
FIRST LANGUAGE ENGLISH

0627/02

Paper 2 Directed Writing and Composition

May/June 2019

READING BOOKLET INSERT

2 hours

READ THESE INSTRUCTIONS FIRST

This Reading Booklet Insert contains the reading passages for use with **Section 1, Question 1** on the Question Paper.

You may annotate this Reading Booklet Insert and use the blank spaces for planning.
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This syllabus is regulated for use in England as a Cambridge International Level 1/Level 2 (9–1) Certificate.

This document consists of **3** printed pages and **1** blank page.

Passage A: The camera phone backlash

This article was published in an online magazine in 2004.

The booming popularity of camera phones, which can take and instantly send photos or short video clips, has raised fears about workplace security. The prospect of sensitive information being snapped and sent to other phones, copied to websites or emailed to others, has prompted organisations such as the phone maker Samsung and the UK's Foreign Office to go as far as banning camera phones from their buildings. At previews for popular films, reviewers are being asked to leave such gadgets behind, to prevent unauthorised pictures being leaked before the release date.

Convictions for the misuse of camera phones have so far involved the invasion of individual privacy rather than the theft of valuable information from organisations. Companies with secrets worth stealing worry that it is a matter of when, not if. Journalist, Tim Donahue, says that those working in the fields of finance, hi-tech manufacturing, and research and development are most concerned: 'They're just scared to death someone might take a photograph of something important.'

Worldwide, more camera phones were sold last year than digital cameras – a first. Sales went up almost five-fold from 2002 to 84 million. In some countries, almost every model sold has a built-in camera. According to The Guardian travel writer Gwyn Topham, of all the tourists who annoy others with their cameras, those with phones are the worst offenders. 'This new Mobile Muppet ignores all around while holding his phone aloft trying to capture a grainy image to send to a mate who couldn't care less,' he wrote.

Those with concerns about privacy and child protection also have a problem with the devices. Emily Turrettini, of Textually, a website which monitors camera phone trends, says that such paranoia is caused by the gadgets' dual function. 'Taking a picture and being able to send it immediately makes camera phones more invasive than CCTV cameras, but the horror stories about them are out of all proportion. They can do many wonderful things as well, catching moments that might otherwise have been missed or forgotten.'

Passage B: The curse of the phone cameras

This article explores problems associated with the use of mobile phones.

On Saturday night at the stage door of a theatre in London, actor Benedict Cumberbatch made an appeal to fans to stop filming during the show.

Shall we ignore, for a moment, the irony of being filmed by fans on phone cameras while he was asking fans with phone cameras to stop filming him? Yes. Because the illicit recording of any live performance on a phone or tablet is a real problem for theatre-goers and actors alike, one that's getting steadily worse.

This urgent need to share what should be a private and special collective moment between audience and performer has become one of the blights of modern life. In the darkness of the theatre, the flashing lights of electronic devices are distracting enough for those of us looking at the stage – for the actors on-stage they must be a complete nightmare. Taking pictures is a selfish practice that can kill the atmosphere the cast are so painstakingly trying to create.

Indeed, Cumberbatch politely told fans that not only is he being put off during his Hamlet performance by people filming with their phones and cameras, he also finds the experience of this 'mortifying'. 'I can see red lights in the auditorium,' said the star. 'There's nothing less supportive or enjoyable as an actor being on-stage experiencing that. I can't give you what I want to give you, which is a live performance that you'll remember, hopefully in your minds and brains rather than on your phones.'

Some might argue that if theatres are going to parachute film stars into their productions, then excitable fans snapping away is the price they have to pay. However, I applaud his stance, which seems good-hearted and taken for all the right reasons, instead of merely protecting his personal commercial interests. For surely the essence of any live performance is that it's a unique experience, a sacred pact between the watched and the watchers.

Why go to all the trouble of getting a ticket for Hamlet – the hottest show in town – if you're not going to watch it properly?

And it's not just in the theatre. These days, no public event is complete without a forest of arms in the air clutching cameras to capture the moment for posterity. The sickness has spread to concerts, festivals, football matches, sporting events, you name it. There's no sense of wonder, only the rush to impress by posting online.

Various performers have tried to ban all photography at their gigs, performers including Beyoncé. Yes, the same Beyoncé who uploaded snaps of herself posing in front of the Mona Lisa while visiting the Louvre in Paris. Mortifying.

Those who live their lives through the prism of social media can no longer simply enjoy themselves – they have to be seen to be enjoying themselves or else the experience is not valid. The worry is that an entire generation are becoming desensitised to real experiences because everything they see is just more Facebook fodder.

Too many people don't actually live in the moment any more. Instead, life becomes a series of cheap and diluted experiences, recorded for the reflected glow of merely being clever enough to be there and evoke the envy of others.

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