



22122013



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

Wednesday 2 May 2012 (morning)  
Mercredi 2 mai 2012 (matin)  
Miércoles 2 de mayo de 2012 (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.
- 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.
- 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.
- 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.

### Text 1

It is ten o'clock Friday evening in Steeltown, the first of two nights of The Return of the Battle of the Monster Trucks<sup>1</sup>. A top ticket costs just \$18.50, and 8,000 fans, maybe half of them kids, are revved up for some gear-grinding, axle-busting, flame-throwing fun. The kids are here for the Monster Trucks, attracted by their fascination for things that are big, loud and powerful.

5 The adults, who better appreciate the rear-wheel dragsters and modified four-wheel-drive Hot Rods<sup>2</sup> that haul 50,000-pound sleds to open the show, are here for the same reason. "The power of the machines ... I think that gets everybody," says a carpenter, his Ford cap pushed back on his head. "I have a four-wheel-drive of my own, and I'd just love to get behind the wheel of one of *those*, to feel that power under me."

10 It is an elaborate spectacle, and snobs can seek all forms of explanation for its meaning. Some would see this as clear evidence of Western decadence, the purposefully wasteful destruction of goods with casual disregard for all those who lack cars. Others would see it as a product of worker alienation, all the riveters<sup>3</sup> from the Ford assembly line in nearby Oakville here to seek revenge on the oppressive monster that forced them to create the cars now

15 getting crunched. Still others would see the horror of gladiator culture, a celebration of Road Warrior Rambos<sup>4</sup> driving around in two-ton trucks.

It is, however, none of these. Where road racing is still a serious sport – with the possibility of spectacular death just about to happen – Monster Trucks are the punchline of car culture. They are the Liberace, the Elvis<sup>5</sup>, the shrine of the four-wheel drive.

Tom Hawthorn (1988), adapted from the magazine article  
*Return of the Battle of the Monster Truck*, This Magazine.

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<sup>1</sup> Battle of the Monster Trucks: shows that involve large, modified pickup trucks crushing smaller vehicles beneath their huge tires

<sup>2</sup> dragsters ... Hot Rods: automobiles built or altered for fast acceleration and speed

<sup>3</sup> riveters: factory workers

<sup>4</sup> Road Warrior Rambos: reference to American films which feature macho heroes

<sup>5</sup> Liberace, Elvis: flamboyant American performers from the 1950s and 1960s

**Text 2**

**Welcome to the 6th edition of Salon Privé<sup>1</sup>.**

*The Luxury SuperCar<sup>2</sup> Event & Concours d'Elégance<sup>3</sup>  
Syon Park  
22nd – 24th June, 2011*

5 This year's Salon Privé is everything an internationally acclaimed event should be – exclusive, extravagant and full to the brim of fabulous, priceless classic cars. All of the most iconic<sup>4</sup> marques are represented at this year's event, including Ferrari, Maserati, Aston Martin, Bentley and Rolls-Royce, and many of the cars on display are rarely seen, only making appearances at the most exclusive of events.

10 Following a record year in 2010 which saw 3 sell-out days, the Directors of Salon Privé are delighted to announce that from 2011, the event will be located within the spectacular grounds of historic Syon Park.

15 With the imposing Syon House as the centre piece of the event and beautifully manicured lawns surrounding the house full of exotic modern day supercars as well as rare and priceless classics, guests can relax, indulge themselves in fine cuisine and Pommery Champagne, and enjoy what is widely now regarded as one of the UK's most prestigious events.

An illustrious panel of industry experts and celebrities have very kindly offered their support and experience to the event, to ensure that the cars on display are the very best.

20 Several events are available to choose from, including the Salon Privé Summer Ball. This will feature a glittering evening of champagne, celebrities and exquisite dining, followed by spectacular after dinner entertainment. Fully inclusive tickets are priced at £795 per person or £5,950 per table of 10.

There will be a chauffeur and taxi drop-off and collection point inside the grounds. Helicopter transfer is also an option.

[Used with permission.]

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<sup>1</sup> Salon Privé: private exhibition; the name of this event

<sup>2</sup> Luxury SuperCar: very expensive, fast, or powerful car

<sup>3</sup> Concours d'Elégance: literally competition of elegance, here referring to a collection of prestigious cars

<sup>4</sup> iconic: having a fixed conventional style

**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 3**

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**Text 4**

Ah, Paris! The Eiffel Tower, the berets, “La Vie en Rose<sup>1</sup>,” haute couture, zee Fransch ak-sant, onion soup, vin rouge, escargot<sup>2</sup>.

Baloney<sup>3</sup>.

5 The Paris of movies and tourist brochures is, frankly, a load of hooey<sup>4</sup>. Paris is a city, not a romantic illusion.

There is traffic, there is noise, there is filth on the streets. On street corners, teenage toughs with shaggy hair make out with girls during school lunch hours, workmen carry long pipes of PVC<sup>5</sup> to replace worn-out plumbing, and cars stop midstreet to block those behind, while someone jumps out and opens the rear door to make deliveries, unaware.

10 It is a working city, not a theme park. It has edges, it has smells. It has its crankiness as well as its graces. Yet, Paris is still one of the greatest cities in the world. For some of us, the greatest, no contest.

15 Oh, you can still get a bowdlerized<sup>6</sup> version of the city from on top of a tour bus, with a cheesy<sup>7</sup> tour guide pointing out all of the familiar places: Napoleon’s tomb, the Notre Dame Cathedral, the Pantheon, the Opera, the Louvre. But if you only look for the guidebook Paris, you will miss the real city. It is there to be soaked in, like the fragrance of a newly cut Camembert cheese.

20 The best way to discover the real Paris is to find a neighborhood to stay in, and then to walk the streets. You will hear the screams and chatter of schoolchildren playing at recess. You will find not only the boulangeries (bakeries), patisseries (pastry shops) and epiceries (corner grocers), but also the small shop where a seamstress can repair a torn trouser leg.

If you walk around your neighborhood, in a very short time, the tradesmen will begin to recognize you. They’ll smile and wave, perhaps ask about your family.

25 Bicycles are everywhere; so are motorcycles and scooters, making up most of the background noise of Paris, mixed with the perennial “eeee-aaaw, eeee-aaaw” of the emergency vehicles – les pompiers.

30 I cannot know what others find in Paris, but this is what we find that keeps drawing us back. There is certainly an exoticism in a place where no one speaks your language and they eat kidneys and snails, but it isn’t the strangeness of the place that draws us back; it is the familiarity, the sense of having found a home – a spiritual home, a place where the people seem connected to the things we feel connected to.

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<sup>1</sup> “La Vie en Rose”: signature song of French singer Édith Piaf  
<sup>2</sup> vin rouge, escargot: red wine, snails – both traditionally enjoyed by the French  
<sup>3</sup> Baloney: *slang*: foolishness  
<sup>4</sup> hooey: *slang*: nonsense  
<sup>5</sup> PVC: abbreviation for polyvinyl chloride, the plastic from which pipes are made  
<sup>6</sup> bowdlerized: edited; sanitized  
<sup>7</sup> cheesy: superficial, insincere

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