



Cambridge International AS & A Level

ENGLISH LANGUAGE

9093/12

Paper 1 Reading

May/June 2024

2 hours 15 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **all** questions.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- Dictionaries are **not** allowed.

INFORMATION

- The total mark for this paper is 50.
- The number of marks for each question or part question is shown in brackets [].

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

Section A: Directed response

Question 1

Read the following text, which is an article from an online newspaper about an innovative art exhibition in Madrid, Spain.

- (a) You have been asked to write an advertisement which will be published in a brochure publicising the exhibition. Write the text for your advertisement. Use 150–200 words. [10]
- (b) Compare your advertisement with the article, analysing form, structure and language. [15]

Prado creates palette of odours to make scents of Brueghel painting

Madrid gallery's new exhibition will allow visitors to inhale fragrances of 10 items seen in The Sense of Smell

The seventeenth-century Italian cardinal Federico Borromeo was so impressed with Jan Brueghel the Elder's work that he once wrote to the artist, declaring he could smell spring itself in the minute petals and leaves that bloomed from the Flemish master's brush. 5

Four hundred years later, those with less olfactory¹ imaginations can head to the Prado in Madrid to fill their nostrils with the scents that suffuse Brueghel's 1617–18 painting *The Sense of Smell*.

For its latest show, the museum has enlisted the services of curators and researchers – and the Puig perfume house – to recreate the fragrances of 10 of the many items that appear in Brueghel's oil on board. 10

The work, part of a set of pieces on the five senses, shows a beautiful garden where plants and flowers abound, peacocks amble and guinea pigs picnic. Brueghel provided the flora and fauna while Peter Paul Rubens contributed the allegorical² figures. 15

Inspired by its heady visuals, Alejandro Vergara, the Prado's head of Flemish painting, had an idea last summer.

'I was thinking out loud for a while and having different conversations with friends and colleagues about a year ago and we came up with the idea of focusing on the sense of smell and having a perfumer³ work on the painting, identify what's in it, and create 10 scents,' said Vergara. 20

Once researchers had identified the 80 different plant and flower species seen in the picture, Gregorio Sola, Puig's senior perfumer, set about creating some of their scents.

The fruits of his labour can be sampled from the four diffusers that sit in room 83 of the Prado, delivering their carefully calibrated perfumes at the touch of a screen. As well as jasmine, rose, spikenard, fig tree, orange blossom, daffodil, a bouquet of rose, jasmine and carnation, there is iris – and kid gloves scented with amber. 25

While Sola opted not to conjure up the smell of the guinea pigs, the peacocks or the hound who has muzzled his way into the picture, he did recreate the scent of the civet⁴

who lies coiled in its bottom right-hand corner. Puig’s diffusers dispense a hot stinky hit of civet, which, thankfully, soon fades out. 30

‘Civet is a pretty harsh, dirty smell, but it’s what you find in all the perfume recipes from 1500 and 1600,’ said the perfumer. ‘That’s because it was used as a fixative to make sure the perfume lasted on the skin.’

The perfume is synthetic – ‘so no animals were hurt’ – while all the others are based on highest-quality natural essences, including iris, which is twice as expensive as gold because of the long, slow and complicated extraction process. 35

According to Vergara, the ‘strange, innovative exhibition’ is intended to introduce visitors to the miniature world of Brueghel and to the scents of past centuries.

‘Brueghel is phenomenal, but many people don’t focus on him and the reason for that is that he paints very small scale, which makes it very hard when you walk through a museum,’ said the curator. 40

‘And the Brueghel name is also a mess, people don’t know which Brueghel they’re looking at because you have Pieter Bruegel the Elder, his son Jan, and there are a bunch of other Brueghels – and that causes confusion.’ 45

But, added Vergara, *The Sense of Smell* is an incredibly beautiful painting achieved by using single-hair brushes and a magnifying glass. He hopes the unusual mix of sight and smell will pique visitors’ interest in the entire five sensory series.

‘I think it’s a really nice visit to a museum – in 45 minutes you look at five beautiful paintings and connect with this idea that you’re not expecting: the smell of the past.’ 50

Sola hopes his scents will help fix Brueghel’s picture in people’s minds as keenly as civet musk fixes a fragrance.

‘Our olfactory memory is stronger than our visual or auditory memory: the memory of our mother’s perfume, of our first car, or of the first day at school with the smell of new pencils and paints,’ he said. 55

‘We all have our own olfactory memory and the idea of this exhibition is that Jan Brueghel’s painting will leave its own memorable olfactory print on all of us.’

¹*olfactory*: relating to the sense of smell

²*allegorical*: symbolic or representative

³*perfumer*: an expert in creating perfume compositions

⁴*civet*: small mammal which marks its territory with an unpleasant smell

Section B: Text analysis

Question 2

Read the following text, which is an extract from an article from an online sports magazine, featuring an interview with South African cricketer Shabnim Ismail.

Analyse the text, focusing on form, structure and language.

[25]

Fast times with Shabnim Ismai

From playing in the streets with boys to becoming a speed demon feared by batters¹ across the world: here's the South Africa bowler's² story

You won't be surprised to hear that Shabnim Ismail's first paid job had something to do with speed. But you are unlikely to guess exactly what it was.

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'After I finished school, I started working as a speed-point technician,' she says from the South Africa Women's base in Johannesburg, where they are preparing for the World Cup with a series against West Indies.

A what?

'You know, the card machines that people use to pay for things? That's a speed-point machine,' she says. 'It was quite fun because I used to drive out and meet different people and go to different areas within Cape Town. I quite enjoyed it.'

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Ismail was in her late teens and an accomplished cricketer, picked for the national side almost as soon as she finished school, but it was 2007. Women's cricket was considered an amateur sport and she needed to find another way to earn money. For seven years she worked and played international cricket on the side, until a sponsorship from financial services company Momentum allowed Cricket South Africa to contract six female cricketers in 2014.

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'That's when everything changed,' she says. 'I had to make a decision between working and playing professional cricket and I chose to play cricket for a living.'

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Looking back, it was an easy decision because it seems as though Ismail was born to bowl.

'We used to play cricket in the street and she was the only girl,' says South Africa fast bowler Beuran Hendricks, who grew up not far from Ismail's childhood home in the Cape Town suburb of Cravenby.

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'She's a competitor. Even then, she just wanted to bowl faster and faster because she didn't want anyone to have one up on her. We would rag her and say, "You're not that good" and that's when you could see the character in her eyes. She knew she wasn't going to be stood up by guys.'

Ismail played sport in the streets with the likes of Hendricks, Vernon Philander, her cousin Yaseen Vallie (a former national Under-19 player, currently playing for Western

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Province) and many other kids who all grew up in a sporting environment that many in this country and beyond would be unfamiliar with.

Theirs was not the culture of elite school sport but of a community vibe, fostered by passion and resourcefulness. 'Cravenby is a very sporting-mad town. We played cricket, soccer and all kinds of sports,' Hendricks says. 35

'We didn't have much but we made a plan. For cricket, if we had an indoor cricket ball, we'd play with that. Or we'd get a tennis ball and tape it. We never played with a hard ball because with a lot of windows around, it could get dangerous. We would play on the road with whatever we could find. We'd get crates and use that to get a field going.' 40

Ismail's first love was football and she wanted to make a career of it, but her mother and late grandfather coaxed her towards cricket, coaching her and cultivating her love for the game. 'They made me read cricket books and made me make my hands hard to catch balls,' Ismail says.

'My mom is my role model and she was basically just like me. She played all the sports. She was always with the boys out there, trying to be better than them and having fun. I've got all of her genes inside of me.' 45

Except that Ismail didn't just want to play for fun. She was there to be the best and it didn't sit well with everyone. 'You'd always get boys who said, "I don't like her because she is better than me", but playing with the boys definitely made me stronger.' 50

'I used to get Vernon out a lot and he used to hate that about me but I used to love bowling against him. He used to hit me now and then, and then I'd get him out. When I was batting against him, I was a bit scared because I was just a little girl at that stage.'

'But I miss those days of waking up in the morning and just saying, "Mom, I am going to play with the boys." You don't even pack a bag, you just grab a bat and ball and off you go.' 55

¹*batters*: players on a cricket team who try to hit the ball with a bat

²*bowler*: the player on a cricket team who propels the ball towards the batter

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