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ENGLISH A2 – STANDARD LEVEL – PAPER 1
ANGLAIS A2 – NIVEAU MOYEN – ÉPREUVE 1
INGLÉS A2 – NIVEL MEDIO – PRUEBA 1

Tuesday 3 May 2011 (morning)

Mardi 3 mai 2011 (matin)

Martes 3 de mayo de 2011 (mañana)

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

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.
- It is not compulsory for you to respond directly to the guiding questions provided. However, you may use them if you wish.

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.
- Vous n'êtes pas obligé(e) de répondre directement aux questions d'orientation fournies. Vous pouvez toutefois les utiliser si vous le souhaitez.

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.
- No es obligatorio responder directamente a las preguntas de orientación que se incluyen, pero puede utilizarlas si lo desea.

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. It is not compulsory for you to respond directly to the guiding questions provided. However, you are encouraged to use them as starting points for your comparative commentary.

Text 1

An eight-year-old girl in the neighbourhood lugged over her five Barbies¹, in two pink vehicles, for my inspection. While twirling and braiding the long blonde hair on one of them, she explained that although she doesn't want to *be* Barbie, she really likes to play with her. "We make up stories that are like real life and then we make the Barbies act them out," she said
 5 with admirable clarity. "Her body isn't very realistic," she admits, pointing the ballistic² bosom of one toward me. "In fact, the only realistic thing about it is her ears." If she were designing them, she would go for more variation. "Like, it would be neat to have a tattooed Barbie, or one with a bigger head. Her head is too small for her body." And Ken's³ definitely stuck in his ways. "I wouldn't mind a bald Ken, for example" ...

10 However retrograde⁴ she appears to be, I sense Barbie is a survivor. Her maddeningly firm little bosom and fashion-victim personality, her fickle⁵ careers are all voodoo tricks to ward off⁶ parental approval. If we had given Barbie a social conscience and sensible shoes, she might have moldered away at the bottom of the toy bin. As it is, girls play with their uneducational Barbies as they always have, playing out the "mean babysitter" scenario, madly acting away, with no
 15 parent-pleasing values to inhibit their stories. Barbie is a blank slate – she can create a private, privileged space where any and every feeling is permitted. May Barbie be "bad" as long as she reigns, for it is her lack of redeeming social value that helps keep her true to the child's sense of play, instead of the parents' worst fears.

Marni Jackson, adapted from the essay
 "Gals and Dolls: The Moral Value of 'Bad' Toys" (1991)

¹ Barbies: fashion dolls created in the 1950s. Barbie has long blond hair and an impossibly perfect figure

² ballistic: cone-like

³ Ken: Barbie's less-popular male counterpart

⁴ retrograde: backward, un-modern

⁵ fickle: changeable

⁶ ward off: guard against

Text 2

Dolls Like Me

Building Self-esteem In Children of Color, One Toy At A Time

We are a toy retailer with a conscience. We provide better books, toys and baby gifts that accurately represent today’s children.

We recognize how important it is that all children have multicultural books, toys and characters – *they teach acceptance, tolerance, cultural awareness and self-esteem*. This is particularly important for children of color. For children of color, these products also help enhance their sense of belonging in our society and are key to their sense of self-importance. Yet, despite our desire to develop strong, healthy, sensitive and aware children, there is still a painfully small sampling of toys that resemble America’s growing population of multicultural children.

We help meet this growing need by researching and identifying unique and interesting multicultural children’s products and bringing them to you at fair and reasonable prices.

Our Philosophy

Our philosophy is simple: children need to see the world the way it really is. They need to begin to develop global understanding, cultural awareness, and self-esteem as early as possible – and children of color need positive images that look like them. We provide quality toys that:

– *Reflect all children in a positive light, particularly children of color ...* We take our commitment to building self-esteem seriously!

– *Are age-appropriate ...* No Br*** dolls* here!

– *Are safe ...* Review our Toy Safety statement for more information.

– *Are fun ...* Isn’t that what it’s all about?

We also provide parents with resources and information.

Because every child deserves a “doll like me”.

From the website www.dollslikeme.com (2010)

* Br*** dolls: Bratz dolls; popular and controversial line of plastic dolls distinguished by skinny bodies, revealing clothing and make-up

- Comment on point of view in these two texts, in terms of genre and purpose.
- How does the tone differ in each text and what are its effects?
- Examine the similarities and differences in the stylistic devices used.

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. It is not compulsory for you to respond directly to the guiding questions provided. However, you are encouraged to use them as starting points for your comparative commentary.

Text 3

Lately, I've been thinking about death.

Actually, I haven't.

I don't like to think about death. Whenever the subject of death springs to mind, the two thoughts that form in my brain are *scary*, and *go away*. It's my son, Lester, who has been thinking
5 about death, and he has been asking me all sorts of practical questions.

"How do people get to Heaven, do they walk?"

He tossed out this particular query from the back seat of our rented Pontiac Firebird while we were driving to the Cape Breton Regional Hospital to visit his granny, who had told him two days previous – tremulous¹, clutching a rosary² – that she expected to be in Heaven soon with
10 her husband, Stan. This is not the sort of thing that I would generally encourage grandparents to say to five-year-olds, particularly when their mother has not yet prepared them for the concept of finite³ existence. But Lester took from it what he could, which is to say nothing, beyond the idea of Heaven itself as a new destination. Now Earth consists of four places: our summer cottage, Toronto, Cape Breton and Heaven.

15 The North American wind was buffeting the car, so cold that my earlobes were still throbbing in spite of the car's heater and I could barely keep my shivering hands still on the wheel.

"No, I don't think they walk to Heaven," I replied.

In truth, I haven't got the faintest idea how people get to Heaven. I have never read the Bible. Nor the Talmud, the Koran or the *Tibetan Book of the Dead*. If any of them have
20 specified the transit route to the afterlife, I am simply unaware. So.

"They float," I told Lester, experimentally.

"Do they float in the lake?" Lester asked.

"I beg your pardon?"

"When people go to Heaven, do they have to wear a life jacket?"

25 "No, they – I don't think they float on water, Lester, they float in the air. They don't float like fish, they float like leaves. Except up."

"Where, up?"

Excerpted from *Believe Me* by Patricia Pearson. Copyright © 2005 Patricia Pearson.
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¹ tremulous: trembling, shaking

² rosary: string of beads used in praying

³ finite: having bounds or limits

Text 4

Explaining Death in a Child’s Terms

Be honest with kids and encourage questions. This can be hard because you may not have all of the answers. But it’s important to create an atmosphere of comfort and openness, and send the message that there’s no one right or wrong way to feel. You might also share any spiritual beliefs you have about death.

5 A child’s capacity to understand death – and your approach to discussing it – will vary according to the child’s age. Each child is unique, but here are some rough guidelines to keep in mind.

10 Until kids are about 5 or 6 years old, their view of the world is very literal. So explain the death in basic and concrete terms. If the loved one was ill or elderly, for example, you might explain that the person’s body wasn’t working anymore and the doctors couldn’t fix it. If someone dies suddenly, like in an accident, you might explain what happened – that because of this very sad event, the person’s body stopped working. You may have to explain that “dying” or “dead” means that the body stopped working.

15 Kids this young often have a hard time understanding that all people and living things eventually die, and that it’s final and they won’t come back. So even after you’ve explained this, kids may continue to ask where the loved one is or when the person is returning. As frustrating as this can be, continue to calmly reiterate that the person has died and can’t come back.

20 Avoid using euphemisms*, such as telling kids that the loved one “went away” or “went to sleep” or even that your family “lost” the person. Because young kids think so literally, such phrases might inadvertently make them afraid to go to sleep or fearful whenever someone goes away.

25 Also remember that kids’ questions may sound much deeper than they actually are. For example, a 5-year-old who asks where someone who died is now probably isn’t asking whether there’s an afterlife. Rather, kids might be satisfied hearing that someone who died is now in the cemetery. This may also be a time to share your beliefs about an afterlife or heaven if that is part of your belief system.

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* euphemisms: the use of mild expressions rather than ones thought to be harsh or blunt

- What point of view are these two texts written from?
- How does the tone differ in each text and to what effect?
- How is death and dying represented in each of these texts?