

Candidate Name: \_\_\_\_\_

Candidate Number: \_\_\_\_\_



**Australian International School Hong Kong  
2008**

**INTERNATIONAL BACCALAUREATE  
MOCK EXAMINATION**

**YEAR 12  
SEMESTER 2**

**ENGLISH A2  
STANDARD LEVEL PAPER 1  
AUGUST 2008**

**Reading Time: 5 Minutes  
Working Time: 1 Hour 30 Minutes**

**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.

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 (a)

Breakfast was Bond's favourite meal of the day. When he was stationed in London it was always the same. It consisted of very strong coffee, from De Bry in New Oxford Street, brewed in an American Chemex, of which he drank two large cups, black and without sugar. The single egg, in the dark blue egg cup with a gold ring round the top, was boiled for three and a third minutes.

- 5 It was a very fresh, speckled brown egg from French Marans hens owned by some friend of May in the country. (Bond disliked white eggs and, faddish\* as he was in many small things, it amused him to maintain that there was such a thing as the perfect boiled egg.) Then there were two thick slices of wholewheat toast, a large pat of deep yellow Jersey butter and three squat glass jars containing Tiptree, "Little Scarlet" strawberry jam; Cooper's Vintage Oxford marmalade and Norwegian Heather Honey from Fortnum's. The coffee pot and the silver on the tray were
- 10 Queen Anne, and the china was Minton, of the same dark blue and gold and white as the egg-cup.

From Ian Fleming's novel *From Russia With Love* (1957)

---

\* faddish: following a particular trend

## Text 1 (b)

**BEAT BREAKFAST BOREDOM**

Break the fast with energy-packed power recipes.

Does the B-word turn you off even though you put your body through the rigors of an early morning workout? Maybe you're one of those queasy<sup>1</sup>-in the stomach people who just can't eat a thing before noon, or perhaps you start the day with boring oatmeal. If you identify with either  
 5 of these, you could be in a gastronomical rut<sup>2</sup>. If so, read on! You'll learn (again) why eating a good breakfast can actually help you lose weight, boost your energy by giving you an anabolic edge, increase your fat metabolism and promote health by lowering cholesterol.

As an added bonus, that first meal of the day doesn't have to be limited to those traditional,  
 10 lackluster<sup>3</sup> breakfast foods we've all become accustomed to. With just a little creativity, you can spice up your morning by whipping up economical, versatile, minimal-fat waker-uppers<sup>4</sup> in the flash of a pan. And you can do it with the panache<sup>5</sup> of a gourmet chef.

If you can't stand the thought of eating when you first roll out of bed, here's a tip to make breakfast more appetizing: wait an hour and then have a dish of fresh fruit followed in another half hour by a toasted bagel. You might want to wait until 10am to have anything heavier.

From an article by Linda Henry in the magazine *Muscle and Fitness* (1995)

---

<sup>1</sup> queasy: sick

<sup>2</sup> in a gastronomical rut: stuck in a routine of boring eating habits

<sup>3</sup> lackluster: boring, not interesting

<sup>4</sup> waker-uppers: something that wakes you up

<sup>5</sup> panache: flair

- Consider the ideas of routine and variety, as well as the words “favourite” and “boredom” in relation to the two texts.
- Comment on the use of proper nouns or brand names in text 1 (a) and the use of adjectives in both texts.
- What is the effect of the third-person narration in text 1 (a) and the second-person address in text 1 (b)?

## 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 2 (a)**

I won't pretend to extenuate<sup>1</sup> the quality of my conduct. I was a young and fairly vigorous man; all my appetite for love had been roused and whetted and none of it had been satisfied by my love affair and my marriage. I had pursued an elusive gleam of beauty to the disregard of all else, and it had failed me. It had faded when I had hoped it would grow brighter. I despaired of life and  
 5 was embittered. And things happened as I am telling. I don't draw any moral at all in the matter, and as for social remedies, I leave them to the social reformer. I've got to a time of life when the only theories that interest me are generalizations about realities. To go to our inner office in Raggett Street I had to walk through a room in which the typists worked. They were the  
 10 correspondence typists; our books and invoicing had long since overflowed into the premises we had had the luck to secure on either side of us. I was, I must confess, always in a faintly cloudily emotional way aware of that collection of for the most part round-shouldered femininity, but presently one of the girls detached herself from the others and got a real hold upon my attention. I appreciated her at first as a straight little back, a neater back than any of the others; as a softly rounded neck with a smiling necklace of sham<sup>2</sup> pearls; as chestnut hair very neatly done – and as  
 15 a side-long glance. Presently as a quickly turned face that looked for me.

From H.G.Wells's novel *Tono-Bungay* (1909)

---

<sup>1</sup> extenuate: make excuses for, explain away

<sup>2</sup> sham: fake

Text 2 (b)

**In Defence of Adultery**

We don't fall in love: it rises through us  
The way that certain music does –  
Whether a symphony or ballad –  
And it is sepia-coloured<sup>1</sup>,  
5 Like tea that stains as it creeps up  
The tiny tube-like gaps inside  
A cube of sugar lying by a cup.  
Yes, love's like that: just when we least  
Needed or expected it  
10 A part of us dips into it  
By chance or mishap and it seeps  
Through our capillaries, it clings  
Inside the chambers of the heart  
To atriums and ventricles. We're  
15 Victims, we say: merely vessels  
Drinking the vanilla scent  
Of this one's skin, the lustre  
Of another's blue eyes skillfully  
Darkened with bistre<sup>2</sup>. And whatever  
20 Damage might result we're not  
To blame for it: love is an autocrat<sup>3</sup>  
And won't be disobeyed.  
Sometimes we almost manage  
To convince ourselves of that.

Julia Copus (2003)

*In Defence of Adultery* copyright © Julia Copus. Reproduced with permission of Bloodaxe Books Ltd.

---

<sup>1</sup> sepia-coloured: dark brown

<sup>2</sup> bistre: a brownish colour

<sup>3</sup> autocrat: a person with unlimited power

- What attitudes towards being unfaithful are expressed in the two texts?
- Comment on the ways in which the objects of desire are described in both texts.
- Comment on how love is presented in the two texts.

