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AS & A Level

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Cambridge International Advanced Subsidiary and Advanced Level

ENGLISH LANGUAGE

9093/33

Paper 3 Text Analysis

May/June 2019

2 hours 15 minutes

No Additional Materials are required.

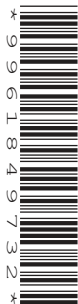
READ THESE INSTRUCTIONS FIRST

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 **4** printed pages, **4** blank pages and **1** Insert.

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- 1 The following text is a transcript of two extracts from a talk entitled 'Why I read a book a day (and why you should too)' given by Tai Lopez.
- (a) Imagine that you are the editor of your school or college magazine. The theme for the next issue is attitudes to reading. Having listened to Tai Lopez's talk, you decide to write an editorial giving your views on his ideas. Write the opening of your editorial in 120–150 words. [10]
- (b) Compare the language and style of your editorial with the language and style of the speech. [15]

TRANSCRIPTION KEY

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

books (.) books you should see as hidden treasure (.) think about it (.) if i told you (.) because as i said mentors are great in person but some of the great mentors are no longer alive (.) shakespeare (.) darwin (.) freud (1) mahatma gandhi (1) but (.) if i told you all those people were in my house (.) theyre going to be there this saturday answering questions (.) magically i can make that happen (.) would you show up at my house (.) of course everybody would buy a plane ticket and (.) end up in california (1) they are there in my house (.) theyre in my library (.) they can be in your library too

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...

the modern education system has turned people off from books (.) youve got to rewire your brain (.) let me show you a few quick tricks (.) first thing is stop seeing a book like a one time event (.) see a book like a friend (.) you read it over and over you come back and just like friends (.) you pick a handful of them (.) i recommend you find a hundred and fifty books (.) theres a hundred and thirty million (.) can't read that many (.) but a hundred and fifty you can read over and over for the rest of your life (.) theres no rule either for how fast you have to read them or at what pace (.) i set my own pace (.) people say how do you read a book a day (.) well sometimes i take a week (.) but sometimes books only have one or two things that are worth reading (.) in fact most books only have that (.) so i flip through the pages one time (.) i like to go through three times (1) first time i read the table of contents (.) the back (1) the second time go a little faster (.) the third time i just focus on one chapter (1) see yourself like a gold miner just looking for that one nugget (.) then put it back on the shelf (2) the average american buys seventeen books a year (.) maybe reads one a month (.) you should read at least one book a week (.) because remember everybody wants the good life (.) but not everybodys willing to read to get it (.) you must read more

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2 Texts A and B both relate to shoes.

Text A is taken from the website of the Bata Shoe Museum (BSM).

Text B, written by Rohit Brijnath, is an extract from an article published in the lifestyle section of a newspaper.

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

[25]

Text A

WELCOME TO THE BSM!

Discover the treasures of North America's charming and surprising shoe museum. Located in Toronto, Canada, the BSM has over a thousand shoes and related artefacts in architect Raymond Moriyama's award-winning five-floor structure.

The BSM celebrates the style and function of footwear in four impressive galleries. Footwear on display ranges from Chinese bound foot shoes and ancient Egyptian sandals to chestnut-crushing clogs and glamorous platforms. Over 4500 years of history and a collection of 20th-century celebrity shoes are reflected in the semi-permanent exhibition, *All About Shoes*. Three other galleries feature changing exhibitions, so there's always something new to see.

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THE BIRTH OF THE BSM:

How a personal passion grew into an internationally acclaimed collection

To say that Sonja Bata is partial to shoes would be an understatement. Since the 1940s, Mrs Bata has scoured the world for shoes of every description, from the most ordinary to the most extraordinary. In 1979, when Mrs Bata's collection had outgrown the available private storage space, the Bata family established the Bata Shoe Museum Foundation.

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Over the years, the Foundation has funded various field trips to collect and research footwear in areas where traditions are changing rapidly. The studies have included North American indigenous cultures and circumpolar groups from Siberia, Alaska, Greenland and Lapland, as well as Canadian Inuit. Field studies have also taken place in Asia and Europe.

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On the surface, shoes are an indication of personal taste and style, but a closer examination yields a different picture. Viewed chronologically, shoes trace a path through technological development and mark even the subtlest shifts in a society's attitudes and values. Footwear illustrates entire ways of life, indicating as it does the climate, religions, professions and attitudes to gender and social status of different cultures through the ages. Whether they are objects of beauty or instruments of torture, shoes are surely signs of the times.

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It was on May 6th, 1995 that the Bata Shoe Museum opened its doors at 327 Bloor Street West in downtown Toronto. The 39 000 square foot building, designed by Moriyama and Teshima Architects, is unique. As a world-class specialized museum, it has become a major destination point for visitors and residents alike.

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Text B

The grandest treasures of my childish universe lay in my father's cupboard. It was unlocked and yet forbidden, full of manly secrets not to be shared with a boy. So, of course, when he went to work, I turned burglar. In a small tray lay a huddle of riches. A half-eaten packet of peppermints. Two quickly swallowed. A one-rupee coin. Purloined. A hankie with 'R'. Pocketed. A hotel comb from his travels. Tried.

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I ran my fingers over his shirts, I felt the weight of his faded corduroy jacket. Touching my father's world, I opened a scarf and wore it across my face like a bandit. I envied his socks – why, I do not know, for my father remains among the planet's most unfashionably dressed men.

Across from my father's cupboard in his bedroom, as I moved like a soundless boyish thief across the carpet, was his walk-in closet. In the closet were my mother's dresses, a neat row of cascading colour, but it was below that lay the real prize.

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Shoes.

My father is a middle-class man, who arrived from no money and built his life with sweat and intelligence. A man not covetous, not a cheapskate, just cautious. He will proudly claim he has had four shirts stitched for the price of a single, branded ready-made one. We will not discuss the fit and cut.

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And so, for this prudent man, his shoes were few when I was a boy. One pair of sandals. An office pair or two. And two other pairs. The first was old, brown and suede; the second was black, leather with laces. I wanted to try them on. Of course, they were too big, in ways I didn't yet understand.

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I asked my father if I could wear them, but he, a man big yet gentle, did not want me to. Not yet.

But if I could not wear those shoes, my father offered me something else in return: I could learn how to polish them with him.

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No one polishes shoes like men of that age. It is affection for old things, it is respect for property, it is meditation with a brush. It is craft: a newspaper is laid out, a hand inserted into the shoe, the shoe held at an angle. One brush to apply black paste, worked in like a dutiful painter, another brush to shine. A rag appears. It is held taut in two hands and pulled across the shoe in a sawing motion. It is the search for sparkle. When the shoe glimmers, it is in fact being revived.

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My father, till two years ago, polished his own shoes. I am not my father, for my shoes are grimy and unpolished, but on rare days when I spread open a newspaper and prise open a polish tin and struggle to find that old shine, I smile. There are things fathers leave you which never fade.

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