



ENGLISH A2 – HIGHER LEVEL – PAPER 1
ANGLAIS A2 – NIVEAU SUPÉRIEUR – ÉPREUVE 1
INGLÉS A2 – NIVEL SUPERIOR – PRUEBA 1

Tuesday 4 May 2010 (morning)
Mardi 4 mai 2010 (matin)
Martes 4 de mayo de 2010 (mañana)

2 hours / 2 heures / 2 horas

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Section A consists of two passages for comparative commentary.
- Section B consists of two passages for comparative commentary.
- Choose either Section A or Section B. Write one comparative commentary.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- La section A comporte deux passages à commenter.
- La section B comporte deux passages à commenter.
- Choisissez soit la section A, soit la section B. Écrivez un commentaire comparatif.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- En la Sección A hay dos fragmentos para comentar.
- En la Sección B hay dos fragmentos para comentar.
- Elija la Sección A o la Sección B. Escriba un comentario comparativo.

Choose either Section A **or** Section B.

SECTION A

Analyse and compare the following two texts.

Discuss the similarities and differences between the texts and their theme(s). Include comments on the ways the authors use elements such as structure, tone, images and other stylistic devices to communicate their purposes.

Text 1

They are a strange breed¹, clockmakers, some surly² and insensitive to all save³ the machine about to whirl into life, some uncertain as poets about their gift. Because my stepfather was one, I have studied their natures. He, my first clockmaker, never felt his talent as anything special. There were just a few procedures to learn. He did not feel himself to be in any way different from

5 the market gardener in the way he spoke about his work. And I learned the cautious and also incautious habit of my own work from him. You are given a trade⁴, not a gift. There need not be intensity or darkness in the service of it. Still, I met no other clockmaker like him. By watching him, I learned enough to correct the pace on my own watch, but I would still take any failing

10 timepiece to clockmakers in Toulouse so I could study the grandeur they brought to their skill.

I love the performance of a craft, whether it is modest or mean-spirited, yet I walk away when discussions of it begin—as if one should ask a gravedigger what brand of shovel he uses or whether he prefers to work at noon or in moonlight. I am interested only in the care taken, and those secret rehearsals behind it. Even if I do not understand fully what is taking place.

I believe in the humbleness my stepfather had, who would stop in mid-operation—on hearing

15 a song thrush⁵—and walk to a window to search it out. Or he would pass me one of his essential knives to sharpen my blunt pencils. He constructed objects for us out of those wheels and dials that were no longer being used, so they'd move like half-formed animals across the dining room table. He was not my father, but he raised me. I learned, I suppose, a manner from him. Also that any trade or talent could be shaped discreetly without the sparks of exaggerated drama.

Michael Ondaatje (2007) *Divisadero*, Alfred A. Knopf, New York.
Random House Publishing Group

¹ breed: species or kind

² surly: bad-tempered or unfriendly

³ all save: everything but

⁴ trade: an occupation, especially one requiring skilled labour

⁵ song thrush: a kind of bird

Text 2

Ray Bates sits in a room surrounded by clocks. They rest on the floor, line the shelves, and hang on the walls of his shop in Newfane, Vermont¹. They are museum-quality works of art. Rich in decorative hand work – engraved and cast and exquisitely painted – these silent pieces of clocks, surrounded by their functional brethren² whom Bates has brought back to life, serve to remind the clockmaker that his job is not to “fix” antique and high quality timepieces, but rather to re-animate them.

“I actually do make clocks,” he admits, “as I did to earn my Master Clockmaker status in Scotland, but that now is irrelevant. The function of a mechanical clock nowadays – in a world of television, satellites, and digital and quartz timepieces – takes on new significance. Now, it serves more to remind us of the ingenuity³ and art that once routinely went into the making of practical objects, and the timelessness of real quality.”

“My mission, as I see it, is to save as many of these antique clocks as I can, to bring them back to their original mechanical integrity – using all of the same techniques and materials from their period – and hope that someone will maintain that tradition long after I am gone.”

Bates grows animated as he shows the inner workings of a particularly complex clock. “One of the things that impressed me most as an apprentice⁴ was being taught that every time we replaced something in a clock, our work should be indistinguishable from that of the original maker. Now, as I work on a piece, I feel I’m side by side with the craftsman who made it.”

Learning to “do a good job” has taken the British Clockmaker some considerable time and effort. Upon graduation from high school he entered a five-year apprenticeship with the R. L. Christie clockmaking company of Edinburgh, where he learned the craft in the centuries-old traditional manner, under the tutelage of European masters. He also concurrently studied mechanical engineering at the University of Edinburgh and graduated from both programmes as a Craft Member of the British Horological Institute, London. Completion of his “masterpiece” clock earned him his Master Clockmaker status in 1952.

“I really am in a kind of time warp,” he says, “because I am one of the few people still practicing today using the techniques that were current three hundred years ago, and rarely still being taught since the breakdown of the apprenticeship system more than 25 years ago.”

<http://www.thebritishclockmaker.com>. Reprinted with permission.

¹ Vermont: northeastern state in the USA

² brethren: brothers (an archaic word)

³ ingenuity: cleverness, skill

⁴ apprentice: a person who works for another in order to learn a trade or profession

SECTION B

Analyse and compare the following two texts.

Discuss the similarities and differences between the texts and their theme(s). Include comments on the ways the authors use elements such as structure, tone, images and other stylistic devices to communicate their purposes.

Text 3

Hunters will tell you that a moose is a wily¹ and ferocious forest creature. In fact, a moose is a cow drawn by a three-year-old. That’s all there is to it. Without doubt, the moose is the most improbable, endearingly hopeless creature ever to live in the wilds. It is huge—as big as a horse—but magnificently ungainly². A moose runs as if its legs have never been introduced to
 5 each other. Even its antlers³ are hopeless. Other creatures grow antlers with sharp points that look wonderful in profile and command the respect of adversaries. Moose grow antlers that look like oven gloves.

Above all what distinguishes the moose is its almost boundless lack of intelligence. If you are driving down a highway and a moose steps from the woods ahead of you, he will squint
 10 at you for a long minute, then abruptly hie⁴ off down the road away from you, legs flailing in eight directions at once. Never mind that there are perhaps 10,000 square miles of safe, dense forest on either side of the highway. Clueless as to where he is and what exactly is going on, the moose doggedly follows the highway before his peculiar gait⁵ inadvertently steers him back in to the woods, where he immediately stops and takes on a perplexed expression that says,
 15 “Hey – woods. Now how the heck did I get here?”

What is amazing, given the moose’s lack of cunning and curiously blunted survival instincts, is that it is one of the longest-surviving creatures in North America. When mastadons walked the earth, the moose were there with them. Woolly mammoths, saber-toothed tigers, mountain lions, wolves, caribou, wild horses and even camels all once thrived in the eastern
 20 United States but gradually stumbled into extinction, while the moose just plodded on, untroubled by ice ages, meteor impacts, volcanic eruptions and shifting continents.

Today New Hampshire has an estimated 5,000 moose, Vermont 1,000 more and Maine anything up to 30,000. It is because of these robust and growing numbers that hunting has been gradually re-introduced as a way of keeping the numbers from getting out of hand. However, there
 25 are two problems with this. First, the population numbers are really just guesses. Moose clearly don’t line up to be counted. At least one leading naturalist thinks the population numbers may have been overstated by as much as 20 per cent, which would mean that moose aren’t so much being selectively culled⁶ as carelessly slaughtered. Even more pertinent, to my mind, is the thought that there is just something wrong about hunting and killing an animal as dopey and unassuming as
 30 a moose. Shooting a moose is not an achievement.

Bill Bryson (1998) Notes from a Big Country, Doubleday, Random House.

¹ wily: smart, cunning

² ungainly: awkward, clumsy

³ antlers: branched horns on an animal’s head

⁴ hie: go quickly

⁵ gait: manner of walking

⁶ culled: killing animals with the aim of population control

Text 4

The Bull Moose

Down from the purple mist of trees on the mountain,
lurching through forests of white spruce and cedar,
stumbling through swamps,
came the bull moose
5 to be stopped at last by a pole-fenced pasture.

Too tired to turn, or, perhaps, aware
there was no place left to go, he stood with the cattle.
They, scenting the musk of death,
moved to the other end of the field, and waited.

10 The neighbours heard of it, and by afternoon
cars lined the road. The children teased him
with alder switches¹ and he gazed at them
like an old, tolerant collie². The women asked
if he could have escaped from a Fair.

15 And the bull moose let them stroke his tick³-ravaged flanks,
let them pry open his jaws with beer bottles, let a giggling girl
plant a purple cap
of thistles⁴ on his head.

20 When the wardens came, everyone agreed it was a shame
to shoot anything so shaggy and cuddlesome.
He looked like the kind of pet
women put to bed with their sons.

25 So they held their fire. But just as the sun dropped in the river
the bull moose gathered his strength
like a scaffolded⁵ king, straightened and lifted his horns
so that even the wardens backed away as they raised their rifles.
When he roared, people ran to their cars. All the young men
leaned on their automobile horns as he toppled.

“The Bull Moose” from Alden Nowlan: Selected Poems by Alden Nowlan C 1967.
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Alden Nowlan, *Between Tears & Laughter: Selected Poems* (Bloodaxe Books, 2004)

¹ alder switches: branches cut from an alder tree
² collie: a breed of dog
³ tick: a bug that burrows under the skin
⁴ thistle: a plant with purple, spiky flowers
⁵ scaffolded: to be put on a platform, usually for the purpose of execution
