



Cambridge International AS Level

ENGLISH GENERAL PAPER

8021/21

Paper 2 Comprehension

October/November 2022

INSERT

1 hour 45 minutes

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

Mrs Xavier, the owner of No.1 Ace Recruiters, was so pleased by her staff's recent performance (boosting the company's revenue by 30 per cent in the last 6 months) that she decided to reward them by paying for them to have a fun day out together. She tasked Piotr Piil, Head of Human Resources, with checking out some options for her final approval. He has found three companies specialising in corporate fun days.

A. *Boat Building* (offered by Fundayzout)

We can guarantee you a fun-filled time in our extensive grounds, spending the morning building your own boat in teams, using assorted materials provided by us, then racing your creation along our river in the afternoon. You will face the challenge of building a boat that is, most importantly, sturdy enough not to let water in and reliable enough to complete the race, as no repairs are allowed once the race starts. The second consideration will be creating a boat speedy enough to win the race, of course.

B. *Chocolate Making* (offered by ChokkoXtreme)

We all love chocolate, but you might not have realised what fun it is to make your own chocolates. Well, we can bring all the fun of making chocolate to you – we can change any location into a pop-up chocolate factory. You will spend the morning learning all the secrets to making delicious chocolates and how to use our specialist equipment. In the afternoon, you will make your own chocolates from our huge range of ingredients (such as fruit and nuts) and flavourings. The creator of the best chocolates (in terms of taste, texture, presentation and innovation) will win a trophy and an apron.

C. *Movie Making* (offered by MakingStars)

Let your creative juices flow, whether you are in front of or behind the camera! Our tablets, with the highest possible resolution currently available on the market, will allow you to shoot high-quality short videos or films. Alongside our professional film equipment, we provide professional-standard lighting and sound equipment, costumes, props, and sets on which to film or act out your creations. Our team will help you to cut, edit and polish what you have filmed before showing it in our very own screening room to complete the experience. Ice cream and popcorn available too!

Online reviews

Boat Building

'Loved the practical building tasks. Such a change from staring at a screen all day. Thinking about taking up woodwork as a hobby now.' (Gregoire)

'So chilly that I caught a really bad cold. Had to have the rest of the week off work and couldn't go jogging. Really got me down.' (Ria)

Chocolate Making

'Great time making peanut butter truffle chocolates. Tasted amazing – so proud. And the best part of the day was winning the trophy.' (Ricardo)

'Enjoyed it at first, but, after a bit, was fed up with the sickly sweet smell. Worse than that – my chocolates melted in the sunshine coming through the window.' (Sandrina)

Movie Making

'An amazing experience! Inspired me to consider changing career. Would love to do something more creative with my life. Thanks MakingStars.' (Anonymous)

'A certain person behaved as if he were a world-famous director, screaming orders at us. Shame he doesn't realise how much we all despise him as he is useless at his job.' (Annoyed)

Additional Information

1. There are 30 members of staff, including Mrs Xavier and Piotr.
2. Mrs Xavier enjoys baking at home: she finds it relaxing after the daily demands of running a business.
3. The staff are mostly young and fit, choosing to run or cycle to work and to have healthy lunches.
4. Boat Building would cost \$300 per person; Chocolate Making, \$50 per person; Movie Making, \$150 per person.
5. Mrs Xavier has never learned to swim.
6. Fundayzout is located in a remote area 100 km from No.1 Ace Recruiters. MakingStars is situated across the city from No.1 Ace Recruiters.
7. A member of staff who has just retired has been telling ex-colleagues she is bored at home and would love to have the opportunity to participate in the fun day out.
8. Fundayzout has an excellent safety record as the company always ensures that it has the latest safety gear.
9. All the staff adore Mrs Xavier and are secretly hoping she will join them on this fun day out.
10. Mrs Xavier is prepared to cover the bill for the day out, whatever the cost.
11. There have been unconfirmed rumours that MakingStars is in financial trouble.
12. Boat Building requires teams of four people. Movie Making requires teams with a minimum of eight people.
13. Unknown to Piotr, ChokkoXtreme happens to be owned by friends of Mrs Xavier.
14. Piotr is a longstanding member of his local amateur theatre group.
15. Mrs Xavier has not made her mind up yet whether or not to take part in the fun day out.
16. Mrs Xavier hopes to get No.1 Ace Recruiters ranked in the 'top 100 small companies to work for' in the country. She has discussed her hopes with Piotr. She thinks that posting something on the company website showing a happy team would help her achieve this.

Material for Section B

Extract from an article by Sanjana Varghese about the British Library Sound Archive preserving millions of audio recordings for future generations.

The noise of time

In 1930, Patrick Saul walked into a music shop in London in search of a particular recording of a violin sonata by Dohnányi. It was no longer on sale, and Saul moved on to the British Museum, in the hope that he would at least be able to listen to the record* there. On arrival, he was told the museum held no records.

After time spent working in a bank and studying, and several years haranguing wealthy donors, Saul opened the Institute of Recorded Sound in 1955. Many decades, grants and buildings later, it's now the British Library Sound Archive, home to more than seven million recordings. Housed in a nondescript part of the British Library, recordings are preserved on every format. Clips date back to the beginning of recorded sound and range from an oral history of jazz in Britain to the call of the Bolivian earthcreeper bird.

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In the years since its inception, the archive has expanded what it preserves, including global music and radio broadcasts, interviews with famous cultural figures and even sound maps, where people can upload recordings of themselves speaking with their own regional accents.

Preserving the sounds of the past and present for future generations is a Herculean task, and audio recordings aren't viewed as historical items in the same way that photos and letters are. So what does history sound like? How do you choose which sounds are worthy of keeping?

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Emily Thompson, author of *The Soundscape of Modernity* in 2002 (widely credited with launching the field of sound studies), emphasises that using sound as a lens to view history can give us particular insights. In 2013, she created a website with an interactive map of noise complaints in New York City from 1926 to 1932. In an introduction to the website, Thompson explained that her aim went beyond simply presenting the sounds to a new audience. The goal was to recover the meaning of sound, to undertake a way of listening that tunes our modern ears to the pitch of the past.

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Like Thompson's database, the Sound Archive preserves the context and technical details of each sound, so that anyone who listens to a recording can understand where it is situated historically. 'We have this ability to travel back in time,' says Will Prentice, the head of technical sound. 'We're a visually oriented culture, so people aren't necessarily aware of the value of sound. But the great thing about sound recordings is that they're a recording of time.' Listening to a folk song from the 1950s, or a talk between two leading intellectuals in the 1960s, has a particular function – it compares and contrasts the past with our experience of the present. Inevitably, we find similarities and differences – the most common sound on the streets of London in the early 1900s is the jarring clomp of a horse's hoof, but the calls of a stall-keeper at an open-air market are almost indistinguishable from the sounds you would hear there now.

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Trying to understand the past is a slow process, and it's often not as distant from contemporary life as it seems. Some of the sounds we now consider historical have only recently become historical items, for example the dial-up tone of a modem**. Many of the irritating sounds of today, such as the growl of a motorbike, will soon go the same way.

Some recordings are donations, while others are specially commissioned as curators try to fill gaps in the collection to ensure, for example, that the particular lilt of a regional accent has been documented. 'If our copy is lost, then it's completely lost to humanity,' says Prentice. 'I want everything to be preserved, because it's here for a reason.'

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Many of the archive's recordings are stored on formats that are vulnerable and grow closer to erosion every year. Even if the recording itself is perfect, the equipment necessary to listen to it could very well become obsolete and finding technicians with the knowledge to operate it is tricky. As a result, the archive has significantly expanded its digitisation efforts, as part of the initiative Save our Sounds.

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Everyday occurrences (such as a conversation between two friends detailing their schooldays) are given equal weight to significant events (a recording from Joel Joffe, Nelson Mandela's defence counsel, recounting Mandela's famous Rivonia Trial speech of 1964) or moments of cultural interest (a recording of John Berger*** reading one of his short stories in 1991). They're all digitised and preserved, carefully tagged on the website so that anyone who wants to find them can.

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The archive's careful considered work is arguably a contrast to an emerging model of preservation, where websites, or the internet more broadly, act as inadvertent and inadequate archives. In 2019, one company announced it had lost tens of millions of music files that had been uploaded to its website.

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Contradicting the saying that everything on the internet lives forever, a division seems to emerge. Access to the internet democratises the sounds of history, making them freely available to people without specialist equipment or knowledge. But the actual materials themselves are maintained on websites and social networks that may shut down in a year, or require software that will soon become defunct.

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However, if institutions such as the archive are listening carefully, then future generations will be able to hear the past, as well as the present.

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* an analogue sound storage medium in the form of a flat disc with grooves, now commonly referred to as a vinyl (record)

** a device allowing the digital data of one computer to be transmitted to another via the analogue signal of a telephone line

***an English art critic, novelist, painter and poet

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