



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

Tuesday 2 May 2000 (morning)

Mardi 2 mai 2000 (matin)

Martes 2 de mayo del 2000 (mañana)

2 hours / 2 heures / 2 horas

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**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**

- Ne pas ouvrir cette épreuve avant d'y être autorisé.
- 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. Écrire 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 (a)**

### NEWSEUM

#### Take a virtual tour of what awaits in the Newseum.

Walk into the lobby and see the word “news” as it is written in 50 languages. Take the escalator up to the prologue area, which is dominated by a suspended, 20-foot-diameter sculptural globe containing newspaper nameplates from around the world.

5 Encircling this silver News Globe is an electronic news “zipper”, a moving text display that provides the latest headlines and Newseum information. Under the globe, use one of five touch-screen computers to read your own edition of The Birthday Banner, a newspaper with headlines and stories from the month and year of your birth. Buy a printed-out copy as a souvenir.

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10 On to the news of the day. News of the hour. News of the moment! From observation points high above the main area of interactive exhibits, gaze at the two-story tall, 126-foot-long Video News Wall offering the public more news feeds than any other place in the world. See as many as 36 different news broadcasts simultaneously, and listen to selected audio reports. Hear a presenter explain this complex, fast-changing exhibit. Walk over to one of four pillars equipped with sound wands to tune to the day’s radio news. Read up-to-the-minute wire-service stories on a touch-screen computer.

15 In the Interactive Newsroom, test your skills as an investigative reporter; choose stories for a front page; or be a television news anchor or radio broadcaster. If you wish, purchase a videotape of your “broadcast”.

20 In the Ethics Center, make the kinds of “tough calls” editors and producers have faced on the job. At the Polling Place, register your opinions on the latest hot topic and participate in the Newseum’s ongoing poll on news and freedom issues. In the Talk Back to the Media booth, go on record with your opinions about the press by making a videotape of your comments; they might even be shown later in the day on the Video News Wall.

25 Use the Interview a Journalist touch-screen computer to get answers to questions from a famous journalist about his or her life and work. Put your face on a magazine cover and buy a printout.

And sometime during your visit, enjoy refreshments and search on-line news services in the News Byte Cafe, and shop for news-related merchandise in the Newseum Store.

From *Newseum’s website* (1997)

**Text 1 (b)**

**AD NEWSEUM**  
**By William Powers**

The Newseum, “the world’s first interactive museum of news,” has just opened on the right bank of the Potomac [in Washington D.C.]. Admission is free.

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In front of you upon entering is the News Byte café, where you can buy a coffee and sit down at a touch-screen set up to cruise some newsy websites. From there an escalator takes you upstairs to a geodesic globe bearing the names of 1,841 newspapers from around the world and terminals where you can call up a video “newspaper” for your date of birth. In the nearby high-definition theater, a brief, boosterish film that might have been produced by the people who do Benetton ads – “Hate kills and hate is news ” is one of the film’s curious epigrams – introduces you to the museum and its mood of global good feeling about the free press. The film ends with thumping music and corybantic<sup>1</sup> singing, “Freedom! Yeeeah... yeeeahh”.

Thus pep-rallied<sup>2</sup>, you’re meant to bounce over to the news history gallery, which begins with rock paintings and smoke signals, passes by a genuine Gutenberg Bible, a first edition of *Common Sense*, Frederick Douglass’s pocket watch, Mark Twain’s pipe, and so on through Vietnam, Watergate, the Gulf War, O.J. and finally the Internet. It’s an impressive display, though there is too much going on at any given point to allow for much reflection, and after a while it all begins to feel like channel surfing. While attempting to read an eighteenth-century newspaper, I kept being distracted by an endlessly repeating cycle of short films about newsreels, journalistic accuracy, newsroom diversity and how the press helped build the Statue of Liberty, respectively, issuing loudly from one of what the Newseum calls “small, intimate galleries” behind me. But this seems to be the plan – keep it chaotic to prevent boredom. And, in a way, it works. As at an amusement park, the ersatz<sup>3</sup> busyness of the place begets genuine enthusiasm. Pausing before a television screen playing news footage from the riots outside the 1968 Democratic convention, I actually heard a teenager exult to a friend, “Wow! We could write a paper on that!”.

Newseum’s message is disarmingly direct: news is important, interesting and fun, and you should care about it. And the emphasis here is on “fun” and “you”, which is to say this is one museum that takes interactivity very seriously; every inch seems to have been designed with the pandemic<sup>4</sup> of attention deficiency foremost in mind.

Adapted from *The New Republic* (June 2, 1997)

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<sup>1</sup> corybantic: wildly excited

<sup>2</sup> pep-rallied: filled with enthusiasm

<sup>3</sup> ersatz: artificial

<sup>4</sup> a pandemic: a widespread disease, an epidemic

## 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 2 (a)**

### LETTERS TO THE EDITOR

#### **Alien Cannibals**

No sooner have I learnt how truly special our Solar System is (in your 9 January issue, p 15), than I read on the same page of yet another lunatic attempt to contact aliens (Encounter 2001).

5 Everything we know about the evolution of life on Earth and our own history suggests that advertising our presence in space is suicidal folly. Witness the colonisation of the Americas, Africa and Australia. European colonists did not seek a meaningful dialogue with the native inhabitants, but seized their habitat through conquest, enslavement and genocide.

10 This is how we treat our own species. Aliens, who if they are like us will be carnivorous, shall no doubt regard us simply as another species of animal occupying one of a few life-supporting worlds.

They cannot but recognise that we pose a mortal threat to them, since we have a degree of technological advancement. Furthermore, Encounter 2001's attempts to contact them prove that we are mad. Surely the possible benefit of some interesting conversations with friendly aliens is outweighed by the greater risk of the extinction of our descendants?

15 The prudent course of action is obvious: we must maintain radio silence by dampening down all emissions, including television and radio broadcasts. By listening out for signs of emergent life forms nearby, we may buy ourselves time to acquire sufficient technological advancement to overwhelm them if they are hostile. If there are aliens in the constellation Hercules, this may well be what *they* are doing.

**Kenneth Buckmaster**  
**Stockton-on-Tees, Cleveland, UK.**

Adapted from *New Scientist* (30 January, 1999)

**Text 2 (b)**

He wanted to go to Mars on the rocket. He went down to the rocket field in the early morning and yelled in through the wire fence at the men in uniform that he wanted to go to Mars. He told them he was a taxpayer, his name was Pritchard, and he had a right to go to Mars. Wasn't he born right here in Ohio? Wasn't he a good citizen? Then why couldn't *he* 5 go to Mars? He shook his fists at them and told them that he wanted to get away from Earth; anybody with any sense wanted to get away from Earth. There was going to be a big atomic war on Earth in about two years, and he didn't want to be there when it happened. He and thousands of others like him, if they had any sense, would go to Mars. See if they wouldn't! To get away from wars and censorship and statism and conscription and government control 10 of this and that, of art and science! You could have Earth! He was offering his good right hand, his heart, his head, for the opportunity to go to Mars! What did you have to do, what did you have to sign, whom did you have to know, to get on the rocket?

They laughed out through the wire screen at him. He didn't want to go to Mars, they said. Didn't he know that the First and Second Expeditions had failed, had vanished; the men 15 were probably dead?

But they couldn't prove it, they didn't know for *sure*, he said, clinging to the wire fence.

Maybe it was a land of milk and honey up there, and Captain York and Captain Williams had just never bothered to come back. Now were they going to open the gate and let him in to board the Third Expeditionary Rocket, or was he going to have to kick it down?

20 They told him to shut up.

He saw the men walking out to the rocket.

Wait for me! He cried. Don't leave me here on this terrible world, I've got to get away; there's going to be an atom war! Don't leave me on Earth!

From *The Martian Chronicles* by Ray Bradbury (1950)

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