



Oxford Cambridge and RSA

Monday 12 May 2025 – 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

INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer the question in Section A and **one** question in Section B.

INFORMATION

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

ADVICE

- Read each question carefully before you start your answer.

Section A**Reading spoken and written non-fiction**

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

You should spend about **50 minutes** on this section.

Text A is an extract from the podcast Off Menu: Motsi Mabuse, 2023.

Text B is an extract from Roxane Gay's talk entitled Effective Ways of Being Heard, 2022.

- 1** Compare the ways in which writers and speakers use language to convey meaning.

In your answer you should consider:

- context
- mode and genre
- purpose and audience.

[30]

Text A

- ED** I'd be terrified. Live TV, having to come up with a little shimmy to do. I don't know what I'd do. I'd fall over, my trousers would come down with it.
- JAMES** Well, it's the thing as well, I mean, yes, live TV and you're all having to, as the judges, give your thoughts on something you've just seen and one of the things that, I don't know, this is probably a boring thing to say, but um – I can't believe how none of you ever really say, 'um' or 'er'.
- MOTSI** Don't we?
- JAMES** You just go straight. It's like – it's like you're reading straight of a script. You just do it, 'Bam'. And it's, like, these are so well thought out, er, observations and opinions about the dances. They're not faltering at any point. You're not going all over the shop.
- MOTSI** Not at all. You know, I speak English and I speak German mostly. Like, I would say, 80% German and then 20% English but then I communicate with my daughter in English. So, I'm always translating everything –
- ED & JAMES** Wow.
- MOTSI** – and I'm always stressed out because my tongue has become so German. So, it feels like my tongue is a leather belt and I'm just softening it up and I'm thinking, 'Do not make a mistake'. And the worst part is that my South African brain still corrects me when I have done a mistake and I'm like, 'It's too late'. You know. I can't change it! It's live TV. So, I'm always fighting that and in times of pressure I have slipped. I have spoken German but I'm just like, come on it's a continent, you're all here. Everybody understands a bit of German somewhere.
- ED** A bit of German, yeah.
- MOTSI** So, it's happened quite a few times and I hear what's going on with my tongue and I have that South African accent so it's a mess. It's a complete mess.
- ED** As someone who only speaks English, that is such a –, even a weird idea to imagine that you're talking about your South African brain and German tongue and having an internal dialogue about the languages and I'm just sat here, sometimes I can't even think in English.
- JAMES** No. Or speak in English.
- ED** No, yeah. An absolute mess.
- JAMES** I can't do any of it. Just lucky to be here.

MOTSI

Well, the thing is, you all speak differently. Every time I'm in the country, I really have to concentrate. Some people, I just don't know. I'm just like, 'Are we speaking the same language?' I mean, there's a lot of accents here. Like, different types of – er, I struggle with mostly – like, on Strictly I really struggle with people that come from the North. I'm just like, I'm like, 'Can you please translate?' at this point. It's so strong and I just don't understand, really. I'm being honest. It's like, it starts with, 'Hello,' and then it's over. I'm, like, 'What?'

ED

But the language of dance is universal.

MOTSI

Yes. Definitely.

Text B

A lot of times people ask me about voice, and how to find it, as if they can go on some sort of search, and find voice waiting for them at the end of it. But in fact, we tend to already have our voices and it's really a question of learning how to *use* our voices, and knowing that we have every right to do so.

I started writing when I was four years old. I would draw little villages on napkins, and then I would write stories about the people living in those villages.

I think and write quite a lot about trauma. Few of us know how to talk about it, because we have very little language for trauma. People seem to want us to have these triumphant stories, and there's not a lot of space for the in-between, where you have suffered and you're healed, but things are maybe also not okay.

When I wrote my memoir, *Hunger*, which was a memoir of my body, I was extremely worried about how it would be received, because it required a level of vulnerability I found extremely uncomfortable – to write about a fat body, while living in it, without some sort of triumphant weight loss narrative, and I certainly didn't think anyone but other fat people would gravitate toward the book. But, as I was touring it, not only in this country, but all around the world, I found that ... everybody lives in a body that is complicated and that they struggle with at one time or another. I think a lot of people are looking for language to talk about that.

In general, to write about most anything personal, I tell myself that no one is going to read my work. I was terrified when I wrote *Hunger*. I just did it anyway. I did it despite the fear, and to have my story connect with so many people in so many different kinds of bodies was really overwhelming, and it reminded me of what great writing can do.

Oftentimes, when we think about trauma, we think about it in the context of the personal, but we deal with collective traumas all of the time. We are currently in the second year of a collective trauma, a pandemic that, in the United States, has resulted in the deaths of 800,000 people, and most of us have no idea how to grapple with that level of loss, with the fact that nearly a million people have simply disappeared from our daily lives.

There are things that we really do need to sit with and spend more time with to fully make sense of, and so a lot of my current work is about, how do we reckon with these collective traumas?

Section B**Writing non-fiction**

Answer **one** question from this section.

You should spend about **40 minutes** on this section.

- 2** Write a blog post for an online travel blog.

The blog post is aimed at helping people overcome language differences when they move to a different country to work or study. Your writing must provide advice and information to your audience.

[20]

Or

- 3** Write a speech to school leavers on their last day of school entitled 'Finding Your Voice in Life'. Your purpose is to entertain and inform the audience.

[20]

Or

- 4** Write a review for the 'Live Entertainment' section of a newspaper.

The review must be on a form of live entertainment such as a stand up comedy show, live music or a live podcast. Your review can be for a real or imagined live entertainment event.

[20]

END OF QUESTION PAPER

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