Cambridge Assessment International Education

Cambridge International AS & A Level

ENGLISH LANGUAGE **9093/31**

Paper 3 Text Analysis **May/June 2020**

2 hours 15 minutes

9107262164

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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 [ ].

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

DC (KS) 181193/1

[Turn over

1 The following text is a transcription of part of a radio podcast. The presenter, Sarah Montague, is investigating computer-based teaching methods. In this extract she is speaking with a nine-year-old student called Serena and then with Nolan Bushnell, an educational technology expert.

(a) Imagine that you are one of Serena's parents. As part of an online survey, Serena's teacher has asked you to give feedback on Serena's experience of computer-based learning. Write your response in 120–150 words. [10]

(b) Compare the language and style of your online survey response with the language and style of the podcast. [15]

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micropause

underlining = stressed sound/syllable(s)

[*laughs*] = paralinguistic feature

Sarah: the way we teach hasnt changed in hundreds of years (2) a teacher standing in front of a class (.) its how we were taught (.) our parents were taught (.) and how our children are being taught (1) but in some schools that is changing (2) im sarah montague and in this documentary (1) i'll be looking at the phenomenal changes in education being brought about by technology (2) in this first programme in the series (.) i'll be asking if this is one of the greatest educational opportunities ever (.) or (.) the worst nightmare for our children

[*music starts*]

Serena: my name is serena

Sarah: and what are you doing here (.) youre logging into your computer

Serena: yes

Sarah: youve got a little plastic bag (.) its like a sandwich bag with your earphones in (.) what are you working on at the moment

Serena: right now im just looking at a master challenge

Sarah: so we have a fraction problem here (.) quite a difficult one

Serena: yeah

Sarah: is that minus five ninths divided by six fifths

Serena: yes (.) at home my brother taught me this

Sarah: youre nine years old

Serena: yes

Sarah: so do you remember what it was like before you had this kind of thing

Serena: er (.) before (.) i was just kind of bored (.) with doing things (1) now im the highest in my class (.) basically [*laughs*] what wouldnt you like about it

Sarah: seriously you just (.) you love it

Serena: yes

[*music stops*]

Sarah: ive come to silicon valley (.) home to some of the worlds biggest technology companies (1) its here that a radical rethink is going on into what it means to go to school (1) theyre asking profound questions about the way children learn (.) what the classroom of the future should look like and whether traditional teaching methods have outlived their usefulness

Nolan: i believe that we can make education addictive (1) in this brave new world school has to compete (2) for the engagement of the mind and (.) a teacher with a piece of chalk (.) can't compete

Sarah: what im curious about is where we're going with it (.) what the technology will allow us to do

Nolan: well i think the technology will allow us to create a world of engagement over the next several years (1) not just us but others are going to be moving much more aggressively to one to one computing (.) one to one tablets (1) do we really want kids to carry around five (.) six text books (.) many of which havent been changed in five years or six years (.) versus this kind of (.) learning experience

2 Texts A and B both relate to glass.

Text A is a description of how glass is made. It is from a website called 'Explain that Stuff'.

Text B is a biography of Jack Storms, an artist who sculpts glass. It is taken from Jack Storms' website.

Compare the language and style of Text A and Text B. [25]

Text A

Glass

Now you see it, now you don't. Glass is a bit of a riddle. It's hard enough to protect us, but it shatters with incredible ease. It's made from opaque sand, yet it's completely transparent. And, perhaps most surprisingly of all, it behaves like a solid material ... but it's also a sort of weird liquid in disguise! You can find glass wherever you look: most rooms in your home will have a glass window and, if not that, perhaps a glass mirror ... or a glass lightbulb. Glass is one of the world's oldest and most versatile human-created materials. Let's find out some more about it.

What is glass?

Believe it or not, glass is made from liquid sand. You can make glass by heating ordinary sand until it melts and turns into a liquid. You won't find that happening on your local beach: sand melts at the incredibly high temperature of 1700 °C (3090 °F).

When molten sand cools, it doesn't turn back into the gritty yellow stuff you started out with: it undergoes a complete transformation and gains an entirely different inner structure.

Glass is such a popular material in our homes because it has all kinds of really useful properties. Apart from being transparent, it's inexpensive to make, easy to shape when it's molten, reasonably resistant to heat when it's set, chemically inert (so a glass jar doesn't react with the things you put inside it), and it can be recycled any number of times.

How is glass made?

In a commercial glass plant, sand is mixed with waste glass (from recycling collections), soda ash (sodium carbonate), and limestone (calcium carbonate), and heated in a furnace. The soda reduces the sand's melting point, which helps to save energy during manufacture, but it has an unfortunate drawback: it produces a kind of glass that would dissolve in water! The limestone is added to stop that happening. The end-product is called soda-lime-silica glass. It's the ordinary glass we can see all around us.

Once the sand is melted, it is either poured into moulds to make bottles, glasses, and other containers, or 'floated' (poured on top of a big vat of molten tin metal) to make perfectly flat sheets of glass for windows. Unusual glass containers are still sometimes made by 'blowing' them. A 'gob' (lump) of molten glass is wrapped around an open pipe, which is slowly rotated. Air is blown through the pipe's open end, causing the glass to blow up like a balloon. With skillful blowing and turning, all kinds of amazing shapes can be made.

Text B

Beginnings...

If you would have asked a 12-year-old Jack Storms what he wanted to do with his life, he'd have paused, then blurted a vague answer, something akin to 'I don't know. Art?' He'd always been good at it. The passion was there too – an excess of it, even. The more he learned about art, the more he realized just how much he wanted to make a name for himself in the field – a field that's been explored to the point of exhaustion throughout history. What Jack Storms didn't know then was that he'd discover something that would push back the frontiers of contemporary art in a significant way.

Experimentation

During his junior year at Plymouth State University, Jack snagged a job working for a glass artist who'd been experimenting with a technique that captured Jack's imagination – combining lead crystal and dichroic glass[1] using a cold-glass process. There was a moment of revelation. Fascinated by its potential, Jack spent a year learning the ropes of the technique. But to Jack, there was always more – more aspects to dig into, more ideas to sift through, more designs to test out and call his own.

Perfecting His Art

After mustering the gumption to open his own studio in 2004, Jack delved deeper into the process, spending hours upon hours perfecting his creations and even inventing a cold-working lathe. It became immediately obvious to Jack that producing work which is effortlessly perfect would require an overwhelming amount of effort. And it all starts at the core. Working with blocks of lead crystal, he cuts them several times, grinding and polishing each slice. Then, with the precision of a surgeon, he inserts dichroic glass between them at every stage, pausing to glue and cure them before repeating the process. The end result? Glass sculptures – shaped like cubes, eggs and even champagne glasses and wine bottles – that flaunt a chaotic display of colour, pieces that not only passively draw attention but demand it with urgency.

World Recognition

It took several years of guesswork, a boatload of tenacity and a viral video or two, but fast forward 13 years, and Jack's business is running full swing. Looking closely at any of his pieces, especially when the colours within emerge to hit the daylight and furiously sparkle, there's ample evidence that Jack successfully turned an amorphous vision into a clear-cut reality.

[1] *dichroic glass*: glass which displays different colours when viewed from different directions

BLANK PAGE

BLANK PAGE

BLANK PAGE