



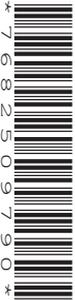
Oxford Cambridge and RSA

**Monday 20 May 2019 – Morning**

**A Level English Language and Literature (EMC)**

**H474/01 Exploring non-fiction and spoken texts**

**Time allowed: 1 hour**



**You must have:**

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

**INSTRUCTIONS**

- Use black ink.
- Answer the question.
- Write your answer in the Answer Booklet. The question number must be clearly shown.

**INFORMATION**

- The total mark for this paper is **32**.
- The mark for the question is shown in brackets [ ].
- This document consists of **8** pages.



Read the **two** text extracts and **answer the question**.

**Text A** from the anthology is an extract from Grayson Perry's Reith Lecture, (delivered in 2013), on becoming an artist, introduced by Sue Lawley.

**Text B** is an edited extract from the author Alan Bennett's introduction to *Talking Heads 2*, his second book of television plays written for single characters, (published in 1998). In it, he discusses the relationship between his life and his writing.

- 1 Carefully read the **two** texts and compare the ways in which the speakers in **Text A** and the writer in **Text B** use language to present their ideas.

In your answer you should analyse the impact that the different contexts have on language use, including, for example, mode, purpose and audience. **[32]**

## Text A

**SUE LAWLEY:** You... [LAUGHTER] You told me the other day that actually preparing these lectures had really made you think about what you do and how you do it. What do you mean by that?

**GRAYSON PERRY:** I've had my career and I've been sort of chugging along quite nicely for quite a few years now, and to suddenly stop and really think about the business I'm in and all the possibilities that it offers – I mean you know art more than any other business offers possibilities – it's really made me think oh you know I'm on a tramline and there's this sort of vast plain on either side which I could venture off into. And so it's almost made me slightly sort of troubled in that my sort of position on my career track feels a little more tenuous. But that's quite healthy; I think that's good to do that. I mean you know Duchamp said clear your studio out at least twice in your life.

**SUE LAWLEY:** Okay, before we begin a reminder to listeners that you can join in or follow the debate on Twitter using the #Reith – R.E.I.T.H. So, Grayson, lecture number four is called I Found Myself in the Art World.

[APPLAUSE]

**GRAYSON PERRY:** Now I've called this lecture I Found Myself in the Art World partly because I want to talk about the experience of becoming an artist and the kind of psychological idea of finding yourself. You know that's maybe a bit of a cliché in the psychotherapy world. And also, like Dorothy in *The Wizard of Oz*, I've kind of found myself in this marvellous, interesting world – the art world. I've sort of landed here.

And I'm speaking in the theatre here in Central St. Martins behind King's Cross, and I think it's a brilliant stand-in for the Emerald City because you know the new art school here is one of the biggest in Europe, if not the biggest in Europe, and 'emerald' because it has a fantastic jewellery department run by Caroline Broadhead. So I think that it's a very fitting stand-in for that place.

And the basic question I want to ask is: how do we become a contemporary artist? And I think the popular idea of the artist is that they sort of spring fully formed, almost genetically gifted like mythological creatures from the womb, ready to go, and they've got this sort of urge that they're born with. And perhaps the most famous quote about becoming an artist is from Pablo Picasso and he said, 'Every child is an artist. The problem is how to remain an artist once he grows up.' And I think what he's trying to say is that you know a child has this unselfconscious joy of creativity and they're always playing and painting and making things without a thought in the world, and then as we get older of course we become aware of art history and that what we're doing might not be very good and so it makes it harder and harder and harder as we get older. That self-consciousness is crippling.

But I think there's another aspect that is sort of part of becoming an artist, if you like. And I don't want to add to the cliché of the suffering artist in his garret, but I think there is a thing where the human being, the human mind has this amazing capacity to transform traumatic events; and so artists who've had quite significant difficulties in their upbringing, often they're able to transform this by some sort of amazing process in their mind that turns kind of like terrible events into gold and into marvellous masterpieces that we can all appreciate.

And the clinical scientist Raymond Tallis, he said, 'Art is expressing one's universal wound – the wound of living a finite life of incomplete meanings.' And I like that idea – that you know it's quite a sort of noble journey we're on.

**Text B**

A few years after the televising of the first series of *Talking Heads* they were made part of the A Level syllabus. While I was not unflattered by this it did land me with dozens of letters from candidates wanting a low-down on the text. I fell in with very few of these requests, generally sending a postcard saying that their ideas about the monologues were as good as mine and they should treat me like a dead author, who was thus unavailable for comment.

This was not entirely facetious. A playwright is not the best person to talk about his own work for the simple reason that he is often unaware of what he has written. Someone (I think, Tom Stoppard) has compared the playwright confronted by his critics to a passage through Customs. Under the impression he has nothing to declare the playwright heads confidently for the Green exit. Alerted (and irritated) by this air of confidence an official of the Customs and Excise steps forward and asks our writer formally 'Have you any contraband?' 'No,' smiles the playwright. 'Very well,' says the officer, 'kindly open your suitcase.' Happy to comply (he has nothing to be ashamed of, after all) the playwright throws back the lid. Whereupon to his horror there lie revealed a pair of disgustingly dirty underpants and some extremely pungent socks. The playwright is covered in confusion; for though these underpants are undoubtedly his and the socks too, nevertheless he has no recollection of having packed them, still less of giving them pride of place on top of his belongings. The customs officer sniffs (as well he might). However, since there is as yet no law against the import of dirty underpants or smelly socks, the officer gingerly puts them on one side and delves further into the playwright's case.

The next revelation is some photographs. These too take the playwright by surprise. Had he packed them? Surely not. But they are most certainly his: this is a photograph of his father and here are three photographs of his mother and at least half a dozen of himself. 'Rather fond of ourselves, aren't we sir?' murmurs the customs man insolently.

And so the embarrassing examination goes on, the searcher uncovering ever more outrageous items — ideas the playwright thought he had long since discarded, none of which the playwright ever dreamed of packing but which somehow have found their way into this commodious suitcase, his play.

So there is not much point in my telling you or the A Level students what *Talking Heads* is about or what I have put into my particular suitcase. All I can do is list some of the contents, note some of the themes (or at any rate recurrences), trace the origins of some of these pieces (insofar as I am aware of them) and link them occasionally with other stuff that I've written, always remembering that the relationship between life and art is never as straightforward as the reader or the audience tend to imagine.

**END OF QUESTION PAPER**





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