



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

Tuesday 4 May 2010 (morning)

Mardi 4 mai 2010 (matin)

Martes 4 de mayo de 2010 (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

Evergreen Pet Cemetery



*A final resting place for
your best friend*

At Evergreen Pet Cemetery, we understand how hard it is to say goodbye to a beloved companion and best friend. Our staff consists of dedicated people who understand the deep bond between humans and pets. For many of us, our pet is considered a member of the family and when that pet passes away, we feel a profound sense of grief.

5 To alleviate this grief, many people seek a way to create a beautiful and lasting memorial. Here at Evergreen Pet Cemetery, we offer several ways for you to honor your friend and to perpetuate their memory.

Whether you choose cremation or burial, please know that every consideration is made to handle your deceased pet in a respectful and caring manner.

10 Located in the foothills just west of Denver, Evergreen Memorial Park offers panoramic views of the surrounding mountains and the peaks of the Continental Divide. Buffalo, elk, and deer roam the property and our historic barn and rustic outbuildings provide a warm, inviting setting.

15 Our Pet Cemetery is nestled in a quiet meadow overlooking the reservoir. All kinds of pets are memorialized here with tasteful markers providing a lasting tribute to your beloved companion.

From a website promoting Evergreen Pet Cemetery, www.petsatemp.com (2008)

Text 2

A Perfect Pet Comes Frozen to the Core

Californians have discovered a new way to cope with their grief when their pet dies: they freeze-dry the loved one and mount it in their living room.

Tasha, who died two years ago, still keeps Karen Nastasuk company. The freeze-dried Pekinese¹, his pink tongue sticking out as it always did, looks as if he is having a nap in her home
5 in the San Francisco Bay area.

Nastasuk says: “I grew up with Tasha. He’s been through two marriages with me. I guess I just couldn’t let him go.”

Freeze-drying is simpler and less gory than traditional taxidermy². The animal is shampooed, gutted, dipped in insect repellent, shot with preservatives, then posed with stiff
10 internal wires, given artificial eyes and popped in a commercial freezer for a few days.

Lastly the pet goes into a \$50,000 freeze-drying apparatus. At zero degrees fahrenheit moisture from the pet’s frozen body sublimates, changing from ice to gas, and is drawn into the condensing chamber and removed.

This procedure is expensive (\$400 for a small dog or cat, \$1000 for a German shepherd,
15 \$1,500 for a pit bull), and slow. It takes up to nine months. But Rod Skelton, the leading freeze-dryer in the West, says business is doubling every year.

Museums have been freeze-drying for 25 years but the use of the process for pets has angered traditional taxidermists, who see a crude technology replacing their art.

Nastasuk, who grooms Tasha every day with hair-spray and a blow-dryer, believes critics
20 miss the point. “When Tasha died I couldn’t work. I couldn’t sleep. When I finally found a place that would preserve him, I could finally get on with my life.”

© The Sunday Times 06 Oct 1985

¹ Pekinese: a small breed of dog

² taxidermy: the process of stuffing and mounting skins of animals to produce a life-like effect

- What do the headings reveal about the texts?
- What attitudes do the texts reveal about pets and pet owners?
- 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

Should we pity the poor young pelican?

The Ugly Duckling¹, after all, grew up to be a beautiful swan, while the baby pelican—surely among the homeliest² creatures on Earth—can look forward to becoming... an adult pelican. Whether this constitutes much of an improvement is debatable.

5 Consider some of the words used by writers from Audubon³ onward to describe the American white pelican: clumsy, awkward, grotesque, and absurdly ridiculous. Even the no-nonsense new series *The Birds of North America* temporarily abandons scientific detachment to call the pelican somewhat comic, as if it were a feathered basset hound⁴.

10 All right, then: the pelican is no swan, all sensuous curves and stateliness. It's chunky. It's jowly⁵. It has clown feet and a beak like a shovel, and it expresses sexual desire by turning red in the face and growing a giant wart on its nose.

So what can we make of the fact that those same writers reverse themselves, often in the very same paragraph, to call the white pelican majestic, magnificent, graceful, and truly beautiful? Here's the reason: Our clumsy bird stood up, waddled forward, spread its wings and took off.

15 And there you have it—caterpillar to butterfly in ten seconds.

Like hot-air balloons, pelicans are not seen to their best advantage on the ground. On the water, as Audubon wrote, “how changed do they seem!” Air sacs under the skin give them tremendous buoyancy; waves tip them back and forth like so many toy boats.

20 But it's in the air that pelicans are truly transformed. They rise with surprising speed for so large a bird, their flared feathers searching for wind currents to help them climb. They soar in great circles, dozens of birds wheeling together in an aerial ballet.

The pelican inspires laughter and wonder, and maybe even more, a kind of affectionate empathy⁶: after all, who among us hasn't at times felt awkward and unlovely, and yet imagined that—given room to stretch our wings—we just might be beautiful?

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¹ Ugly Duckling: the central character in a fairy tale by Hans Christian Andersen

² homeliest: ugliest

³ Audubon: a 19th-century expert on birds

⁴ basset hound: a short-legged dog with very long ears

⁵ jowly: having large, sagging folds of flesh underneath the chin

⁶ empathy: the ability to identify with and understand another's feelings

Text 4**The Pelican Chorus¹**

King and Queen of the Pelicans we;
 No other Birds so grand we see!
 None but we have feet like fins!
 With lovely leathery throats and chins!
 5 Ploffskin, Pluffskin, Pelican jee²!
 We think no Birds so happy as we!
 Plumpskin, Ploshkin, Pelican jill!
 We think so then, and we thought so still!

We live on the Nile³. The Nile we love.
 10 By night we sleep on the cliffs above;
 By day we fish, and at eve we stand
 On long bare islands of yellow sand.
 And when the sun sinks slowly down
 And the great rock walls grow dark and brown,
 15 Where the purple river rolls fast and dim
 And the Ivory Ibis⁴ starlike skim⁵,
 Wing to wing we dance around,—
 Stamping our feet with a flumpy⁶ sound,—
 Opening our mouths as Pelicans ought,
 20 And this is the song we nearly snort;
 Ploffskin, Pluffskin, Pelican jee!
 We think no Birds so happy as we!
 Plumpskin, Ploshkin, Pelican jill!
 We think so then, and we thought so still!

Extract from the poem *The Pelican Chorus*, Edward Lear (1876)

¹ Chorus: a group of individuals singing together or a repeated part of a song

² Ploffskin, Pluffskin, Pelican jee: nonsense words or sounds (repeated, with some variation in lines 7, 21 and 23)

³ Nile: a river in East Africa

⁴ Ivory Ibis: a kind of bird

⁵ skim: to glide

⁶ flumpy: an adaptation of the unusual word “flump”, meaning to flop or land heavily

- Compare the ways that pelicans are portrayed in the texts.
- Consider the importance of point of view in each text.
- Comment on the style of each text.