



Cambridge
International
AS & A Level

Cambridge Assessment International Education
Cambridge International Advanced Subsidiary and Advanced Level

ENGLISH LANGUAGE

9093/31

Paper 3 Text Analysis

May/June 2019

2 hours 15 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

Answer **two** questions.

You should spend about 15 minutes reading the passages and questions before you start writing your answers.

You are reminded of the need for good English and clear presentation in your answers.

The number of marks is given in brackets [] at the end of each question or part question.

Both questions carry equal marks.

This document consists of **5** printed pages, **3** blank pages and **1** Insert.

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- 1 The following text is taken from a website advertising a holiday resort which offers accommodation in an underwater room.
- (a) Imagine you are an inspector for an international hotel standards authority. You have been sent to assess the website's claims regarding the underwater room. Write a formal report to your supervisor outlining your conclusions. Use 120–150 words. [10]
- (b) Compare the language and style of your report with the language and style of the original text. [15]

The Underwater Room

Imagine yourself encapsulated within a turquoise blue bubble, watching shoals of reef fish swimming lazily by – sometimes in three or four layers of different species above the reef floor.

This is the heart-stopping experience that awaits you in the underwater room. The floating structure, Swedish-engineered, provides three levels, those above the water clad in local hardwood, and each an experience in itself.

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Your journey will start by boarding a traditionally-crafted wooden boat to take you out to the underwater room. The room lies approximately 250 metres from the shore, about a two-minute boat ride over the crystal clear waters of the reef. On arrival at the room you will get shown around your private floating island.

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Three Levels

The landing deck, at sea level, has a lounge area and bathroom facility. A ladder leads up to the roof which has a lounging area, perfect for sun-worshipping by day. By night you can lie back in the starlight and wonder at the extraordinary clarity of the stars, planets and, above all, the edge of our own galaxy – the wonderful Milky Way – all seen without any light pollution. Sleep under the stars to the soft murmuring of the sea.

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Then downstairs you can experience the magical feeling of lying on a soft double bed surrounded by panes of glass affording almost 360 degrees viewing, watching the shoals of reef fish and exquisite individuals visiting your windows. Some have taken up residence around the room, which affords them some protection from predation. For instance, three bat fish and a trumpet fish called Nick are always swimming around and seemingly looking in!

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By night, the underwater spotlights beneath each window around the room attract the shyer and more unusual species, for instance squid. Coral is already establishing itself on the anchoring lines and around the underwater structure. The reef inhabitants, including octopuses and even Spanish dancers¹, have been seen attaching themselves to the glass panes, making for exciting watching and a truly unique experience!

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Facilities

A mobile phone will be provided with the contact numbers required should you need assistance with anything. The underwater room security guard will be anchored to a buoy not far off from the room. The bathroom facilities include an open-air fresh water shower, a fully-functioning advanced marine toilet system that is eco-friendly,

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and a small hand-wash basin. We will provide all necessary environmentally friendly, biodegradable shower products. A fully-stocked bar fridge is there for your convenience.

¹ *Spanish dancers*: large, colourful sea slugs

2 Texts A and B are both about people whose jobs involve filming in challenging situations.

Text A is a transcript from a radio interview with Keith Partridge, who specialises in filming explorations and adventures.

Text B is an extract from a magazine article which features Martyn Colbeck, a wildlife cameraman.

Compare the language and style of Text A and Text B.

[25]

Text A

TRANSCRIPTION KEY

(1) = pause in seconds (.) = micropause underlining = stressed sound/syllable(s)

Presenter: youve been all over the world filming (.) sometimes in some very hostile conditions (.) it sounds like its a bit of a technical challenge even before you get onto the editorial side of it

Keith: yeah the equipment after many years of practice and use (.) becomes really an extension of yourself (1) you dont have to think about what knob to twiddle to do something (.) and really when its so sort of second nature a lot of the other problems go away (.) you just hit the button and go (.) and thats really exciting cause it means that youre free to follow the adventure (.) hopefully as its unfolding in front of you (.) and i think um (.) in more recent years when we were in a cave in papua new guinea with a white water river running through it (.) you know just adding a bit of spice and sparkle (.) you know that was happening for real and i was thinking this is pretty spicy anyway but by setting up the cameras in such a way that you dont have to do anything with them (.) i mean that was a strength of that production

Presenter: i think a lot of people watching that (.) and if they hadnt seen it before (.) must have been thinking that looks absolutely terrifying (.) is there real fear for you in that or are you just concentrating so much on getting the shot that you dont think about it

Keith: well i think that what you do is you make instantaneous decisions (.) instant decisions about yes it is dangerous but have we put all the things in place to hopefully minimise the risks and manage those risks (.) and if at any moment in time you feel unsafe then the first thing you do is you put the camera down you dont stop filming (.) you just put it on the floor or hang it off your belt or your harness but leave it running you know if thats whats needed (.) and then you look after yourself because you know its only a film after all

Text B

Get paid to travel – become a wildlife cameraman

Love travel? Check. Keen on wildlife? Check. Willing to risk being trampled on? Erm... We ask *Planet Earth*'s Martyn Colbeck about a career on the hoof

With its heli-gimbals¹ and high-definition cameras, the BBC's *Planet Earth* was hardly short on innovation, but perhaps its smartest idea was *Planet Earth Diaries* – the weekly epilogue devoted to the heroics involved in filming the series.

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Suddenly the unseen star of the wildlife documentary – the cameraman – was thrust centre-stage, marooned for weeks in a Himalayan hut in search of snow leopards, jerry-rigging² cameras up gigantic dunghills, or plunging fearlessly into piranha-infested pools. It was ten thrilling Sunday evening minutes guaranteed to make your Monday morning commute seem all the more humdrum.

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How on earth do I get a job doing that, we wondered in our thousands. Surely, for the footloose wildlife enthusiast, careers don't get any sweeter?

Now imagine this. You're alone in a vast rainforest in the Central African Republic. It's dark. You're perched ten metres up a tree, and below you are dozens of angry elephants.

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'They're pretty terrifying,' says veteran freelance cameraman Martyn Colbeck, who put himself in just this situation for the second season of *Planet Earth*, which broadcasts this November. 'I could hear them below me, crashing through the forest. You're totally out of your element, and if anything had gone wrong there was nothing I could have done. You feel pretty lonely.'

Martyn has been filming wildlife for 25 years, starting with water shrews in a studio and moving on to specialise in 'big, hairy, furry and aggressive things' in the remotest corners of the planet.

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After a Biological Sciences degree and a photography course, his eureka moment came while watching a documentary on ospreys³. It was, he says, 'a brilliant film of the old genre', and it prompted him to doorstep one of the production companies involved: 'I just wandered into their offices with a few photos, in my graduation suit, and said "Any chance of a job?"' Despite his complete lack of filmmaking experience, they took him on and a few months later he was filming those water shrews.

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Since then, he says, he's never looked back.

¹*heli-gimbal*: a helicopter mount for a camera

²*jerry-rigging*: constructing in a makeshift or improvised manner

³*osprey*: a large fish-eating hawk

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