

---

**ENGLISH LANGUAGE**

**9093/33**

Paper 3 Text Analysis

**October/November 2018**

**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 [ ] at the end of each question or part question. Both questions carry equal marks.

---

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

- 1 The following text is a transcription of a scripted conversation which is taken from a British television comedy series about a fictional hotel called Fawlty Towers.

In this extract, a guest called Mrs Richards is complaining about her room to the hotel manager, Basil Fawlty. Mrs Richards has some difficulties with her hearing.

- (a) Imagine that you are Mrs Richards. Write a letter of complaint to Basil's wife asking for a refund. You should use between 120 and 150 words. [10]
- (b) Compare the language and style of your complaint with the language and style of the conversation. [15]

### TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micro-pause

// = speech overlap

underlining = stressed sound/syllable(s)

UPPER CASE = loud volume

°word° = quiet volume

[laughs] = paralinguistic feature

- Mrs Richards:** now listen to me (1) ive booked a room with a bath (.) when i book a room with a bath (.) i expect to get a bath
- Basil:** youve got a bath
- Mrs Richards:** im not paying for a room without a bath
- Basil:** [*opens the door to the bathroom*] there is your bath 5
- Mrs Richards:** you call that a bath (1) its not big enough to drown a mouse
- Basil:** [*speaking into the empty bathroom*] °i wish you were a mouse°
- Mrs Richards:** and another thing (1) i asked for a room with a view
- Basil:** er this is the view as far as i can remember madam [*Basil looks out of the window*] (.) yes (.) yes (.) this is it 10
- Mrs Richards:** when i pay for a view i expect something more interesting than that
- Basil:** but that is torquay<sup>1</sup> madam
- Mrs Richards:** well its not good enough
- Basil:** well may i ask what you were expecting to see out of a torquay hotel bedroom window (2) sydney opera house perhaps (1) the hanging gardens of babylon<sup>2</sup> (.) herds of wildebeest sweeping majestically 15
- //
- Mrs Richards:** dont be silly (.) i expect to be able to see the sea
- Basil:** you can see the sea (.) its between the land and the sky
- Mrs Richards:** i need a telescope to see that 20
- Basil:** well may i suggest that you consider moving to a hotel closer to the sea (.) °or preferably in it°
- Mrs Richards:** now listen to me (1) im not satisfied but i have decided to stay here (.) however (.) i shall expect a reduction in price

- Basil:** why (.) because krakatoa<sup>3</sup> is not erupting at the moment or // 25
- Mrs Richards:** because the room is cold (.) the view is invisible (.) the bath is too small and the radio doesnt work
- Basil:** no the radio works °you dont° (.) i'll see if i can fix it //
- Mrs Richards:** what 30
- Basil:** madam dont think me rude but do you by any chance have a hearing aid
- Mrs Richards:** a what
- Basil:** A HEARING AID
- Mrs Richards:** yes i do have a hearing aid
- Basil:** would you like me to get it mended 35
- Mrs Richards:** mended (1) its working perfectly alright
- Basil:** no it isnt
- Mrs Richards:** i havent got it turned on at the moment
- Basil:** why not
- Mrs Richards:** the battery runs down (.) now what sort of a reduction will you give me 40  
on this room
- Basil:** my wife handles all such matters

---

<sup>1</sup>*Torquay*: a seaside town in England

<sup>2</sup>*the hanging gardens of Babylon*: a legendary wonder of the ancient world

<sup>3</sup>*Krakatoa*: a volcanic island located in Indonesia

2 Texts A and B are both about sewing.

Text A consists of extracts from a museum curator’s blog introducing an exhibition in London about home sewing between 1600 and 1900.

Text B is an editor’s introductory letter, taken from a monthly magazine about sewing.

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

[25]

**Text A**

The meaning of the proverb ‘a stitch in time saves nine’ is well known: if you address a small problem with a little work, you prevent it from becoming a big problem requiring a lot of work. It’s probably no coincidence that this saying, first recorded in the 18th century but likely to have originated much earlier, builds its metaphor on the practice of sewing. Sewing is, and always has been, associated with hard work, prudence and virtue; it has also been predominantly associated with women throughout history.

5

We can think of sewing as a kind of performance, despite its domestic setting. Like any good performance, sewing needs its props, and the tools used by women to prepare and execute their work were often objects of art in their own right. They reflected the latest in both decorative styles and in manufacturing technology, lending an air of status to the act of sewing. The cut steel buttons and work holders on display, for example, were at the forefront of both fashion and technology in the late eighteenth century. Cut steel had its origins in the sixteenth century, but was developed and refined by industrial pioneers such as Matthew Boulton in the eighteenth. The technique involved cutting facets onto steel studs, many of which were minuscule and required great skill to work, which were then riveted to a steel or brass backing. The end result sparkled under candlelight and resembled gemstones – indeed, it was often used in jewellery design – so decorating a functional tool in this manner suggests that it was intended to impress.

10

15

\* \* \*

Home sewing has never really gone away, even if it ceased to be such a key component of feminine identity in the twentieth century. The Second World War saw a major revival, due to cloth rationing and the official ‘Make Do and Mend’ programme. More recently, sewing, knitting and other needle crafts have been reclaimed by the feminist movement, seeking to elevate the artistic status of techniques ignored by the mainstream art establishment because of their feminine and domestic associations. Since Rozsika Parker published *The Subversive Stitch* in 1983, sewing has re-emerged as a political act, with ‘craftivism’ putting traditional crafts and sustainability at the heart of protest and activism. For every stitch in time, there is a common thread binding them together.

20

25

*‘A Stitch in Time’, a free display, opens at the Victoria and Albert Museum on 5th May, 2015.*

**Text B****WELCOME**

One of the amazing things about stitching your own garments is that you can get that made-to-measure designer look for a fraction of the price. This month, our designers will show you how to do just that.

Stitch yourself an iconic dress and a pretty frock with the Kwik Sew K3704 pattern; the long-sleeved option is great if you want to whip up something special for the festive season. If you fancy something a little more laid-back, try the short-sleeved option – we've made ours with lovely floral fabric for a relaxed feminine style. Check them out on page 13. 5

Enduring fashion favourites are at the core of this issue. Take a look at Amanda Walker's take on a culottes<sup>1</sup> pattern; made up in a cool charcoal linen teamed with a cream shirt, this outfit is sure to wow at work and play, plus it's easy to make! Turn to page 46 to sneak a peek. Torie Jayne has opted for softer lilac linen and grey on page 33 for her trousers and top. 10

Ease is the name of the game here. Find out on page 22 how you can make an impressive no-pattern cape that will certainly turn heads as you swish your way through the winter months. We've also got a super-simple dress for you on page 36 that's a synch<sup>2</sup> to put together! 15

As usual, we want you to be completely confident when creating your garments. So get the best tools for the job with our selection of haberdashery supplies on page 11 and stay on-trend with our pick of seasonal fabrics on page 43. We've also packed this issue with lots of advice and expert tips. Before you pick up your scissors, make sure you give The Practicals section on page 61 a good read, and to really sharpen your skills why not book yourself on to a workshop? We've short-listed some of our favourites on page 28. 20

Please keep us posted with your home-sewn adventures – you never know, your creations could feature in the next issue. 25

Have a great month....

Ella Johnston,  
Editor

---

<sup>1</sup> *culottes*: wide knee-length trousers

<sup>2</sup> *a synch*: an informal term for something which is easy to do





**BLANK PAGE**

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cie.org.uk](http://www.cie.org.uk) after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.