



Oxford Cambridge and RSA

**Monday 4 October 2021 – 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

**INSTRUCTIONS**

- Use black ink.
- Write your answer in the Answer Booklet.
- Fill in the boxes on the front of the Answer Booklet.
- Answer the question.

**INFORMATION**

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

**ADVICE**

- Read the question carefully before you start your answer.



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

**Text A** from the anthology is Alistair Cooke's obituary for Marilyn Monroe published in *The Guardian*, 6 August 1962. The British-American broadcaster and journalist was most famous for his weekly radio essay, 'Letter from America'.

**Text B** is a transcript of an extract from an episode of the nightly American television chat show 'Larry King Live'. This episode was created in June 2001 to celebrate what would have been the 75th birthday of Marilyn Monroe. Larry King was the host. Donald O'Connor and Tony Curtis were movie actors who had starred alongside Marilyn Monroe.

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

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**

Marilyn Monroe was found dead in bed this morning in her home in Hollywood, only a physical mile or two but a social universe distant from the place where she was born thirty-six years ago as Norma Jean Baker. She died with a row of medicines and an empty bottle of barbiturates at her elbow.

These stony sentences, which read like the epitaph of a Raymond Chandler victim, will confirm for too many millions of movie fans the usual melodrama of a humble girl, cursed by physical beauty, to be dazed and doomed by the fame that was too much for her. For Americans, the last chapter was written on the weekend that a respectable national picture magazine printed for the delectation of her troubled fans a confessional piece called 'Marilyn Monroe Pours Out Her Soul'. The plot of her early life is as seedy as anything in the pulp magazines, and to go into the details now would be as tasteless as prying into the clinical file of any other pretty woman whose beauty has crumbled overnight. It is enough, for summoning the necessary compassion, to recall her miserable parents, her being shuttled like a nuisance from foster home to orphanage, the subsequent knockabout years in a war factory, her short independence as a sailor's wife, the unsuspected first rung of the ladder provided by a posing job for a nude calendar.

She talked easily about all this, when people had the gall to ask her, not as someone reconciled to a wretched childhood but as a wide-eyed outsider, an innocent as foreign to the subject under discussion as Chaplin is when he stands off and analyses the appeal of 'The Little Man'.

Then she wiggled briefly past the lecherous gaze of Louis Calhern in John Huston's *Asphalt Jungle*, and his appraising whinny echoed round the globe. Within two years she was the enthroned sexpot of the Western world. She completed the first phase of the American dream by marrying the immortal Joe DiMaggio, the loping hero of the New York Yankees; and the second phase by marrying Arthur Miller and so redeeming his suspect Americanism at the moment it was in question before a House committee.

To say that Marilyn Monroe was a charming, shrewd and pathetic woman of tragic integrity will sound as preposterous to the outsider as William Empson's Freudian analysis of *Alice in Wonderland*. It is nevertheless true. We restrict the word 'integrity' to people either simple or complex, who have a strong sense of righteousness or, if they are public men, of self-righteousness. Yet it surely means no more than what it says: wholeness, being free to be spontaneous, without reck of consistency or moral appearances. It can be as true of forlorn and bewildered people as of the disciplined and the solemn.

In this sense, Marilyn Monroe was all of a piece. She was confused, pathologically shy, a straw on the ocean of her compulsions (to pout, to wisecrack, to love a stranger, to be six hours late, or lock herself in a room). She was a sweet and humorous person increasingly terrified by the huge stereotype of herself she saw plastered all around her. The exploitation of this pneumatic, mocking, liquid-lipped goddess gave the world a simple picture of the Lorelei. She was about as much of a Lorelei as Bridget the housemaid.

This orphan of the rootless City of the Angels at last could feel no other identity than the one she saw in the mirror; a baffled, honest girl forever haunted by the nightmare of herself, sixty feet tall and naked before a howling mob. She could never learn to acquire the lacquered shell of the prima donna or the armour of sophistication. So in the end she found the ultimate oblivion, of which her chronic latecomings and desperate retreats to her room were tokens.

**Text B**

*(BEGIN VIDEO CLIP, "GENTLEMEN PREFER BLONDES")*

*CHORUS (singing): But diamonds...*

*MONROE: ... are a girl's best...*

*(MUSIC)... best friend.*

*(END VIDEO CLIP)*

Item removed due to third party copyright restrictions. Link to material: <http://transcripts.cnn.com/TRANSCRIPTS/0106/01/lkl.00.html>, "Good evening and welcome to what is a very special edition of LARRY KING"...to..."and it's nothing to do with what Marilyn was like, absolutely nothing"

**END OF QUESTION PAPER**





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