



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

Tuesday 9 November 2010 (afternoon)
Mardi 9 novembre 2010 (après-midi)
Martes 9 de noviembre de 2010 (tarde)

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

As he turned it between his fingers, all the colours of the rainbow flashed back at him from its mesh of facets until his eye was tired with the dazzle. He took out the jeweller’s glass¹ and tried to think of something to say. M² looked at him quizzically. “Fine stone?” “Wonderful,” said Bond³. “It must be worth a lot of money.” “A few pounds for the cutting,” said M dryly.

5 “It’s a bit of quartz.”

“Now then, let’s try again.” He consulted a list on the desk in front of him and selected a fold of tissue paper, verified the number written on it, unfolded it and pushed it across to Bond. Bond put the piece of quartz back into its own wrapping and picked up the second sample. He screwed the glass back into his eye and held the stone, if it was a stone, up to the light.

10 This time, he thought, there could be no doubt about it. What he now held had a heart of blue-white flame, and the infinite colours reflected and refracted from its depths lanced into his eye like needles.

Bond gazed into the heart of the diamond. Now he could understand the passion that diamonds had inspired through the centuries, the almost sexual love they aroused among those who handled them and cut them and traded in them. It was domination by a beauty so pure that it held a kind of truth, a divine authority before which all other material things turned to clay.

15 In these few minutes Bond understood the myth of diamonds, and he knew that he would never forget what he had suddenly seen inside the heart of this stone. He put the diamond down on its slip of paper and dropped the jeweller’s glass into the palm of his hand. He looked across into M’s watchful eyes.

20 “Yes,” he said. “I see.” M sat back in his chair. “That’s what Jacoby meant when I had lunch with him the other day at the Diamond Corporation,” he said. “He said that if I was going to get involved in the diamond business I ought to try and understand what was really at the bottom of it all. Not just the millions of money involved, or the value of diamonds as a hedge against inflation, or the sentimental fashions in diamonds for engagement rings and so forth. He said one must understand the passion for diamonds.”

Ian Fleming, abridged from the novel *Diamonds are Forever* (1956).
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¹ jeweller’s glass: magnifying glass

² M: Bond’s boss

³ Bond: James Bond (007) a famous British spy character

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

The Quest¹ for Artisan Bread

FLOUR, WATER, SALT, AND YEAST – these four simple ingredients when combined create the magic that is bread. Baking bread is a time-honoured tradition perfected over more than six thousand years. The craft is a truly sensory experience: the warmth of the dough in your hands, the aromas lingering in the air during baking, the crackling of the crust as it cools. The complex and seductive flavours on your tongue. Yet for some, the process of making bread strikes fear in their hearts.

In the world of bread bakers there has been much debate about the usage of the word artisan. *Artisan* is actually a noun that refers to a skilled worker or craftsman, but due to the ebbs and flows² of popular usage, it is applied as an adjective for carefully handcrafted food and beverages such as cheese, wine, chocolate, and, of course, bread. The romance associated with something handmade, especially in our hustle-bustle³ world, entices people to seek out artisan products. Unfortunately, the word artisan is sometimes liberally used and abused in the marketing campaigns of larger bakeries and corporations, diluting its meaning.

As for defining artisan, if you asked fifty artisan bakers to describe exactly what being an artisan baker means, fifty different styles would be conjured⁴. My personal definition of artisan bread is handmade bread that is crafted using quality, natural ingredients and does not include any added chemicals or artificial ingredients.

The good news is that the quest to make good bread by hand is not one of endless hard work. Technology is the baker’s friend, and mixers and other equipment are welcome time-savers. It is my opinion that a baker can craft “handmade” bread while taking advantage of helpful technology. Time is also a critical ingredient that cannot be short-changed⁵.

Baking Artisan Bread by Ciril Hitz, 2008, Quarry Books Inc.
Used with permission.

¹ quest: long search

² ebbs and flows: changes

³ hustle-bustle: hectic or busy

⁴ conjured: brought into existence, as if by magic

⁵ short-changed: given less importance

Text 4

We are what we make

We at Tall Grass Prairie Bread Company believe that good bread is made when we work with our Mother the Earth in a spirit of gratitude and with loving attention to her needs and ours. Together with the Earth, those who grow, those who mill¹, those who bake and those who buy each offer a unique gift to the creation of the Tall Grass product. Our bakeries are the meeting place
5 where the loaf of bread is born and begins to sing its own song.

Healthy bread – even cinnamon buns – can only come from a healthy Earth. Accountability to the land and to one another is best lived out in the context of community – a community that justly supports the production of local food. Home-grown Manitoba² grains, seeds, berries and fruit are also among the essential ingredients of our products. By participating closely with growers in the
10 food-making process we are able to pay a just price for the grain directly to them.

Remaining intimate with all the processes required to grow, harvest, mill, bake and sell good bread means that we are choosing to be a small, hands-on bakery. We earn our living by staying involved in the wholesome work of producing food of which we can be proud.

As we receive it from the Earth: whole, every day our whole grain flour is freshly ground,
15 right here at Tall Grass because we believe the only way to make really fresh, nutritious bread is to start with healthy ingredients. Milling locally grown grain is in keeping with our philosophy of healthy food. We love our mills which give us the chance to make such beautiful bread.

Whether it is your daily bread, a special sweet treat from our bakeries or even an entire meal prepared in the Grass Roots Prairie Kitchen, these ideas guide us.

From the Tall Grass Prairie Bread Company, Winnipeg, Canada,
History and Philosophy Statement.

¹ mill: crush or grind grain to make flour

² Manitoba: a province in Canada

- Comment on the different purposes of each text, as well as the importance of point of view.
- Comment on how the art of bread-making is considered in each text.
- Examine how language is used to strengthen reader interest in both texts.