
ENGLISH LANGUAGE

9093/31

Paper 3 Text Analysis

October/November 2019

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

This document consists of 4 printed pages, 4 blank pages and 1 Insert.

- 1 The following text is a guide to birdwatching taken from the website of an international organisation dedicated to conserving nature.
- (a) Imagine that you have been asked to present a speech in a formal debate at your school or college about whether birdwatching is a worthwhile hobby. Write the opening 120–150 words of your speech in which you introduce your main arguments about birdwatching. [10]
- (b) Compare the language and style of your speech with the language and style of the webpage. [15]

You don't have to be an expert to be a birder. Get started today!

Are you curious about birding but don't know how to get involved? Do you have a child who's interested in birds and wants to learn more?

Here are four easy steps you can take to get started in birding:

1. Get some binoculars. First borrow, and then buy, a pair. If you are intent on buying your own 'nocs, you should investigate and test them out first. Look for binoculars that are waterproof, focus easily, and have at least 8× magnification and a 30 to 42 mm front lens (which dictates the light gathering capability). 5

2. Get a bird guide. And look through it before you go out for the first time. Don't try to memorize all the birds – learn about bird families (swallows, raptors, warblers, flycatchers, herons, etc) to narrow your search down when you are out and about and birds are flying by. 10

3. Take a walk. Once you're at your local nature centre or bird store (or on their websites), there will probably be local bird walks posted. Go on one, go on many. Go at different times of the year to different places. 15

4. Use the internet. When you're ready to strike out on your own, first scour the internet for great places to see lots of birds. Find a spot close by that is appropriate for the time of year and go! There are also a plethora of birding apps out there.

When there, take your time – walk slowly, quietly, look and LISTEN for birds (that will usually be your first hint they are there). 20

Soon you will be out at dawn to greet them as they wake to refuel. You will be pulling on rumpled clothes and stumbling out into the darkness to catch the dawn's chorus of bird songs, and you will be delighted at the sight of some of the same birds as last year, the year before that, or 10 years ago, as if it was your first glimpse. Your heart will skip a beat when you hear that first 'zu zu zu ZEE' of a Black-throated Blue Warbler, take in the cacophony of hoots, grunts and whistles that spill out of a Yellow-breasted Chat, or see the glowing orange throat of the Blackburnian Warbler, of which Scott Weidensaul, the poet laureate of nature and birding, once said, 'It's a wonder it doesn't set the tree afire.' 25

That's it! Are you still at your computer? Why? Grab your 'nocs and go! 30

2 Texts A and B are both about producing artistic portraits of people.

Text A consists of two extracts from a textbook entitled 'An Introduction to Painting Portraits', written by Rosalind Cuthbert.

Text B is a transcript of part of a televised demonstration in which professional illustrator, Nick Sharratt, shows an audience of teenagers how to draw a face. Nick's model, Richard, is sitting on the stage. There are also two presenters, Michelle and Ricky, who interact with Nick and the audience.

Compare the language and style of Text A and Text B. [25]

Text A

The Ears

These are set at some distance from the other features, on the side of the head. This distance is often over- or underestimated. Careful measurement from ear to outer corner of eye should clear up any problems. The ear springs from the head partly over the jawbone's joint with the skull (check this by feeling your own ear and jaw) and is most fully visible in a profile view. 5

The ear is an uneven spiralling form of flesh and cartilage designed to channel sound deep into the brain. Ears can be as lovely as shells or as grotesque as cauliflowers. From behind we can see how the ear grows out of the skull on a broadening conical base of cartilage and from the front we see it dramatically foreshortened in most cases. 10

It is useful to make a special study of drawing ears before you try to paint them, as they are quite complicated. Ask a friend to sit while you draw his or her ear from the side, then from the front and back, and also from above and below. In this way you will gain a three-dimensional understanding of the forms and an appreciation of how dramatically they change depending on your viewpoint. Do contour drawings and tonal drawings before working in colours. 15

The Hands

Hands can be so eloquent in a portrait, giving insight into the sitter's character and providing the painter with endless possibilities for expressive power.

First of all, let us look at the shape and proportions of a hand. It is broader and flatter than the wrist from which it springs. The palm is squarish, the thumb connecting low down toward the wrist. The fingers are jointed by three rows of knuckles, the first row being along the top of each palm. Each row of knuckles is shorter than the last and the fingers also taper to focus the sense of touch. I particularly love the geometry of the hand, which seems so perfectly designed. I love the way the length of the back of the hand equals the length of the first two finger-bones, a beautiful proportional relationship. 20 25

Text B

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micropause

// = speech overlap

underlining = stressed sound/syllable(s)

Nick: yeah (.) i think perhaps we should start off with a general drawing of richard (1) just to get the shape of his face right and his hair (1) and then we can add (1) things (2) so lets lets draw the general outline of his face first

Ricky: so you guys should be drawing along with us as well (.) so make sure youve got your pencils ready

5

Michelle: you all look very studious (1) this is good

Nick: now i have to say i dont think there are any rules (1) the main rule is to have fun (1) erm so this is the way i draw (.) im not saying this is absolutely how you draw but (.) maybe youll get some tips (1) i draw the outline of the face first of all

10

Ricky: why do you start with that outline first

Nick: i just find it easier (1) i can work out where my characters going to go on the page (.) and when i come to do the eyes nose and the mouth i know theyre going to be in the right place

Michelle: good tip isnt it

15

Nick: so theres richards (3) hair (2) have you all done your (1) how are you getting on

Michelle: are they looking good guys (1) getting the hair right (2) yeah nice

Nick: now we're going to draw his (1) nose in the middle (3) now i cheat with my noses cause i actually draw them side on but do you know what (1) i actually think it looks fine side on (1) like i said no rules (3) and then im going to draw his eyes (1) i do a simple eye er sort of add the emotion afterwards (2) we're not going to give him any particular expression for this first drawing (.) we're just going to (1) get used to drawing him (1) give him two eyebrows slightly thicker line for the eyebrows

20

Ricky: its like a little look behind the curtain isnt it guys (2) this is how hes working at home (1) getting all these things done

25

Nick: this is my job yes (.) sitting and drawing all day which is a great job

Ricky: see i think thats a really good outline to start with how weve got like the proportions of the face (.) but i think we should move on to maybe doing a bit of emotion (.) what do you reckon

30

Nick: //
yeah sure

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