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**ENGLISH LANGUAGE**

**9093/32**

Paper 3 Text Analysis

**October/November 2017**

**2 hours 15 minutes**

No Additional Materials are required.

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**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.



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

- 1 The following text is a transcription from a radio interview. The interviewee, Zero Freitas, owns the largest collection of vinyl musical records in the world, which he is cataloguing in his warehouse in Brazil.
- (a) Imagine that you are Zero Freitas. You would like to employ a new member of staff to work on the cataloguing of the records. Write the text for the job advertisement. You should write 120–150 words. [10]
- (b) Compare the language and style of your advertisement with the language and style of the original text. [15]

<p><b>TRANSCRIPTION KEY</b></p> <p>(1) = pause in seconds      (.) = micro-pause      <u>underlining</u> = stressed sound/syllable(s)</p>
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**Interviewer:** this former candle factory houses an incredible six million vinyl records (.) down the road the office team (.) theyre painstakingly removing the dust from each of the covers wearing masks and protective gloves (.) in a corner of the office here weve got ray charles sings the blues and an old turntable a really dusty old turntable (.) the man behind this collection is businessman zero freitas (.) he has the mammoth task of cataloguing each of these records and when i meet him hes checking on the progress 5

...

**Interviewer:** what number are we up to

**Freitas:** two hundred and eighty thousand

**Interviewer:** so you started four years ago (1) how many decades do you need to complete the cataloguing of your records 10

**Freitas:** we're going to expand we're building a site specifically (.) going next door (.) we started slowly with just two interns then four (.) now we have sixteen but my true collection is at home (.) thats the one that i know a hundred thousand records at home that i am intimate with (2) not to listen to necessarily (.) a lot of records are for research 15

**Interviewer:** youve just received a collection of a hundred thousand vinyl records from cuba

**Freitas:** yes for forty years i searched for records (.) in shops (1) today the records come to me (1) ever since i was a baby my mum was crazy for music (.) mainly brazilian and portuguese music (2) when i was six years old my dad bought a record player from a friend which came with two hundred records but this friend didn't like brazilian music it was all american (.) english (.) classical (.) and a whole new world opened up for me (.) i listened to them all in their entirety (.) frank sinatra (.) doris day (.) big band orchestras (.) bach (.) mozart (.) that same year i began to study piano too and so my taste has been eclectic ever since i was a child (.) i think this helped me to later discover other music chinese (.) japanese (.) arabic (.) indian 20 25

**Interviewer:** did you have a dream or was this just a hobby that got right out of control

**Freitas:** i know some collectors (.) famous ones who would take food off the family table to buy records or books or cars (1) ive never had that problem 30

**Interviewer:** every day youve got all these amazing rare recordings for you to just take home and enjoy

**Freitas:** yes i joke that every day its like coming into a sweet shop

**Interviewer:** so are you a record collector or are you more a collector of culture and history (3) whats the aim 35

**Freitas:** the aim is to make this accessible to the public for people to find things that theyve looked for their whole lives and not found

2 Texts A and B are both about writing fiction.

Text A is an extract from a book called *Writing a Novel* by Nigel Watts, which is part of the 'Teach Yourself' series.

Text B is an extract from an online literary magazine. The extract is taken from an article by Radhika Jones and includes an interview with the writer Peter Carey.

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

[25]

**Text A**

How long is the gap between idea and first word? How much time between germination and the appearance of a seedling? In my experience, it can take anywhere between a couple of months to a year or so. This doesn't mean I am doing nothing other than thinking about the project; oftentimes I'm busy with something else. It does mean I'm keeping the idea watered and fed, occasionally checking on its progress. As time passes, so the idea grows and I give it more attention. I don't like to hurry things but we are all different. There is no formula for this – the thing to remember is that the seed requires a certain respect from the writer. Don't force it otherwise you may kill it off. And neither water it too little nor too much, otherwise its leaves will wither or its roots will rot. It is a matter of balancing preparation and spontaneity: if you start too soon, it may be premature and you could get lost in the story; too late and you may have no enthusiasm left. Trust your instinct. Remember a novel isn't a machine, nor is a novelist a mechanic.

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Somewhere in here you will realise that any more time spent thinking about the project is procrastination and the only thing left to do is make that first mark on the paper. You may have a fair idea of where you're going or almost none at all. You will never be perfectly ready, because you can never be fully informed. The only way to find out what happens in the story is to write it.

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So you uncap your pen or plug in your computer. You take a deep breath or two, pour your libations,<sup>1</sup> or cross your fingers and say to yourself, 'Okay, I know I don't know what I'm doing but I've got to start somewhere', and then you fall forwards into the story. And as long as you keep the words coming they will find their way onto the page, and if you can do this enough – falling, falling, falling – you'll find you've written something which looks like a novel.

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<sup>1</sup>*libation*: a drink poured out as an offering to a god or goddess.

**Text B**

Peter Carey is a casual man, usually found in jeans and sneakers. For much of our four hours of conversation he reclined in his chair, his feet up on the kitchen table. But if his posture was laid-back, his expression was lively, and he laughed frequently.

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INTERVIEWER: Now that you've published nine novels, do you have a routine?

CAREY: It's like standing on the edge of a cliff. This is especially true of the first draft. 5  
Every day you're making up the earth you're going to stand on. Normally I have an idea about where events should take place and I'll have some rough idea of the characters involved. But I might not have fully invented the place. And I certainly won't fully know the characters. So in the first draft, I'm inventing people and place with a broad schematic idea of what's going to happen. In the process, of course, I discover all sorts of bigger and more 10  
substantial things. Every day's a miracle: wow, I did that, I didn't know any of that yesterday.

INTERVIEWER: So you're discovering your characters as you go?

CAREY: Always. The big question for me is, what sort of person would do that thing – not just because it suits a story or suits something symbolically, but who would really, *really* do that? 15  
When I continue to ask myself that question and I don't take the easy answer, complicated characters are born. There's a scene near the beginning of *The Unusual Life of Tristan Smith* where I wanted one of the characters, Wally, to jump off a very high platform onto the stage, right in the middle of a performance. I couldn't even rationally explain to myself why I wanted him to do it, but I did. So I wrote it and wrote it and wrote it until it worked. There's 20  
some stubbornness and some belief in the action, and that's what the characters are born from.

INTERVIEWER: Do you revise as you go?

CAREY: I can't leave a chapter alone until I think it's as good as I can make it.





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