



# Cambridge International AS & A Level

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**ENGLISH LANGUAGE****9093/32**

Paper 3 Text Analysis

**October/November 2020****2 hours 15 minutes**

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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**INSTRUCTIONS**

- Answer **two** questions.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- You are reminded of the need for good English and clear presentation in your answers.

**INFORMATION**

- The total mark for this paper is 50.
- The number of marks for each question or part question is shown in brackets [ ].

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This document has **8** pages. Blank pages are indicated.

- 1 The following text is an extract from an article written by a journalist called Joel Golby about handwriting. It is taken from the opinion section of an online newspaper.
- (a) Imagine that you are the headteacher of a school, and you believe that handwriting is still an important skill. You decide to write a formal letter to Joel Golby in response to his article. Write a section of your letter in 120–150 words. [10]
- (b) Compare the language and style of your response with the language and style of the original text. [15]

### The lost art of handwriting

I did that thing recently where you have to sign a big card – which is a horror unto itself, especially as the Keeper of the Big Card was leaning over me at the time. Suddenly I was on the spot, a rabbit in the headlights, torn between doing a fun message or some sort of in-joke or a drawing. Instead, overwhelmed by the myriad of options available to me, I decided to just write: ‘Good luck, best, Joel.’ 5

It was then that I realised, to my horror, that I had forgotten how to write. I had to scribble an ‘e’ out twice. I wrote my own name too quickly and messed up the ‘J’, tried to save it with an underline but miscalculated and drew a line through the whole thing.

The thing is: when do I ever write? My entire existence is ‘tap letters into computer’. My shopping lists are hidden in the notes function of my phone. If I need to remember something I send an email to myself. And then I ignore that. A pen is something I chew when I’m struggling to think. Paper is something I pile beneath my laptop to make it a more comfortable height for me to type on. I lead an inkless existence. 10

Solidarity, then, with the teenagers who are being criticised this week for their reluctance to write handwritten notes. A poll of 1000 teens found that one in ten don’t own a pen, a third have never written a letter, and half of 13 to 19-year-olds have never been forced to sit down and write a thank you letter. 15

Because, mainly, we’re in the twenty first century. Have you heard of mobile phones? Have you heard of email? Are you down with social media? This is the future. 20

Listen, I hate teens as much as anyone. They wear luxe sportswear and listen to music I don’t understand. They like to talk to one another on buses. They are wretched. But criticising them for not writing thank you letters is bizarre. The most a teen ever has to use a pen is on an exam paper. They need pens as much as they need typewriters and flint. They need a stash of letter paper at home as much as they need a cure for the plague. 25

Pens are dead. Paper is dead. Handwriting is a relic.

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## 2 Texts A and B both relate to jewellery.

Text A is a transcription from a television programme in which antiques are valued and then auctioned. In this extract, an expert called Christina Trevanion discusses an antique necklace brought in by a member of the public called Derry.

Text B is an article about a jewellery designer, Marco Bicego. It is taken from an online magazine about jewellery.

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

[25]

### Text A

#### TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micropause

// = speech overlap

underlining = stressed sound/syllable(s)

**Christina:** isnt it lovely to be outside in the fresh air (.) its got so busy in there that its actually really rather nice just to be in these wonderful gardens

**Derry:** yes (.) lovely

**Christina:** isnt it beautiful (.) very like your stunning necklace that youve brought in to me today (.) which is probably the most understated (.) most elegant (.) beautiful piece of jewellery that ive seen for a long (.) long time

5

**Derry:** thats very nice (.) thank you

**Christina:** do you wear it

**Derry:** no

**Christina:** you should (.) why

10

**Derry:** // dont think i ever have worn it

**Christina:** youve never worn it

**Derry:** dont wear jewellery (.) its not my sort of thing

**Christina:** so tell me (.) wheres it come from (.) how did it come to you

**Derry:** my fathers mother gave it to me probably forty odd years ago

15

**Christina:** i think its stunning (.) i really do (.) weve got this very delicate little eighteen carat gold chain here (.) now we know its eighteen carat (.) because its stamped on this bolt ring clasp at the back

**Derry:** yes

- Christina:** so it makes it quite a substantial gold content to it (.) and its quite a long chain (.) and then its terminated by these really very beautiful three graduated pearls (.) i personally would say stylistically (.) it dates from the sort of // 20
- Derry:** it was my grannys (.) and this was a gift to her (1) it was a gift to her from the wife of a jeweller and i understand that he made that for her 25
- Christina:** specifically for her (.) really (.) in the 1920s (.) using this white gold (.) was quite a new thing (.) traditionally (.) up until that point (.) jewellery was very much in yellow gold and its representing that era of freedom that we're coming into (.) post first world war
- Derry:** yes 30
- Christina:** for me (.) as a jewellery expert (.) it seems really sad that its not going to see the light of day (.) and im sad that youre not going to wear it (.) because these pearls here need the natural oils from your skin
- Derry:** ah
- Christina:** they need to be lubricated in that sense to keep them from cracking 35
- Derry:** so it needs to be worn
- Christina:** it needs to be worn (.) yes so (.) commercially (.) it does have a value (1) a lot of young people do like white gold (.) im personally (.) well (.) i dont really cast myself as young any more (.) i prefer yellow gold (.) but white gold is what the market wants 40
- Derry:** good
- Christina:** so (.) i think a sensible auction estimate for it would be somewhere in the region maybe of one hundred and fifty to two hundred pounds (1) whats your thoughts about that
- Derry:** that would be fine (.) no problem at all 45
- Christina:** would that be all right (1) i mean (.) its a beautiful thing (.) im fairly sure it will sail away and find a new home (.) in fact (.) i wish i could buy it

## Text B

## Meet Marco Bicego: Italy's golden boy

Marco Bicego, the man and the jewellery brand, are both from Trissino, in the Veneto region of northern Italy. This corner of Italy, rich in culture and history, is also renowned for its tradition of goldsmithing.

'The goldsmith tradition is deeply rooted here. I wanted to bring this tradition back to life, giving it a modern interpretation,' says Marco Bicego, who is at the helm of the company. 5

It was Marco's father, Giuseppe Bicego, who in 1958 founded a small workshop specialising in chains. Alongside his father, Marco learnt the skill of working with gold. 'I never trained to be a jewellery designer,' says Marco. 'But working with gold means that I fully understand the process of jewellery making, and what I can expect from my jewellers.' 10

Immersed in the gold-working tradition of his father's workshop, Bicego has taken craftsmanship to new heights with his innovative, minimalist designs. Mastering the techniques allowed him to break the rules. In his hands, gold is textured to a silk-like sheen thanks to the laborious *bulino*<sup>1</sup> hand-etching technique. Gold is spun into the finest threads to create coils that drape around the body with the ease of fabric. Under his direction, in just 10 years, Bicego has created an award-winning brand known around the world and worn by famous women. 15

'I create comfortable jewels in a modern style that are easy to wear everyday,' explains Bicego. 'Details are crucial – they're what makes the difference. A clasp that can be handled on one's own, for example. A jewel is something you want to show off, but also something you have a very physical relationship with. My ultimate satisfaction is when I see a woman wearing my jewels as if they are an essential part of her – something she never removes.' 20

What first strikes me about Bicego's jewels is how light and flexible they are. The Lunaria jewels imitate the membrane lightness of the dried seeds of the lunaria flower rustling in the wind. Slices of aquamarine in a necklace are almost leaf-thin, with gold bezel<sup>2</sup> settings reduced to an elegant minimum, and every surface textured or polished to be pleasing to the touch. Each disc of the necklace is joined with the smallest of links, giving the piece both flexibility and the polished perfection of superior craftsmanship. A Lunaria ring of an irregular-shaped pavé-set<sup>3</sup> diamond disc is gently undulated to give an organic look and feel. The look may be casual, but the workmanship is anything but. 30

<sup>1</sup>*bulino*: a sharp tool used to etch a series of small dots in metal

<sup>2</sup>*bezel*: the rim which fastens a jewel or watch face

<sup>3</sup>*pavé-set*: the method of placing a number of gemstones together

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