



88122015



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

Monday 5 November 2012 (morning)  
Lundi 5 novembre 2012 (matin)  
Lunes 5 de noviembre de 2012 (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.
- The maximum mark for this examination paper is *[30 marks]*.

**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.
- Le nombre maximum de points pour cette épreuve d'examen est *[30 points]*.

**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.
- La puntuación máxima para esta prueba de examen es *[30 puntos]*.

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

Text removed for copyright reasons  
The extract is adapted from the short story *Swimming Lessons* (1987)  
by Rohinton Mistry.  
From “It was hopeless. My first swimming lesson...” to “This is it.  
I’m not coming next week.”

**Text 2**

**Better Swimming Tips to Get in Top Shape**

If you want success in the pool, try to avoid making waves

The sun is shining (finally) and the cool water of your local pool or lake is beckoning<sup>1</sup>. So why not hop in and go for a swim? If you're worried that your front crawl isn't up to snuff<sup>2</sup>, then you'll want to take advantage of this primer<sup>3</sup> on how to improve your technique and make it easier to swim yourself into shape.

5 And while there's no guarantee that you'll become the next Michael Phelps<sup>4</sup>, the following tips are designed to make you feel more comfortable in the water. They're also designed to help you expend less energy, which translates into getting more laps done in less time.

10 You'll have more success and less frustration if you attempt to master one tip at a time. Swimming is a technical sport and the body and brain need time not just to learn the individual skills but to sync them into your stroke.

If you're worried that you're going to look like a fool attempting these drills at the local pool, rest assured that every swimmer needs to work on their technique, even the great Phelps.

**Don't be a drag**

15 Swimmers reduce water's natural resistance by pulling themselves into a long, tight, streamlined position. The idea is to turn the body into a sleek vessel that slips through the water, creating minimum disturbance in its wake<sup>5</sup>.

**Don't make a splash**

20 Good swimmers are quiet swimmers. They create minimal splash by sliding, not plopping, their arms in the water and keeping their kick small, tight, and controlled. All of that makes fewer waves, creates less turbulence, and takes less energy. Your goal is to take the splash out of your stroke and replace it with an easy, relaxed style that won't drown your fellow lap swimmers as you pass each other in the pool.

**Breathe easy**

Relaxed, rhythmic breathing looks deceptively easy. In reality, however, it's one of the hardest skills to master. The trick is to rotate your whole body, not just your head, to grab that bit of air. Keep practising your breathing drill until it feels as natural in the water as it does on land!

Adapted from a feature article in *The Montréal Gazette* newspaper, 23 June 2011, 'Better swimming tips to get in top shape' by Jill Barker.

<sup>1</sup> beckoning: gesturing, summoning invitingly  
<sup>2</sup> up to snuff: *slang*: good enough  
<sup>3</sup> primer: introductory guide  
<sup>4</sup> Michael Phelps: American swimmer who has won 16 Olympic medals  
<sup>5</sup> wake: path left by a person or boat moving through the water

- What attitude(s) towards swimming does each text reveal?
- Comment on point of view in both texts.
- Comment on the tone of each text.

## 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

Text removed for copyright reasons

The extract is from *Running for the Hills: Growing Up on My Mother's Sheep Farm in Wales* (2006) by Horatio Clare  
(pp 233–4, ISBN: 1-4165-3811-9)

From “When we had taken our coats and boots off...” to “there was the ultimate sanction”.

**Text 4**

**The Kindergarten of Etiquette<sup>1</sup>**

In the houses of the well-to-do where the nursery is in the charge of a woman of refinement who is competent to teach little children proper behavior, they are never allowed to come to table until they have learned at least the elements of good manners. But whether in a big house of this description, or a small house where perhaps the mother alone must be the teacher, children can scarcely be too young to be taught the rudiments of etiquette, nor can the teaching be too patiently or too conscientiously carried out.

Training a child is exactly like training a puppy; a little heedless inattention and it is out of hand immediately; the great thing is not to let it acquire bad habits that must afterward be broken. Any child can be taught to be beautifully behaved with no greater effort than quiet patience and perseverance, whereas to break bad habits once they are acquired is a Herculean task.

**Chief Virtue: Obedience**

No young human being, any more than a young dog, has the least claim to attractiveness unless it is trained to manners and obedience. The child that whines, interrupts, fusses, fidgets, and does nothing that it is told to do, has not the least power of attraction for any one.

When possible, a child should be taken away the instant it becomes disobedient. It soon learns that it cannot “stay with mother” unless it is well-behaved. Not only must children obey, but they must never be allowed to “show off” or become pert<sup>2</sup>, or to contradict or to answer back.

A child that loses its temper, that is petulant and disobedient, and a nuisance to everybody, is merely a victim, poor little thing, of parents who have been too incompetent or negligent to train it to obedience.

Adapted from Emily Post (1922) *Etiquette in Society, in Business, in Politics and at Home*

---

<sup>1</sup> Etiquette: the conventional rules for appropriate behaviour

<sup>2</sup> pert: cheeky

- What is the attitude towards manners expressed in the two texts?
- Compare the use of the first person narrative in text 3 and the third person perspective in text 4.
- What effect does the use of direct speech have in text 3 and the use of headings and subheadings in text 4?
- Compare the use of verbs in the two texts, the use of imperatives in text 3 and the passive voice in text 4.