



# Cambridge International AS Level

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ENGLISH GENERAL PAPER

8021/21

Paper 2 Comprehension

October/November 2021

INSERT

1 hour 45 minutes

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## INFORMATION

- This insert contains all the resources referred to in the questions.
- You may annotate this insert and use the blank spaces for planning. **Do not write your answers** on the insert.

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This document has **8** pages. Any blank pages are indicated.

## Material for Section A

### Background

Five years ago Carlo Andetti realised he could no longer afford the upkeep of his home, Hafrock Hall, and its extensive gardens in Anbridge County. He decided to open it to the public as a tourist attraction. However, he has started to worry again about its future because income is declining.

In response, Anja Martinez, Director of Visitor Attraction, came up with the idea of commissioning an art installation\* to boost the attraction in the eyes of potential visitors. Recently she emailed Carlo Andretti and Ingrid Seabohm, Director of Finance, details of the three art installations she had shortlisted for discussion.

#### ‘Lift Off!’

One hundred giant swans, made of recycled white plastic on top of poles made of recycled metal of varying heights (2–5 metres), would appear to be about to take off from an island in the lake situated in the centre of the gardens. In the summerhouse on the edge of the lake there would be a giant button to press, activating recordings of the birds’ calls. The installation could be used as the centrepiece for a laser show on special evenings.

Quote from its creator: ‘This highlights, both literally and metaphorically, the uplifting effect of nature on human beings.’

#### ‘Exploring the Senses’

This would consist of artworks throughout the gardens, each one representing a sense. Smell: paths winding around three 1.5-metre-high flowerpots filled with fragrant plants, enveloping the visitor in heady scents. Touch: a giant chessboard – its squares made up of various materials, inviting the visitor to explore the different textures. Sight: a raised wooden platform with walls with large holes in them at various heights, giving the visitor different perspectives as they look through. Sound: a wall with 10 pairs of headphones attached, allowing the visitor to listen to different sounds in nature. Taste: a giant vending machine containing local food specialities, allowing a random visitor who pulls the handle to have an item for free.

Quote from its creator: ‘I wanted to give the curious traveller, whether my installation ends up in an urban environment or a natural one, a sensory experience.’

#### ‘The Banana Music House’

This would be a curved structure in the shape of a banana lying flat on its side on the ground, located to one side of the house. It would be 4 metres high by 20 metres long, and constructed using a steel framework and bright yellow fibreglass fabric. There would be wireless headphones available so that visitors could play music from their phones to listen to whilst sitting inside the banana, or even dance to on the central dance floor. It could also be hired out as a space for events, parties, activities, etc.

Quote from its creator: ‘Nature needs some colour and music in it, otherwise it is too predictable.’

### Extract from the discussion

Carlo: (*in a subdued tone*) I know, but I like nature to be pure and simple. The gardens and lake are so beautiful as they are. I really want minimal impact on the hall and gardens everyone, please.

Ingrid: (*in a long-suffering tone*) Carlo, do I really need to remind you that the hall badly needs a new roof? And what about the damp in some of the rooms? If we could double visitor numbers, the additional income would be a life-saver. Plus, what other options do we have? We have to keep up with our competitors.

Anja: (*in a matter-of-fact tone*) We have an ageing visitor profile, unfortunately. And these older visitors don't seem to be coming back to see us again either. Really need to attract families and younger adults – get them hooked young. Got to give people a reason to return. And catch the attention of young people – for them to come everything needs to look good when they post their photos of it online. Finally, we need to get more press coverage. When we first opened, we had lots. Now, nothing. So, these are all the reasons why I thought that an art installation would be a good idea. Oh, and I read about another attraction adding a sculpture trail to their garden and doubling their visitor numbers. Could be the answer to our problem.

### **Additional Information**

1. It would take six months for 'The Banana Music House' to be installed, two months for 'Exploring the Senses', and one month for 'Lift Off!'.
2. Anja wants to make a name for herself so that she can work for a world-famous attraction. The more attention-grabbing the plan the better, she thinks.
3. There is an existing picnic spot by the lake that Ingrid thinks would be the perfect spot for a café. Carlo knows about this plan.
4. The creator of 'Exploring the Senses' lives 10 kilometres from Hafrock Hall.
5. 'Lift Off!' would cost \$10 000; 'Exploring the Senses' – \$25 000 and 'The Banana Music House' – \$50 000.
6. Carlo thinks too many visitors stay close to the hall, shop and restaurant. He would like them to appreciate all the beautiful gardens.
7. The bank will loan them \$20 000.
8. Ingrid has put some money to one side in case of an emergency at Hafrock Hall. Only Anja knows about this.
9. The creator of 'Exploring the Senses' will include a map of the sensory trail illustrated by her for free.
10. The Art Trust of Anbridge County gives grants to those promoting works by an artist from Anbridge County.
11. Carlo is a naturalist, with snakes and birds his specialisms.

\* three-dimensional works of art that are often site-specific and designed to transform the perception of a space

## Material for Section B

An article in Positive News, reproduced from We Feed the World, an exhibition by the Gaia Foundation

### **Small is beautiful – the smallholder farmers fighting climate change around the world**

People, not production lines. Farms, not factories. Agriculture, not agri-business. From ice-covered northern Sweden to the depths of the Amazon rainforest, the following stories tell of the men, women and families who supply 70 per cent of the world's food. They challenge the myth that we need industrial agriculture to feed an increasing population. Could small-scale farming offer solutions to the planetary crises we face – from climate disruption to mass species extinction?

#### *Slovakia*

Along the River Váh, an hour from Slovakia's capital Bratislava, lies the small village of Dlhá nad Váhom. Zuzana Pastorková spent her childhood summers here, staying in her grandmother's communist-style bungalow, before leaving to work on luxury yachts around Europe.

When Pastorková returned home seven years ago, she wanted to grow food that carried the flavour and traditions of the vegetables she remembered from her youth. So she set about creating a market garden and running a community-supported agriculture project from the seeds and plant cuttings given to her by local people.

Despite her family's protestations for her to find a 'better' job, Pastorková now cultivates 40 varieties of vegetables, 10 types of herbs and many different varieties of fruit, all of which she packs into boxes and sends to 60 families in Bratislava.

Some 70 per cent of this food she grows from seed – seeds that have either been handed down to her by village elders or she has sourced from her travels. Her garden now boasts beans from Ireland, herbs from Hungary, onions from Romania and pumpkins from Cyprus.

'This is very different to industrial agriculture,' says Pastorková. 'It's about being in tune with nature and learning from it and being part of it. The magic and mystery are so important. To understand what's happening in nature, you have to be quiet and observe, and then the answers emerge on their own.'

#### *Sweden*

Joachim Boström and his friends have fished the inlets around their villages in northern Sweden since they were boys. Fishing has been a way of life, a source of food and a means of income for generations.

However, Boström's generation could be the last to pass on this knowledge to their children, as new European Union legislation has placed a ban on all fishing in shallow waters. They want the authorities to recognise their ability to steward nature and maintain the fish supplies, based on local knowledge that goes back to the fourteenth century. The challenge for these villagers is to translate their local language, which has rarely been written down, into a form that can be understood and considered by government officials many kilometres away.

All the place names here are connected to nature, often describing what grows there. Swedish has one word for ice; the people here have at least seven, depending on its quality.

### *Colombia*

The community of Puerto Colombia lies in Vaupés, one of the most remote regions of the Colombian Amazon. There are six families here, each of which farms a 'chagra', or forest garden, where they grow crops like yucca, cassava and chillies. These chagras are moved by the families every couple of years, to allow the rainforest to regenerate.

### *Benin*

The women from the village of Todjedi in the south-east of Benin wanted to ensure that their traditional knowledge was passed on to the next generation. They also wanted their ancestral seed varieties to be handed to their daughters, to help them navigate the uncertain times to come. So they formed a farming cooperative.

The sacred forest nearby is where their traditional ceremonies take place, including those to call the rain and give thanks for the harvest. These forests are increasingly under threat from commercial interests, such as mining and industrial agricultural plantations.

It was for this reason that in 2012 Benin became the first country in Africa to pass a Sacred Forest Law. It recognises sacred natural sites and the communities as custodians who govern and care for these special places.

### *Georgia*

Beekeeper Zaza has been fascinated with bees since he was a boy. When he was young, he used to climb the tree in his back garden to watch his neighbour looking after her bees. Eventually the neighbour, who is now in her 90s, taught Zaza beekeeping and continues to help him today. Zaza now has more than 100 beehives, which provide the village and surrounding areas with honey.

The villagers of Mushki trade produce and share the common lands, where they graze their sheep and cattle. Zaza's trade is limited to where he can travel to on his bicycle, as he does not have a car.

But every spring, he borrows two trucks to transport the hives to the mountains four hours away. Here the bees feast on alpine flowers during the summer months and are looked after by the local Armenian population, who ward off bears and other predators. Some months later, they bring their own hives to Zaza's village, where he returns the favour and looks after their hives for them.

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