



Oxford Cambridge and RSA

Monday 13 May 2019 – Morning

AS Level English Language and Literature (EMC)

H074/01 Non-fiction written and spoken texts

Time allowed: 1 hour 30 minutes



You must have:

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

INSTRUCTIONS

- Use black ink.
- Answer the question in Section **A** and **one** question in Section **B**.
- Write your answers in the Answer Booklet. The question number(s) must be clearly shown.

INFORMATION

- The total mark for this paper is **50**.
- The marks for each question are shown in brackets [].
- This document consists of **8** pages.

SECTION A – Reading spoken and written non-fiction

Read the **two** text extracts from your anthology and **answer the question**.

You are advised to spend approximately 50 minutes on this section.

Text A is an extract taken from an exchange of letters between the poet Edward Thomas and his wife Helen, while he was serving in the army in World War 1. The 'Postscript' is written after Edward's death and taken from Helen's *Commonplace Book*.

Text B is a live music review from *The Guardian* covering the opening night of Beyoncé and Jay-Z's *On the Run II* collaborative world tour, 2018.

1 Compare the ways in which the writers use language to comment on events and relationships.

In your answer you should consider:

- context
- mode and genre
- purpose and audience.

[30]

Text A

Edward Thomas' letters to Helen Thomas, 1917. Item removed due to third party copyright restrictions. Link to Material: <https://ocr.org.uk/Images/480988-anthology-of-non-fiction-and-spoken-texts-version-2.pdf>

Edward Thomas' letters to Helen Thomas, 1917. Item removed due to third party copyright restrictions. Link to Material: <https://ocr.org.uk/Images/480988-anthology-of-non-fiction-and-spoken-texts-version-2.pdf>

Beyoncé & Jay-Z: OTR II review – heart-stopping scenes from a marriage

Rachel Aroesti, Thu 7 Jun 2018



Deathless love ... Beyoncé and Jay-Z performing in Cardiff.

Principality Stadium, Cardiff

On the opening night of their collaborative world tour, the biggest couple in pop are glorious and charismatic – even if the romantic story arc plays down their trauma

As self-mythologising couples go, not many come close to Beyoncé and Jay-Z. The pair's first collaboration, '03 *Bonnie and Clyde*, was a tale of devotional love accompanied by a video featuring Beyoncé as the ride-or-die moll to her rumoured boyfriend's gangster. It's a story they've stuck to over the years – this is their second *On the Run* tour, and the theme remains intact: the film that punctuates this first night show introduces "the gangster and the queen" and keeps returning to an image of a hotel room carpeted with cash. Yet the intervening decade and a half – and an infamous few seconds of CCTV footage from an elevator – has complicated what was once a straightforward way to bolster each other's brands. Far from living in codependent bliss, theirs is a relationship now defined in the public eye by betrayal and rage. As the pair detailed on their respective recent albums – *Lemonade* and *4:44* – Jay-Z was unfaithful, almost letting, as the guilty party put it, "the baddest girl in the world get away".

So the narrative has been recalibrated: the pair begin proceedings by hammering home the deathless nature of their love rather than its perfection. On a colossal screen, footage and slogans reinforce this idea of resilience, taking in a staged argument between the pair and never before seen pictures of their baby twins. The effect feels remarkably intimate for a stadium show, but also scrupulously posed – a tone that can feel disorientating as Beyoncé switches between songs about crazed lust and ballads about romantic betrayal (most starkly on 2006's newly relevant *Resentment*).

But anyone hoping for this psychodrama in cartoonish panto format would have been sorely disappointed. The pair gaze at each other moonishly from the get-go: a vision of matrimonial love that, considering they are explicitly cashing in on their interpersonal trauma, can come off as slightly one-dimensional.

Which is not to say the show that services this message isn't staggeringly impressive. The Beyoncé-mania that has gripped pop culture in recent years isn't just pop optimism gone mad: this is a woman who matches increasingly sophisticated and trailblazing material with once-in-a-generation onstage charisma. Her swagger is such that it can feel like the power dynamic between the two performers has been upended – once the sidekick, nowadays she's the one taking her rapper husband for a ride as he hitches his wagon to her staggering cultural capital.

At first, this shift is writ large: Jay-Z initially seems as though he's keeping the stage warm for Beyoncé while she gets her breath back. By the end though, he's not been outshone – mainly because of his arsenal of glorious modern classics (99 Problems, Niggas In Paris, Big Pimpin') and perhaps partly because of his excessive costume changes, which put Beyoncé's meagre half-dozen sequined leotards in the shade.

Where Jay-Z does his hits justice, Beyoncé provides both the little treats – mouthing along to Jay's raps; showcasing a peerless range of screwfaces; mercilessly barking "sing it" to her apparently lax fanbase – and a couple of heartstopping one-offs. She's chameleonic, segueing from an imperious rendition of Lemonade's Led Zeppelin-sampling Jack White collaboration Don't Hurt Yourself to operatic singing, flanked by her dancers in a renaissance tableaux. During Sorry, she pauses midway through to turn the lyric "suck on my balls" into a faintly chilling haka-style refrain (hilariously, the song is followed by Jay-Z's deeply-ironic-in-the-circumstances 99 Problems).

While Beyoncé's recent shows have been characterised by identity and politics – her Coachella performance celebrated black college culture; her Superbowl show paid tribute to the Black Panthers – that's not the MO here. But the slivers of material in that department are worth waiting for. Excerpts from Chimamanda Ngozi Adichie's We Should All Be Feminists speech gets pride of place on the massive screen; Sorry is punctuated by Beyoncé asking women in the audience whether they've "had enough", in highly charged fashion. Jay-Z takes the mantle when it comes to race, airing the video for 4:44's The Story of OJ after a female dancer twists and turns to Nina Simone's Four Women.

The pair bow out with their evergreen 2003 hit Crazy In Love, a rendition of Jay Z's Young Forever, and a film that sees them reconvene at the altar. It is hard to digest this smooth romantic arc when everyone knows how fraught their relationship has been – but that feeling is offset by the sheer majesty of their creative partnership, which surely only death could do part.

SECTION B – Writing non-fiction

Answer **one** question from Section B.

You are advised to spend about 40 minutes on this section.

Either

- 2 Write a report or review of a live event such as a concert, performance or sporting event for a website or magazine. **[20]**

Or

- 3 Write an introductory script to be read by the presenter of a radio phone-in entitled 'What makes for a happy relationship?' **[20]**

Or

- 4 A publisher is producing a large-format book of photographs of significant artists/performers entitled 'Creative Icons of the Modern Age'. Each photograph has an accompanying written text that explains the artist or performer's importance. Write the text for someone you think should be included. **[20]**

END OF QUESTION PAPER

OCR

Oxford Cambridge and RSA

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) 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 the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.