
GENERAL PAPER

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Paper 2

October/November 2018

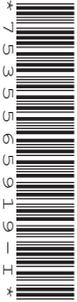
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1 hour 30 minutes

READ THESE INSTRUCTIONS FIRST

You are required to answer **one** question.

This Insert contains three passages, one for each of Questions 1 to 3. You need to study the passage for the question you have chosen before starting your answer. The time needed to do this is allowed for within the time set for the examination.



This document consists of **7** printed pages and **1** blank page.

Passage 1 Study the magazine article below to answer Question 1 parts (a)–(f).

‘To Have and To Hold’

Deyan Sudjic, Director of the Design Museum in London, wonders whether we are looking at a future without stuff.

Put down that smartphone. Leave it on the dining-room table (if you still have one) and step away. Take a good look. You are now face-to-face with something smaller than a cigarette pack that has succeeded in wiping out far more than just the heavy plastic telephone that used to stand in the hallway of the 1950s home and the cast-iron telephone box at the end of the street. It has killed off dozens, if not hundreds, of objects that would, until recently, have defined most aspects of everyday life. 5

Fifteen years ago, to carry the same kind of technological firepower you would have needed, at the very least, a single-lens reflex camera, a GPS tracker, a personal stereo, a games console, a tape recorder, a watch, an alarm clock, a compass, a radio, an atlas, a movie camera, a slide projector, a newspaper, a novel, a fax machine, a notebook, a stethoscope and a TV. And it is not only technology that the smartphone has done away with. In those socially awkward moments where Humphrey Bogart* would once have reached for his silver cigarette case, today he would produce a smartphone and fiddle with the screen in order to look engaged with suitably important affairs while doing nothing much in particular. 10

With casual ruthlessness, the smartphone has vaporised almost every one of the things that, for most of the twentieth century, we were seduced into seeing as the most desirable and essential of objects. The things that we could not live without are mostly obsolete. The smartphone has become an implacable terminator, destroying not just every kind of artefact and institution, but even itself. There are still a few free-spirit holdouts who hang on to their Paleolithic touchscreen-free Nokias, but many of those smartphones, even the newest \$850-and-up Apple models, will be traded in for something shinier less than 12 months from the moment they are liberated from their immaculate white packaging. Moore’s law, which tells us that every two years the processing power of computers doubles, is exponential and seems irreversible. 15 20

The smartphone is shutting down the bookshop and the film-processing lab. It’s undermining the high street and even the doctor’s surgery now that it is counting the number of steps you take, keeping an eye on your blood pressure, and, in the iPhone’s case, doing medical research using your data. 25

The wave of mass extinctions triggered by the digital age is eating away at how the human race has long understood itself. We are a species that has defined itself by our possessions, by the things that we make, buy and own, by the things that our parents give us and the things that we give our children. We use these objects to show who we are and what we want to be. We need to own things, not because they are useful, but to mark the important things in life: births, weddings, comings of age. The longer we own things or pass them on to our children, the more they carry the marks of time passing. Those dents and scratches, those faded colours and worn surfaces, carry our memories. If we stop owning things, what will fill the gap? Once there were objects that grew old gracefully with us. They reminded us that there is more to design than mere utility. We own watches not merely because we need to tell the time, any more than we choose a chair just to keep us off the ground at the right height. 30 35

Yet given the impeccable timekeeping qualities of the smartphone, utility is no longer an alibi for owning a Rolex. Expensive wristwatches cling on to our consciousness only thanks to lavish advertising campaigns that tug at our heartstrings, such as the one for the Swiss watch that we are encouraged to buy for the price of a car and yet never own, merely look after for the next generation. 40

It's not just the stuff on the table that has been rendered redundant. One leading furniture manufacturer reports that it is selling 25 per cent fewer bookshelves now than it was a decade ago as we say goodbye to books and DVDs. 45

Are we really facing a world without things, or at least a world in which things do not last very long? The signs that we might be are partly the result of technology and partly driven by the way we live. Long before the smartphone, there were other forces at work with similar results. The dining table was being made redundant by the sofa and the takeaway pizza. As fewer of us own our homes, we find acquiring possessions all the more difficult. 50

Meanwhile more of us have given up car ownership and now join car-share clubs instead. IKEA has turned furniture into the equivalent of clothes bought on the high street: stylish but disposable pieces that end up in the skip when we move to a new house.

So how do we fulfil the psychological need that we have for possessions in a new digital landscape? For some it's a passion for analogue survivals – vinyl records, print magazines, Polaroid cameras, the bicycle fad and the maker cult of 3D printing – celebrating physical, tactile things that last and the relics of the recent past such as mid-century modern**. 55

The market is also keen to find new things for us to buy. Headphones, for example, almost vanished into our ears, before exploding in visibility: they can look more like motorcycle helmets now. Design plays a key role in this process, because it is based not only on understanding things, but also on understanding our emotions. 60

*Humphrey Bogart (1899–1957) was a famous American film actor.

**'mid-century modern' refers to developments in modern design, architecture and urban development, dating from approximately 1933 to 1965.

Passage 2 Study the information below to answer Question 2 parts (a)–(d).

The Pinker Prize for Literature 2018

Background information

The following are the winners of each genre so far in the competition. The overall winner will receive prize money of \$100 000.

Crime: The Mysterious Case of the Missing Money by Agneta Falconi

‘A rollercoaster of a read, following the trail of a stolen fortune through a series of glamorous locations across five continents, with myriad twists and turns in the plot for the private detective hired by the rightful heiress to unravel.’

5

Romance: The Train Journey by Alexis J McNair

‘An intriguing tale, sensitively told, of a doomed romance between two strangers who meet in a train dining-car by chance and then fall in love whilst on the trans-continental express, but who can never be together again thereafter. A guaranteed tear-jerker.’

10

Poetry: Meditations on Life by Yolo Okoneda

‘A thought-provoking tome, giving the reader musings on the inevitable ups and downs of everyday existence and possible ways on how to process life events in order to survive, cope and move on. Inspirational.’

15

Comedy: Tomas B Klinger’s Big Adventure by Van Turner

‘An hysterically funny book with side-splitting moments on every page as the reader follows the hapless hero on a series of misadventures which all arise from a police officer mistaking Tomas for a highly dangerous master criminal.’

Sci-fi: Journey to Alpha Centauri by Franc St Cloud

‘A page-turner of a novel, relating hair-raising events that plague the crew of a spaceship – including treachery, mechanical mishaps and alien creatures – which leave you wondering whether they will ever make it to their destination.’

20

Transcript of a part of a conversation between three of the five-strong panel of judges in the hotel lobby just before they go into the conference room to decide on the overall winner:

- Benji:** (*genuinely*) Oh, so lovely to see you again, Tula! How are things going?
- Tula:** (*glancing over Benji's shoulder to see who else was in the lobby*) Great, thanks. Just had my latest anthology of short stories published and waiting to see what the critics think.
- Benji:** (*sympathetically*) Yes, it must be so nerve-wracking after your last collection was such a massive hit. Must be difficult to follow such success ...
- Tula:** (*in a smugly self-satisfied tone*) Ah yes, being top of the bestseller list for over a year is indeed hard to top, but I feel confident that the comedic values are just as high in this book. I'd really like to stay ahead of my competitors.
- Benji:** (*longingly*) Gosh, I wish verse got the same level of attention and recognition.
- Tula:** (*in a boastful tone*) Yes, the nationwide stadium tour I did on the back of that collection paid for my new house. A country manor house with its own parkland, you know.
- Benji:** Yes, I had heard. Brilliant ... So pleased ... Being the best obviously has its benefits.
- Ove:** (*butting in on the conversation unexpectedly*) Hi there, you guys! Well, here we go again for another year! Tricky decision, eh?
- Tula:** (*turning her back on Benji*) Great to see you, Ove. You're looking very well (*flashing him a broad smile*).
- Ove:** (*in his booming voice*) Thanks. Yes, been halfway round the world on a fact-finding mission for my next action adventure TV series and book. Well done, you, on all your success by the way (*while giving her a friendly bear hug*). News of it got to me even in the jungle – the powers of modern technology!
- Tula:** (*looking very pleased*) Really? Wow!
- Ove:** (*moving past Tula to shake Benji's hand warmly*) And Benji, how's life been treating you? Well, I hope.
- Benji:** (*looking happier*) Can't complain, can't complain. Thanks for asking. I'm just waiting to hear if my cycle of poems will be published or not. I hear that you are off to Hollywood soon, mate.
- Ove:** (*appearing a bit embarrassed*) I know. Rush, rush, rush. Driving me crazy actually. I think I need to take a step back, jump off the merry-go-round of life for a while, chill out a bit.
- Tula:** (*keen to get Ove's attention back*) So, who are you going to vote for then?
- Benji:** (*thinking she was addressing him*) Well, I thought ...
- Tula:** (*interrupting him*) Ove?
- Ove:** (*in a firm tone*) Actually, I'm interested to hear Benji's thoughts.
- Tula:** (*appearing crestfallen*) Oh ...

Passage 3 Study the information below to answer Question 3 parts (a)–(d).

Background

Heri Lintegaarde, an entrepreneur who owns several multinational companies, has just found out that Zena, his recently deceased unmarried aunt whom he had not seen since his childhood, has left him all her money.

He is so successful though that he has already been able to provide for the future of all his children and grandchildren, meaning that Zena's money is surplus to his requirements, so he has decided to use it to establish a charity in the family name, therefore creating a positive legacy.

His three options are as follows:

Option A Lintegaarde Scholarships

Lintegaarde Scholarships would offer two students each year maintenance and research expenses, allowing them to spend a period of between one and three years pursuing advanced study or research in any arts, humanities or social science subject at any accredited university throughout the world.

There would be no restrictions on who could apply, apart from applicants having to be in possession of an undergraduate degree and being able to demonstrate how their work could benefit society in some way.

Applicants would need to complete an online application form, then, if successful at this stage, attend a series of interviews with a panel headed by a member of the Lintegaarde family. On completion of their work, they would be required to give a presentation to the panel outlining their achievements.

Each successful student would receive a basic annual maintenance allowance of up to \$30 000, a partner allowance of up to \$10 000 if required, return air fares and a baggage allowance. Tuition fees and/or essential research costs would be funded up to \$500 000.

Patron: Professor K Lainger, Director of Aspire&Achieve, an advisory panel of education experts.

Option B Lintegaarde Nature Reserves

Lintegaarde Nature Reserves would be a national conservation charity, aiming to protect the country's most biologically important and threatened habitats, as well as endangered species, by establishing a network of nature reserves throughout the country. The nature reserves would eventually provide a guaranteed safe haven for a wide range of wildlife and habitats, but the charity would initially concentrate on setting up the first reserve in the north in order to protect the area's pristine forest and the parrots found there.

Draft mission statement:

- Lintegaarde Nature Reserves will manage natural ecosystems in such ways that their biodiversity is protected for future generations.
- The reserves will work in harmony with like-minded individuals, organisations and communities to promote the importance of protecting and preserving the full spectrum of the nation's flora and fauna.
- The reserves will take a leading role in educating the general public about the crucial nature of conservation by running subsidised training courses, internships and volunteer holidays.

Patron: Ani Kolkoff, the world famous naturalist and TV documentary maker.

Option C Lintegaarde Children's Foundation

Lintegaarde Children's Foundation would be a charity solely dedicated to helping children in need in the capital city where there are hundreds of children suffering in various ways. The charity would aim to address the consequences of disease, hunger and malnutrition, conflict and natural disasters – thus not only helping needy children to thrive on a daily basis but also to be there in the case of emergency situations.

The foundation would encourage local politicians to align themselves with the charity by forming a pressure group to lobby parliament and the media in order to facilitate change more quickly in parts of the capital city.

The foundation would also encourage local school children and students to support its charity work by creating a network of volunteers willing to befriend a child in need and become their advocate.

Draft mission statement:

- Lintegaarde Children's Foundation will endeavour to help every child at risk in the capital city and give them access to dedicated charity workers or volunteers.
- The foundation will campaign tirelessly to raise awareness of some children's vulnerability in situations beyond their control and give them a voice in society.
- The foundation will not cease their efforts until every child living in the capital city has a bright future.

Patron: Dr M C Alto, Regional Director of Health Services.

Additional information

- 1 As a child, Zena survived a famine that affected her village.
- 2 The government has just passed a law which gives incentives to taxpayers who invest in their local communities in some way.
- 3 Heri has a distant relationship with his young grandchildren; he relates better to adults.
- 4 Heri rates business acumen as more important than formal qualifications when taking on staff.
- 5 Jacinta, Heri's wife, is a keen environmentalist, heavily involved in the local branch of the Marine Protection League.
- 6 Zena spent all her adult life living in the capital city as she much preferred urban environments.
- 7 Heri has a private jet as he has to travel so much at short notice because of the demands of all his companies.
- 8 Zena's favourite way to spend her leisure time was socialising with friends.
- 9 Emilio, one of Heri's grandchildren, is currently studying at an overseas university.
- 10 One of Heri's companies is involved in tree felling in the Amazon rainforest.
- 11 The Lintegaarde family all live in the centre of the capital city.
- 12 Yon, Emilio's flatmate, has to work 20 hours a week in a restaurant in order to afford his university tuition fees.
- 13 Jacinta was orphaned when she was six years old, then adopted.
- 14 Zena had to leave school at the age of 16.
- 15 Emilio is a very compassionate person, empathising with those around him experiencing difficulties.

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