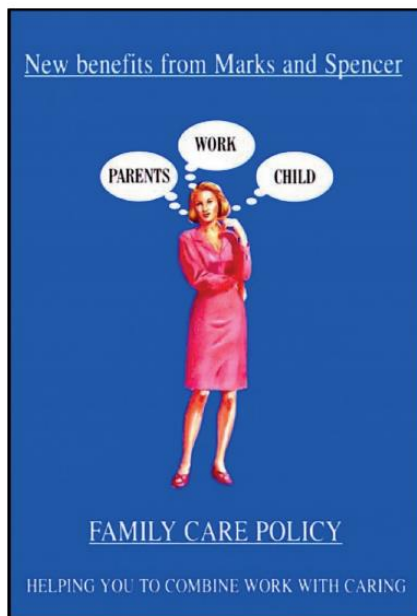
M&S becomes the **first company in Europe** to introduce a mobile breast screening unit which visits stores nationwide, and female staff are still able to access this service for free at a younger age than is available on the NHS.

1980s

During the 1980s slimming clubs are set up for M&S staff to develop a staff community around being healthy.



M&S Leeds slimming club, 1984



Family Care Policy booklet, 1995

1995

A new **Family Care Policy** is launched to help support staff with family and caring priorities. It includes longer maternity leave and also paternity leave, part-time work options and dependency leave.



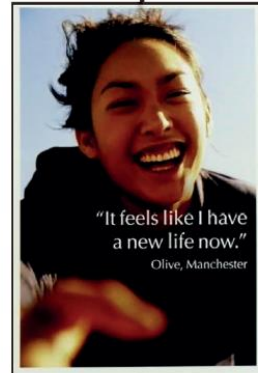
1999

M&S is selected as the flagship company for a leading UK charity on pregnancy health. We are selected for our **pregnancy accreditation programme**, excellent working conditions and policies for pregnant staff.

2004

The 'Marks and Start' work experience initiative for disadvantaged people is the biggest company-led work experience programme in the UK and Ireland.

The initiative helps disadvantaged people such as disabled people, homeless people, lone parents and the young unemployed to find work experience placements to help them into long term employment.



'Marks and Start' promotional material, 2004



Plan A promotional material, 2007

2006

M&S is one of the **top 50 places to work in the UK** in the Best Workplaces Awards 2006. We also receive a special award for commitment to Corporate Social Responsibility, especially for the success of the Marks and Start scheme.

2007 to Today

Plan A is launched and includes the award winning **Your Plan A Wellbeing Website** offering free health and lifestyle advice, access to healthcare services and health challenges.

Today M&S staff can also access a free physiotherapy service, free confidential 24/7 helpline and counselling and access to an in-house occupational health service.



M&S welfare services have supported staff for almost 80 years!

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

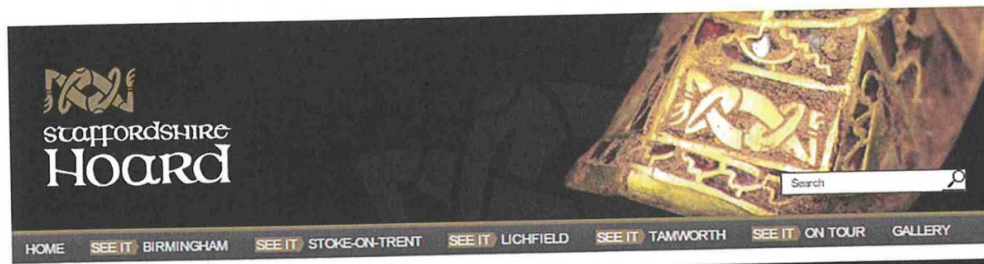
// overlapping

Bold emphatic stress

Italics paralinguistic action

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



Staffordshire Hoard Gifts - To buy a range of official and Staffordshire Hoard inspired merchandise visit Staffordshire 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 >

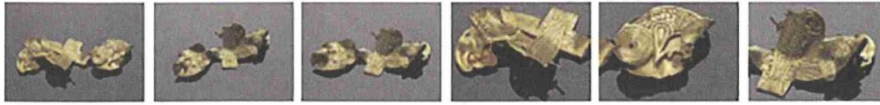
- Weight
24.82 grams
- Dimensions
73.5 x 22.5 x 1.1 mm
- Material
Gold

OTHER ITEMS >

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

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





Social media






Text B

Text B is an extract from *Countryside 999*, a documentary television series broadcast on BBC One in 2013. In this extract, which was filmed in Wales, a police officer detains a van driver for texting on his mobile phone while driving.

Narrator: back in Brecon (.) Geraint's on seatbelt patrol again (1) but there are other offences that get right up his nose

Officer: *(to camera)* I don't like speeding through built-up areas (2) and er I don't particularly like people driving on their mobile phone either (2) they're the two I think probably my my my pet hates I would say

Narrator: wait for it (1) wait for it

Officer: *(to camera on passer-by)* he's on his phone

Narrator: gotcha

Officer: *(to camera)* blue van up ahead y'ere (here) n' the gent's on his mobile phone (.) his thumb was er texting someone so we'll have a little chat with him now

Narrator: but texting might not be the blue van man's only problem

Colleague: MOT is showing as expired on the first of August this year

Officer: yeah that's received thank you

Narrator: it could be a double whammy (.) texting while driving and no valid MOT

Police officer pulls over van driver (Grant).

Officer: what's your name sir?

Offender: Grant

Officer: Grant?

Offender: yeah

Officer: okay the reason I stopped you Grant (.) I just been sat up there like I see you texting on your mobile phone (.) alright your phone's up to the right hand n' I can see what (inaudible) your phone with the right hand

Offender: yeah yeah I had a message come through

Officer: obviously you can't use your mobile phone whilst you're driving=

Offender: =yeah I know that

Officer: alright (.) and also just to let you know the vehicle's MOT is expired back on the first of August //2013//

Offender: //oh // I didn't know that

- Officer:** alright
- Narrator:** no valid MOT could mean the van is not roadworthy (.) Grant's not having a good day
- Officer:** in relation to the mobile phone (.) alright there's two ways I can deal with it (.) I can report the facts to Map Local Match.Straight Score because of the offence driving whilst using a mobile phone
- Offender:** yeah
- Officer:** or I can offer you roadside fixed penalty today (.) which means that it's a 500 pound (.) and three points will be placed on your licence //today alright//
- Offender:** //no no //
- Officer:** (*laughs*) you've got 28 days to last so don't panic I'm not going to ask for the money now (.) the options (.) 'ow you wish to proceed with it are up to you
- Offender:** okay right no no I'll take the points (.) I don't wanna go to court
- Officer:** you don't want to go to the court over the matter? okay I'll go and collect my ticket folder

TRANSCRIPTION KEY:

- (.) micropause
- (2) pause in seconds
- // overlapping speech
- = latching on
- bold text** stress/increased volume

Text C

Text C is an extract from a leaflet, 'Your guide to becoming a police constable', issued by the National Policing Improvement Agency (NPIA) to applicants in November 2010. The NPIA was a public body established to support the police in areas such as recruitment.

The selection process and competencies

First complete and return the application form.

Your application form will be assessed against the entrance requirements and scored.

If successful, you will be invited to the next stage of the selection process. If your application is not successful, we will write and tell you why.



The next stage will involve assessment tests and an interview. You don't need to worry about these. You will receive plenty of information before the tests and you can find examples of the type of test you will face on our website at www.policecouldyou.co.uk

Typically, these include written tests, ability tests, interactive roleplay exercises and an interview. You will be assessed by trained assessors. Not all forces will appoint every candidate who achieves the minimum standard at the assessment centre. Some forces will prioritise candidates with higher pass marks and some will hold an extra interview. You can talk to the force you are applying to if you want to find out more. If you are successful, you will be invited for a medical examination and a fitness test. You will find details on the fitness test and a suggested training programme on our website at www.policecouldyou.co.uk

Appointment is subject to satisfactory reference checks and security vetting. Note that the order of tests may vary.

Competencies

What are we looking for in a police officer? These are the key competencies we are looking for. We have included some examples of when the competencies are applied well.

Effective communication

Communicates all needs, instructions and decisions clearly. Adapts the style of communication to meet the needs of the audience.

Community and customer focus

Sees things from the customer's point of view and encourages others to do the same. Builds a good understanding and relationship with the community that is served.



Personal responsibility

Takes personal responsibility for own actions and for dealing with issues or problems that arise.

Resilience

Remains calm and confident and responds logically and decisively in difficult situations.

Problem solving

Gathers information from a range of sources to understand situations, making sure it is reliable and accurate. Identifies risks and considers alternative courses of action to make good decisions.

Respect for race and diversity

Understands other people's views and takes them into account. Treats people with dignity and respect at all times no matter what their background, status, circumstances or appearance.

Team working

Works effectively as a team member and helps build relationships within the team.

Text B

Text B is a transcription of an extract from the Radio 4 programme, *Word of Mouth*. The programme's title *The Online Me* is presented by Radio 1 presenter, Gemma Cairney. She interviews Nick Grimshaw, then presenter of the *Breakfast Show*, about how individuals use language differently online compared to face-to-face interaction.

Grimshaw: I'm Nick Grimshaw the host of the Radio 1 Breakfast Show (.) I'm constantly online (.) I do everything online

Music interlude

when my alarm goes off I will before I get out of bed (.) go on Twitter (.) and I'll see what everyone's talking about and I'll go on Instagram (.) like before I actually step out of the bed

Cairney: let's read some of your tweets

Grimshaw: okay let's see what I've erm let's see what I've tweeted I always tweet in the morning 'good morning' cos it's such an early hour that we wake up it's quite a nice bonding thing I feel like I have a crew (.) I sort of get the same people saying 'morning I'm up and I'm doing this' so that was that was the first thing that I tweeted this morning

Cairney: and you do use an online language to express that because you don't just go 'morning' you go 'GOOD MOOORNING' //which is// what it sounds like when I read

Grimshaw: //oh yeah//

Cairney: it cos it's //got // multiple letters in it=

Grimshaw: //yeah// =yeah a lot of people were say [sic] to me that when they read my tweets they read it in my voice (.) I will misspell things on purpose to make it sound more northern or I'll drop the 'g' off of things or if w- you know I'm sayin 'having' as a northerner I'd probably saying 'aving' (*Cairney laughs*) so I'd drop the 'h'

Cairney: 'aving it

Grimshaw: 'aving it

Cairney: so let's talk about language and the way that people talk on Twi'er (.) do you know people that talk completely differently online to how they do in real life?

Grimshaw: I think I'm guil'y of this as well (.) I think a lot of people try and talk more street on Twitter (*Cairney laughs*) (.) so they'll say things that they would not really say in real life and I don't know if that's us being influenced by people who do talk street and are massive and influential on Twitter like Rihanna (.) and I see like my friends' kids using hashtags that's Rihanna's used (.) Rihanna can probably use those hashtags because she (.) is (.) a bad girl but my friends' kids use it and they're from Hampstead (*Cairney laughs*) so I don't know why you're talking like that (.) you can I think you can be a bit cooler and a-bit funnier (.) on Twitter=

Cairney: =yeah=

Grimshaw: =than you can in real life because you've got time to think about it

TRANSCRIPTION KEY:

(.) micropause

// overlapping speech

= latching on

CAPITALS volume

Text C

Text C is an extract from a *Guardian Online* article about perceptions of teenagers' obsession with social media. It was published in 2013.

Teenagers and social networking – it might actually be good for them

Is too much online socialising among teenagers really creating a generation who can't relate face to face? Not according to the evidence, says Clive Thompson.

Sat 5 Oct 2013 06.59 BST



Research shows that avid texters tend to spend more time socialising in the real world. Photograph: Alamy

I ask a teenage girl, how often do you text? "250 times a day, or something," she tells me. Shocking! The digital lives of teenagers have become the target of weekly attacks. In a [recent essay for *The Guardian*, the novelist Jonathan Franzen bemoaned online socialising](#), arguing that it was creating a uniquely shallow and trivial culture, making kids unable to socialise face to face. Then the American comedian Louis CK proclaimed on TV that he wouldn't give his daughters cellphones for fear they wouldn't develop empathy.

[Text omitted]

Is it, as Franzen and the others fear, turning kids into emoticon-addled zombies, unable to connect, unable to think, form a coherent thought or even make eye contact? Could this be true?

I don't think so. Let's go back to that girl who texts 250 times a day. The truth is, she was an extreme case I cherry-picked to startle you – because when I interviewed her, she was in a group of friends with a much wider range of experiences. Two others said they text only 10 times a day. One was a Facebook refusenik ("I'm all Instagram, pictures of what I'm doing in the city, with my friends. We're visual people"). A few were devotees of [Snapchat](#), the app that lets you send a picture or text that, like a cold-war communiqué, is destroyed after one viewing. One had a phone filled with charmingly goofy emoticons, another disapproved: "I'm a skilled writer," she told me. "People sometimes misunderstand tone, so you have to be precise."

[Text omitted]

[Research by Amanda Lenhart](#) of the Pew Research Centre, a US thinktank, found that the most avid texters are also the kids most likely to spend time with friends in person. One form of socialising doesn't replace the other. It augments it.

[Text omitted]

Distraction is also a serious issue. When kids flip from chat to music to homework, they are indeed likely to have trouble doing each task well. And studies show that pupils don't check the veracity of information online – “smart searching” is a skill schools need to teach urgently. It's also true, Lenhart points out, that too much social networking and game playing can cut into schoolwork and sleep. This is precisely why parents still need to set firm boundaries around it, as with any other distraction.

But many teenagers recognise this. “Maybe it's a natural part of maturing,” one girl says about her reduced use of social networking. “I try not to check Facebook until I've done my homework.”

“You do not,” laughs her friend. “I've seen you!”

“Well, it's discipline! I'm trying!”

So what's the best way to cope? The same boring old advice that applies to everything in parenting. “Moderation,” Lenhart says.