



88132226



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

Tuesday 5 November 2013 (afternoon)
Mardi 5 novembre 2013 (après-midi)
Martes 5 de noviembre de 2013 (tarde)

1 h 30 m

TEXT BOOKLET – INSTRUCTIONS TO CANDIDATES

- Do not open this booklet until instructed to do so.
- This booklet contains all of the texts required for paper 1.
- Answer the questions in the question and answer booklet provided.

LIVRET DE TEXTES – INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas ce livret avant d'y être autorisé(e).
- Ce livret contient tous les textes nécessaires à l'épreuve 1.
- Répondez à toutes les questions dans le livret de questions et réponses fourni.

CUADERNO DE TEXTOS – INSTRUCCIONES PARA LOS ALUMNOS

- No abra este cuaderno hasta que se lo autoricen.
- Este cuaderno contiene todos los textos para la prueba 1.
- Conteste todas las preguntas en el cuaderno de preguntas y respuestas.

Blank page
Page vierge
Página en blanco

TEXT A

How the Royal Opera House helped ordinary people find their voices

Image removed for copyright reasons

Martin French, an electrician from Thurrock, UK, stands in a school music room, breathes deeply, then blasts out several bars from Verdi’s 1853 opera, *Il Trovatore*. Nearby, dozens of other singers grasp pages of music and stare attentively towards the front.

- 5 Mr French, along with about 75 other people living in this culturally deprived area, is a member of Thurrock Community Chorus. The Royal Opera House set up the choir to introduce opera to new audiences.

10 The group is preparing to debut in London next week with a performance of Verdi’s *Anvil Chorus* – one of opera’s most instantly recognizable passages – to hundreds of families at a “welcome performance” aimed at those who have never experienced the art form before.

15 Almost 20 000 new homes are due to be built in Thurrock by 2021. However, the cultural delights on offer are few and do not match the speed of house-building, so last December the Royal Opera House opened an £8 million scenery-making workshop nearby. The launch featured a performance of a new opera – *Ludd and Isis* – inspired by Thurrock and using local singers and musicians. It was a success, and a permanent choir followed.

At a rehearsal on Monday night, the choir’s diversity was apparent. Those using it as therapy to recover from illness warmed up alongside businessmen attending with their wives and children. Eight-year-old beginners sang librettos along with retired people.

20 Barbara Dawes, 62, who is recovering from a stroke, said, “It has helped my confidence. I am working here in different languages. It’s great.” Gary Houghton, 32, who works in the photocopying room at a local college, said that society was “used to people being selfish” and the choir represented a good way for the community to “pull together”. “We all want to make it work,” he added.

25 Now Mr Haneman, the Chorus director, aims to expand the choir’s membership to 200 and take them on tour, introducing opera to other parts of the country. Judging by the enthusiasm, there will certainly be plenty of people wanting to take part in this project.

Mr French said, “There is an emotion, a feeling you get when you hear a lot of people making a beautiful sound. There’s nothing quite like it.”

‘How the Royal Opera House helped a suburb find its voice’, Rob Sharp, Wednesday 21 September 2011, *The Independent*.

TEXT B

The National Library Of Australia



Frequently Asked Questions (FAQ)

Our FAQ information is continually expanding. It contains answers written by librarians in response to questions already asked by readers.

How can I access the Library’s collection from interstate or overseas?

5 There are a number of ways that you can access the National Library’s collections from interstate or overseas. The first is via Interlibrary Loan. If you visit your local library with the details of the material you are looking for, they may be able to organise an Interlibrary Loan for you. You can also request copies of material using our online copying service, Copies Direct. There are two ways to get to this. The easiest way is to search the catalogue and get to the full record view of any item you are interested in, and click on the green Copies Direct button at the bottom of the screen. This will take you to the service, with the form already partly filled in with the details of the item you were looking at. The other way is to go to the Copies Direct website. This gives more information about the service, and also provides a link to the form, but it will not have any details filled in.

15 How can the National Library of Australia help with my family history research?

Staff can assist readers in using the Library’s resources, but are unable to undertake any research on behalf of readers. The Library has a list of professional researchers who may be able to help you.

20 The Library runs short training sessions on how to access library resources which may be useful to family historians. Check the Library’s *What’s On?* web page for session information. Courses may also be conducted by local family history societies and community colleges.

25 You might also be interested in joining a family history society. There are links to family history societies on the Genealogy, Family History and Historical Societies website.

Can the Library value an item for me?

30 The Library does not provide a valuation service for any type of item. Nor can we provide valuation details for items held in the Library's collections. A list of approved Australian valuers can be found on the Australian Government's Cultural Gifts Program website.

For books, you can check up-to-date information on market values by using online second-hand book searches. A list of these can be found on the Library's eResources under the subject "Book Trade". You can also contact individual Australian antiquarian booksellers and search their catalogues.

35 We hope that this information helps you find your way around the National Library of Australia and to make optimum use of some of its resources.

Adapted from www.nla.gov.au (2012)
Used with permission

TEXT C

The fine art of few words

“Think different.” Apple

“The only thing worse than being talked about is not being talked about.”

Oscar Wilde

5 Apple’s two-word slogan and Oscar Wilde’s wit are examples of microstyle, the art of creating short messages that grab attention, communicate instantly, stick in the mind, and roll off the tongue.

10 We all need microstyle in this age of the social media. Twitter and Facebook provide an opportunity to use writing in everyday life. However, today readers have too much to assimilate, and knowing how to write short, powerful messages is one of the most important writing skills in the 21st century.

Here are some techniques for getting noticed.

Help people find meaning

15 The meanings of words are the result of background knowledge, associations and assumptions that linguist Charles Fillmore called “frames”. Communicating well is largely a matter of successful framing.

Consider the slogan of Lilipit, which makes educational software for children: “Feeding curiosity daily”. The word “education” is avoided because it evokes a dry institutional context, but “curiosity” made the software into something people would want to use. That is an example of great framing.

20 Framing also uses metaphor, which can make complex meanings immediately accessible. Consider the way the name Twitter, for example, uses the simple notion of birds chattering to give a sense of what this multi-vocal communication platform is all about.

Make it sing

25 People remember short messages by their sounds. Poets know this, of course, as do advertisers. Names and slogans make use of rhythm and rhyme¹. The classic Hallmark slogan, “When you care enough to send the very best” uses the same rhythm found in Shakespeare’s blank verse². Rhyme brightens slogans such as “Must-see TV” and names such as 7-Eleven.

30 Specific sounds can complement the meanings of the messages. Makers of beauty products, such as Chanel, Avon and L’Oreal, have names with “soft” sounds. However, a company such as Black and Decker, which makes tools, has a name with a forceful rhythm and “hard” consonants.

Be creative

35 Sometimes a message will [– **X** –] the way it will [– **29** –] and familiar. After the crisis of 2008/9 a finance company used the slogan, “We [– **30** –] right side up”. This reversed the usual expression “to turn something upside down”. So to [– **31** –], you do not have to use a lot of words. A few words, cleverly chosen, will [– **32** –] you.

‘The fine art of writing small’, Christopher Johnson, Wednesday 21 September 2011, *The Independent*.

¹ rhyme: when two lines of a poem end with the same sounds

² blank verse: when lines of a poem do not rhyme but still have rhythm

TEXT D

I: Stuff Happens

Pat stood before the door at the bottom of the stair, reading the names underneath the buttons. Syme, Macdonald, Pollock, and then the name she was looking for: Anderson. That would be Bruce Anderson, the surveyor, the person to whom she had spoken on the telephone. He was the one who collected the rent, he said, and paid the bills. He was the one who had said that she
5 could come and take a look at the place and see whether she wanted to live there.

“And we’ll take a look at you,” he had added. “If you don’t mind.” So now, she thought, she would be under inspection, assessed for suitability for a shared flat, weighed up to see whether she was likely to play music too loudly or have friends who would damage the furniture. Or, she supposed, whether she would jar on anybody’s nerves.

10 She pressed the bell and waited. After a few moments something buzzed and she pushed open the large black door with its numerals, 44, its lion’s head knocker, and its tarnished brass plate above the handle. The door was somewhat shabby, needing a coat of paint to cover the places where the paintwork had been scratched or chipped away. Well, this was Scotland Street, not Moray Place or Doune Terrace; not even Drummond Place, the handsome square from which
15 Scotland Street descended in a steep slope. This street was on the edge of the Bohemian part of the Edinburgh New Town, the part where lawyers and accountants were outnumbered – just – by others.

She climbed up four flights of stairs to reach the top landing. Two flats led off this, one with a dark green door and no nameplate in sight, and another, painted blue, with a piece of paper on
20 which three names had been written in large lettering. As she stepped onto the landing, the blue door was opened and she found herself face-to-face with a tall young man, probably three or four years older than herself and wearing a rugby jersey, his dark hair en brosse. Triple Crown, she read. Next year. And after that, in parenthesis, the word: Maybe.

_I’m Bruce, he said. _And I take it you’re Pat.:

25 He smiled at her, and gestured for her to come into the flat.

“I like the street,” she said. “I like this part of town.”

He nodded. “So do I. I lived up in Marchmont until a year ago and now I’m over here. It’s central. It’s quiet. Marchmont got a bit too studenty.”

30 She followed him into a living room, a large room with a black marble fireplace on one side and a rickety bookcase against the facing wall.

“This is the sitting room,” he said. “It’s nothing great, but it gets the sun.”

35 She glanced at the sofa, which was covered with a faded chintzy material stained in one or two places with spills of tea or coffee. It was typical of the sofas which one found in shared flats as a student; sofas that had been battered and humiliated, slept on by drunken and sober friends alike, and which would, on cleaning, disgorge copious sums in change, and ballpoint pens, and other bits and pieces dropped from generations of pockets.

40 She looked at Bruce. He was good-looking in a way which one might describe as . . . well, how might one describe it? Fresh-faced? Open? Of course, the rugby shirt gave it away: he was the sort that one saw by the hundred, by the thousand, streaming out of Murrayfield after a rugby international. Wholesome was the word which her mother would have used, and which Pat would have derided. But it was a useful word when it came to describe Bruce. Wholesome.

Bruce was returning her gaze. Twenty, he thought. Quite expensively dressed. Tanned in a way which suggested outside pursuits. Average height. Attractive enough, in a rather willowy way. Not my type (this last conclusion, with a slight tinge of regret).

45 “What do you do?” he asked. Occasions like this, he thought, were times for bluntness. One might as well find out as much as one could before deciding to take her, and it was he who would have to make the decision because Ian and Sarah were off travelling for a few months and they were relying on him to find someone.

50 Pat looked up at the cornice. “I’m on a gap year,” she said, and added, because truth required it after all: “It’s my second gap year, actually.”

Bruce stared at her, and then burst out laughing. “Your second gap year?”

Pat nodded. She felt miserable. Everybody said that. Everybody said that because they had no idea of what had happened.

“My first one was a disaster,” she said. “So I started again.”

55 Bruce picked up a matchbox and rattled it absent-mindedly.

“What went wrong?” he asked.

“Do you mind if I don’t tell you? Or just not yet.”

He shrugged. “Stuff happens,” he said. “It really does.”

Extract by Alexander McCall Smith, *44 Scotland Street* (2005)

TEXT E

Electric cars

“The electrification of the automobile is inevitable.”

(Bob Lutz, Vice Chairman, General Motors, 2007)

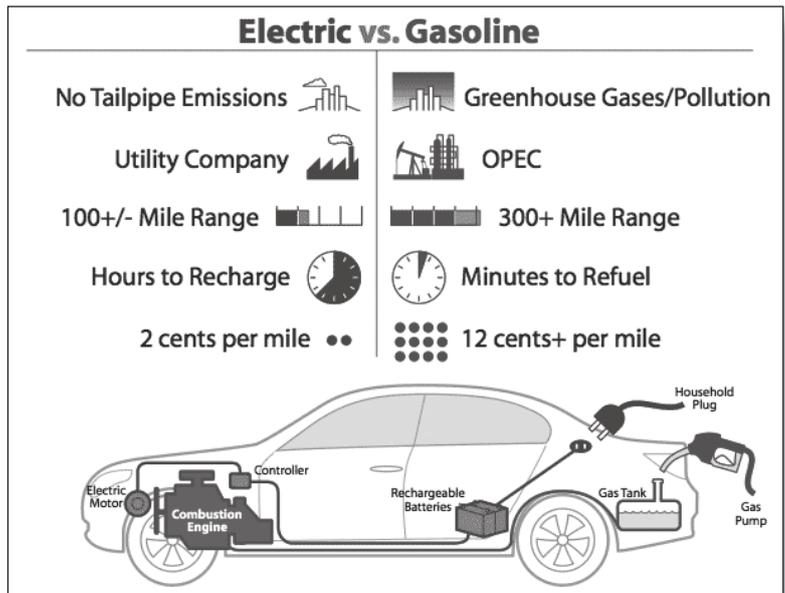
An electric car is powered by an electric motor instead of a gasoline engine. The electric motor gets energy from a controller, which regulates the amount of power, and this is based on the driver’s use of an accelerator pedal. The electric car (also known as electric vehicle or EV) uses energy stored in its rechargeable batteries, which are recharged by common household electricity.

Unlike a hybrid car, which is fueled by gasoline and uses a battery and motor to improve efficiency, an electric car is powered exclusively by electricity. Historically, EVs have not been widely adopted because of limited driving range before needing to be recharged, long recharging times, and a lack of commitment by automakers to produce and market electric cars that have all the comforts of gas-powered cars. That’s changing. As battery technology improves by simultaneously increasing energy storage and reducing cost, major automakers are expected to introduce a new generation of electric cars.

Electric cars produce no tailpipe emissions, reduce our dependency on oil, and are cheaper to operate. Of course, the process of producing the electricity moves the emissions further upstream to the utility company’s smokestack, but even dirty electricity used in electric cars usually reduces our collective carbon footprint.

Another factor is convenience. In one trip to the gas station, you can pump 330 kilowatt-hours of energy into a 10-gallon tank. It would take about 9 days to get the same amount of energy from household electric current. Fortunately, it takes hours and not days to recharge an electric car, because the process is much more efficient.

Just as the major car companies were reducing their electric car programs in 2004 and 2005, the perfect storm was brewing on the horizon: a combination of growing acceptance of global warming, oil price increases and runaway sales of the Toyota Prius, a hybrid car which uses gas and electricity. The major auto companies went right back to the drawing board and emerged with big plans for electric cars. As global oil supplies are used up and oil becomes more and more expensive, electric cars are the logical and ecological alternative for the future.



Text: adapted from <http://www.hybridcars.com/electric-car/>
Image: © International Baccalaureate Organization 2014