



Cambridge Lower Secondary Checkpoint

ENGLISH

0861/01

Paper 1 Non-fiction

October 2023

INSERT

1 hour 10 minutes

INFORMATION

- This insert contains the reading passages.
- You may annotate this insert and use the blank spaces for planning. **Do not write your answers** on the insert.



This document has **4** pages. Any blank pages are indicated.

Text A**Inside the world of foley artists**

It's Monday morning and, in an ordinary-looking building that was previously a laundry, a man named Barnaby Smyth is trying to sound like a horse. Trying and succeeding remarkably well. Not neighing or whinnying, just making the sound of hooves on the ground.

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On a big screen on the wall of a windowless room is the moving image of an armoured knight astride a white warhorse. Barnaby squats in front of the screen, staring intently at it. In front of him on the floor is a square of compacted earth with a microphone pointed at it. In each hand, Barnaby holds a small metal rod wrapped in tape.

On the screen, the knight turns his white horse and moves off; Barnaby hits the earth with his rods exactly in sync with the hooves, first at an accelerating walk, then a little stumble into a canter before settling into a rhythmic gallop. If you were here, watching the screen and ignoring Barnaby, you would believe you really were hearing a heavy horse galloping away.

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Welcome to the weird and rather wonderful world of foley. Named after Jack Donovan Foley, who pioneered many of the techniques in the 1920s, foley is the name given to the art of adding everyday sound effects to film or television after filming – incidental sounds such as the squeak of a chair, bottles chinking in a fridge door or the swish of clothes. And footsteps, lots of different footsteps, both human and non-human. Foley 'steers the narrative, where to look, how to feel,' Smyth says.

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The room is an odd mix: part hi-tech modern recording studio, part junk shop. There are trays and trolleys of bottles and glasses for chinking and rattling, and there are shoes, shelf upon shelf, hundreds of them. There are banks of drawers labelled 'medical', 'belts', 'sports', 'police', 'bones', 'makeup', 'gloves'. Barnaby shows me how he makes the sound of a pigeon flying away by flapping a pair of leather gloves together. There are crates filled with different kinds of ground to walk on: leaves, bark, forest soil, mossy soil. Smyth shows me how to make the noise of a boot on snow by twisting a pillowcase full of cornflour. You want crunchier, more compact snow? Just add salt.

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As for the viewing public, they are mostly unaware that foley even exists; that there are people like Barnaby Smyth out there. That's okay with Smyth: 'Not to be noticed is really the biggest compliment we can have.'

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Text B**My scream is famous**

An actor called Ashley Peldon discusses her career.

If I see a bug, I will scream. I'll shriek when I'm scared or startled. It's just so natural, it comes right out. This ability to scream played a huge part in getting my first acting jobs. 5

By my twenties, I'd done more than 40 films and TV series. In search of a quieter life, in the late 2000s I made a shift from being an on-camera performer to a post-production voiceover actor. I was lucky to get parts where I was able to really use and play with my voice a lot, and screaming became something that I was known for.

As a scream artist you have to know the subtle differences between screams and determine whether they should peak at certain points or remain steady for a very long time. I have to think: 'Okay, the character is scared here, but are they scared because their life is in danger or are they just startled?' Those screams will sound very different. 10

We are like stunt people, doing the hard stuff that could be damaging to an actor's voice or is out of their range. When the dinosaurs are attacking in the 2015 Jurassic World movie, my screams are in that sequence. I saw that the characters were grabbing at their hair, falling and then getting up, so I tried to match that and create all of the energy and movement in the sound. 15

Thanks to my unique career, I probably scream more on average than the normal person would. There's something really relaxing about it. When I'm not working, I take care of my voice, but I did lose it once by getting a little too excited on the rides at an amusement park with my kids. 20

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