
GENERAL PAPER

8001/23

Paper 2

October/November 2016

INSERT

1 hour 30 minutes

READ THESE INSTRUCTIONS FIRST

You are required to answer **one** question.

This Insert contains three passages, one for each of Questions 1 to 3. You need to study the passage for the question you have chosen before starting your answer. The time needed to do this is allowed for within the time set for the examination.



This document consists of **8** printed pages.

Passage 1 Study the information below to answer Question 1 parts (a)–(f).

Background

Ringgaard is only a small town, but it is lucky enough to have its own theatre, the Theatre-in-the-Square. However, its glory days are well behind it: it is losing its funding from the regional government due to the recession gripping the country, and seeing the number of theatregoers fall through the floor. The situation has now reached crisis point, resulting in the following exchange of emails amongst members of the management committee about putting on a programme to attract audiences back in huge numbers for the new season. 5

Committee members involved in the email exchange:

Arlo Bari, Chairman of the ten-strong committee (he was appointed three months ago to improve the situation, having turned around the fortunes of an ailing arts complex)


Claudette Dante, Artistic Director (the longest serving member of the committee, and well respected in her field) 10


Eugenie Forlan, Marketing Manager (newly appointed by Arlo, full of enthusiasm and initiative as she is straight out of university and raring to go)

Gustav Hugo, Finance Director (just headhunted by Arlo from a successful hotel and restaurant chain) 15

Exchange of emails


To: claudettedante@eol.com	(Email 1)
Subject:	
<p>Hi Claudette Following our last full committee meeting, I was just wondering how you were getting on with putting together a crowd-pleasing programme for the forthcoming year, and hoping you could give me an update on how the programme is looking currently. Kindest regards Arlo</p>	

To: arlobari@eol.com	 (Email 2)
Subject:	
<p>Hi Arlo Everything is well in hand, I can assure you. I am so excited about how it is all coming together and looking so good. It is very fulfilling to deal with such talented playwrights and poets and to put on a meaningful programme. Artistically, it is going to be a very modern programme, asking the audience to reflect on some deep subjects, such as politics, religion and women's position in society. The details of my programme are in the attachment. I am really looking forward to having your thoughts on it as I think you will be very impressed by the quality. Warmest regards Claudette</p>	

To: gustavhugo@eol.com	 (Email 3)
CC: eugenieforlan@eol.com	
Subject:	
<p>Hi both Please find attached Claudette's proposed programme. As far as I can see, it consists entirely of avant-garde plays and poetry readings about controversial subjects which will demand much from the audience and not attract theatregoers in the required numbers. I would appreciate your thoughts on the programme as soon as possible. Kindest regards Arlo</p>	

To: claudettedante@eol.com	(Email 4)
Subject:	
<p>Hi Claudette Thanks for getting back to me so quickly – much appreciated. However, having looked over your proposed programme, and spoken to Gustav and Eugenie about it at length, I feel that I must share our concerns with you at this point. We all appreciate the hard work you have put into this to assemble such a quality programme, but we are very concerned that it is on the narrow side, involving only artistically-demanding pieces that we fear will not appeal to a wide enough audience to secure the theatre's future. By all means keep in the plays and poetry readings you have finalised, but we would like you to explore a wider range of productions from now on to complete the programme. Please keep us informed of your progress. Regards Arlo</p>	

To: arlobari@eol.com	(Email 5)
Subject:	
<p>Dear Arlo I would first like to acknowledge that I am glad that you do appreciate all the effort I have gone to with this programme, which I am convinced will have the critics singing its praises, but I am deeply disappointed that it does not entirely meet with your approval. I did think that, as the Artistic Director, I would have free rein to put together the programme in the way I always have done, without interference from other members of the committee. I would also like to remind you that I know this theatre and its loyal audience better than anyone else on the committee, and have always supported new productions of the highest quality throughout my career here. I am not prepared to compromise the theatre's standing and my reputation as a discoverer of talented newcomers by booking a whole series of second-rate acts, such as pop groups and comedians, just to fill seats. I am therefore putting it on record that I feel unsupported and undermined by you, Gustav and Eugenie. Sincerely Claudette</p>	

To: claudettedante@eol.com	 (Email 6)
Subject:	
<p>My dear Claudette</p> <p>It was with sadness that I read your email. Under no circumstances do we wish to make you feel 'unsupported' or 'undermined', but we do all need to look at the bigger picture here: the very survival of the theatre. We must all be positive, pro-active and pull in the same direction as a solid team. I think that you misunderstood my meaning when I mentioned putting on a broader range of productions. I, too, would shudder at a programme comprised entirely of pop groups and comedians, but there is a compromise to be made here. Please find attached our suggestions, and email me your thoughts as soon as possible.</p> <p>Do rest assured that you are a valued member of the team.</p> <p>Faithfully yours Arlo</p>	

To: arlobari@eol.com	(Email 7)
Subject:	
<p>Dear Mr Bari</p> <p>I hereby tender my resignation as the Artistic Director of the Theatre-in-the-Square with immediate effect. It is with deep regret that I leave the theatre after many happy and successful years, but I feel that my position is no longer tenable under your new regime. My expertise is no longer truly valued, and I have no desire to be associated with any production that is of little or no cultural value in my eyes.</p> <p>Yours sincerely Claudette Dante</p>	

Passage 2 Study the newspaper article below to answer Question 2 parts (a)–(g).

Suddenly, The Six Million Dollar Man doesn't seem so far-fetched.

Tom Chivers reports that, before too long, artificial body parts will be more efficient than the originals.

The history of humanity is the history of self-improvement. The bare human form is weak, furless and vulnerable – but, clothed, armed and tooled, it is the only complex species that can live in environments from desert to Arctic tundra, via rainforests, African plains and inner-city streets. From hand axes to laser scalpels, bronze daggers to assault rifles, bearskin cloaks to space suits, we have been slowly building on our evolutionary inheritance, making better what nature gave us.

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In this light, you begin to see stories about 'bionic men' in a subtly different way. This week a blind Paralympian has seen his medals for the first time, after having a light-sensitive microchip installed in his eye and attached to his brain; a human ear has been made on a 3-D printer, and then clothed with petri dish-grown cells; and a man who lost his arm has had it replaced with an electronic one, which is attached not merely to his muscles but also to his nerves, allowing him to feel what his hand touches. A week or two ago I went to the Science Museum in London to see a demonstration of what can be done with prosthetics and artificial body parts, and met Bertolt Meyer, a psychologist who himself has a bionic arm. He showed me a man-made pancreas, artificial blood, and a robotic exoskeleton, among other things.

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But as fascinating as these items are, they are no more than part of a continuing theme in human history. I wear glasses, for moderate myopia. A hundred thousand years ago, on an African savannah, a similarly short-sighted ancestor would have been at a real disadvantage when hunting prey. I know young people who wear hearing aids. For centuries, we have used dentures, while in many other species one of the most common causes of death is toothlessness. We have always tried to repair our bodies as they fail. Artificial heart valves, laser eye surgery, face transplants: these are all on a spectrum that goes back to the first walking stick.

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What is striking is that now we are starting to create prosthetics that are as good as or better than the human originals – we're beginning to catch up with the science fiction of The Six Million Dollar Man. The debate about runners with prosthetic legs racing in the Olympic Games revealed the sort of controversy this may cause. While the most cutting-edge sprinting blades now are roughly comparable to the real legs of elite sprinters, the technology is advancing so quickly that athletes with disabilities may soon become faster and stronger than the able-bodied, and prostheses will be restricted in sports just as performance-enhancing drugs are.

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It's not just prostheses for the body that are advancing at a ridiculous rate. We are, increasingly, able to improve upon our minds as well. Again, this is not a new phenomenon – what is a reference book, if not an external hard drive for the brain? – but, as with everything else, our abilities are expanding rapidly. Wikipedia and Google make almost all of human knowledge available to us in seconds. Last year, researchers from Columbia University and Harvard found evidence that our brains have started to outsource memories to technology: we don't need to remember appointments or facts as much, since we have them all at our fingertips in the extraordinary information-access devices we dismiss simply as 'phones'.

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People worry about this being a 'rewiring' of our brains, and of course it is, but they are rewiring so that they can use the spare capacity for other things. (And Plato, of course, thought that the invention of reading 'will produce forgetfulness in the souls of those who have learnt it, through lack of practice in using their memory': these fears aren't new.)

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This week, the next brain-upgrade came a step closer: Google revealed details of its 'Glass' project which acts like a fighter pilot's head-up display but for everyday life, allowing users to

overlay their vision with information and record what they are seeing. Whether it catches on or not remains to be seen, but it is a remarkable addition to the basic model, another step away from our ancestral form. It's part of a wider move towards 'augmented reality', the addition of technological upgrades to human senses. One especially impressive existing app, Word Lens, translates foreign text in real time, so you can point your phone's camera at a sign on a Spanish beach saying '*Playa cerrada: reciente ataque de tiburón*' and it will instantly show on the screen, in the same font, 'Beach closed: recent attack of shark'. 45 50

But as with all these upgrades, repairs and replacements, the thing to remember is that we are not looking at some vast upheaval from 'natural' to 'artificial'; we haven't been 'natural' for hundreds of thousands of years. This is not 'Human 2.0': Human 2.0 carried a spear and wore a loincloth. Who knows what number we are on now?

The Six Million Dollar Man was a successful TV series in the 1970s featuring a badly injured man rebuilt using expensive bionic parts.

Passage 3 Study the information below to answer Question 3 parts (a)–(d).

The site of the Zingalli campus (home since 1960 to a kindergarten, and junior, middle and high schools) is no longer fit for purpose because

- 1 all the Zingalli campus schools are overcrowded as the population of the city has increased dramatically over the last twenty years.
- 2 the internal fabric of the buildings has deteriorated badly because many of the flat roofs leak, so the ceilings are damaged and there is rampant mould.
- 3 the size of the buildings is too small – classes of 35 pupils are crammed into rooms designed for only 25, and there are too few classrooms.
- 4 the sports facilities are inadequate – the pupils have to go off-site for swimming lessons and field sports.
- 5 there is no room left on-site to increase the number of classrooms or provide sports facilities, which also means there is limited space outside for pupils during breaks to let off steam or socialise.
- 6 the library for senior students is situated in a corner of the Assembly Hall and provides access to only ten computers during private study sessions.
- 7 the schools are starting to find it difficult to retain high-quality staff because they find these working conditions unacceptable.

There are three plans for the future of the campus:

Plan A

A local internet entrepreneur (and billionaire) is making available \$100 million. She wants to take over the site as her company is expanding extremely fast and now needs a more prestigious, centrally located headquarters. The site will be transformed from an eyesore into a design statement, while the Zingalli schools would relocate to her old HQ in the northern suburbs. She will give the school leaders free rein to redesign her old HQ, which consists of four high-tech buildings with a staff restaurant, swimming pool and gym facilities over a ten-acre site. She will provide tablets for every student from the age of two, and wants easy access to laptops/computers throughout the campus, as well as having Computer Studies prominent in the curriculum and compulsory up to the age of 18. She also wants to award scholarships and bursaries, named after her, to pupils excelling in Computer Studies and to teachers who want to upgrade their computer skills.

Plan B

A national construction company is making available \$50 million. They want to take over the city-centre campus and redevelop it into high-end housing. The Zingalli campus will be relocated to the eastern edge of the city where the company owns a 20-acre development site that had been acquired originally for the construction of a retail park: planning permission was rejected. The school leaders will be able to consult with the company over the design of the buildings and all the sports facilities from the very start. The company is insisting that the schools will have to be named after it and that the company logo must be visible everywhere. In addition, the emphasis will have to be on creating students ready for the business world, so short holidays will be spread throughout the year, and older students will wear smart clothes and undertake compulsory work placements.

Plan C

A consortium of school leaders, parents, the city council and other interested parties has raised \$75 million by various means (e.g. grants from the government, donations from educational charities and fundraising events). They are keen to keep the schools situated where they are, teaching the same values as before and offering a broad education, but with improved facilities. The council owns a five-acre site adjacent to the campus, once home to their offices but now ripe for redevelopment, which they are prepared to sell to the schools at a reduced rate. The council will offer the schools their planning

expertise regarding how the budget could be balanced between repairs, renovation and expansion into the new site, and how to get planning permission. There will have to be a plaque at the entrance to the campus to show who contributed what to the \$75 million raised, but that is the only condition stipulated by the council.

Additional information:

- A** The majority of the students attending the Zingalli schools live in the northern and western parts of the city.
- B** The city council have green-lighted a plan for a lightrail network to ease city-centre congestion, with construction set to start in 2017.
- C** The construction company posted profits of \$50 million for the last financial year.
- D** The schools all share the same motto – ‘We will all work together to achieve’.
- E** The schools have a reputation for producing students who are good academically, but have few computer skills such as knowing how to write code.

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