

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

Friday 15 November 2002 (morning)  
Vendredi 15 novembre 2002 (matin)  
Viernes 15 de noviembre de 2002 (mañana)

1 h 30 m

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**TEXT BOOKLET – INSTRUCTIONS TO CANDIDATES**

- Do not open this booklet until instructed to do so.
- This booklet contains all of the texts required for Paper 1 (Text handling).
- Answer the questions in the Question and Answer Booklet provided.

**LIVRET DE TEXTES – INSTRUCTIONS DESTINÉES AUX CANDIDATS**

- Ne pas ouvrir ce livret avant d’y être autorisé.
- Ce livret contient tous les textes nécessaires à l’épreuve 1 (Lecture interactive).
- Répondre à toutes les questions dans le livret de questions et réponses.

**CUADERNO DE TEXTOS – INSTRUCCIONES PARA LOS ALUMNOS**

- No abra este cuaderno hasta que se lo autoricen.
- Este cuaderno contiene todos los textos requeridos para la Prueba 1 (Manejo y comprensión de textos).
- Conteste todas las preguntas en el cuaderno de preguntas y respuestas.

TEXT A



# HOW TO GET THAT “OOH” EFFECT

Syd Howard, master pyrotechnist<sup>1</sup> responsible for the Sydney Olympics closing ceremony and London’s 2001 New Year celebrations, talks about his work.



As far as fireworks are concerned the first consideration after safety is the place you plan to let them off. Take a look at your environment, then use it to emphasise the display.

5 Ideally, you will have some kind of a backdrop or stage against which to show them off. In a garden, this is likely to be trees, which can be a big  
10 help: not only do the leaves reflect the light, but their size gives the show an extra dimension. For instance, I did one display in Australia  
15 by a creek surrounded by big white eucalyptuses. We lined the creek with green flares that shot up between the trees. The smoke between them and the reflections in the water created a wonderful effect. You could do  
20 something similar by setting off Roman candles<sup>2</sup> between garden trees, or putting a row of fountains<sup>3</sup> by the edge of a pond or swimming pool.

25 If you intend your party to last a couple of hours, consider dividing your display into small sections. Start with a bit of a bang to get people’s attention,

then include about five minutes of one kind of firework – fountains, say. Take a break and serve some food before showing another five or ten minutes of a different variety. Fire off as many at once as you can afford, and try to blend colour. While most Chinese fireworks are red and green, they also include some great blues these days. Ask your supplier for advice and plan accordingly.

30 Your finale needs to be full-on, with as much noise and colour as you can manage (though personally I prefer colour over noise). The simplest way to get the maximum “ooh” effect at this point is to use a “cake” from an importer of firecrackers. My favourite is a 36-shot Chinese-made firework called *The Poisonous Spider*, with plenty of colour, bangs and whizzes. It’s what we Australians call a top item ...



<sup>1</sup> Pyrotechnist: A person involved in the art of displaying fireworks

<sup>2 & 3</sup> Roman Candles and fountains: types of firecrackers

**TEXT B**

# GIRLS CAN SKATE!

Whenever you look at a group of skaters, one thing is strikingly apparent: there are no girls present. That's not to say that they can't or that there isn't some that do. However, for the most part, women are sadly misrepresented in the sport. This fact leads us to the question: why don't they skate?



“Girls don't skate because it's not a girl's sport,” says Dustin Parks, 16, an American skater. “You have to know how to take punishment if you really want to do more than just ride around. Girls don't like the bumps.”

10 The assumption that girls just aren't able to skate is easily refuted. Many female skaters have proved that they're very able with a board at their feet, but if male skaters are to be believed, they're the exception to the rule. “They don't do tricks.” says Parks. “They don't spend a lot of time on their board. Then when they show up and fall off doing a simple trick, they get angry when we laugh. We like female skaters. I mean we like having girls around. But it's not our fault if they can't stay on a board.”

If you talk to female skaters, the other side of the coin becomes much clearer. They say that the guys don't realize how hard they make it for a woman to fit in. “I can do everything a guy can do on a skateboard,” says Molly, a skateboarder from Australia. “I work on tricks. I get bumps and bruises. But I have to skate harder to get the same support. If a guy falls off, nobody even notices. But if I fall off I either get laughed at or comments like “why do you bother?”. I also get the opposite response where guys become all concerned that I might have hurt myself, which is even worse. I just want to be treated like everyone else.”

Male skaters, whether they know it or not, are largely responsible for the lack of female skaters. But they're not the only reason. Women are also responsible. “I skated a lot from the age of 13 until about 15,” says Amy Masterson, a 31-year-old graphic designer who hasn't stepped on a skateboard for almost a decade. “Once I reached 15 I started seeing boys differently. They weren't playmates anymore. I was becoming physically attracted to them. But to boys I was basically just one of the guys. Male skaters just don't see female skaters as women at all. They're a little too macho for them. So I gave up skating. I wanted guys to be interested in me. I was also told by my parents and female friends that I should quit doing a man's sport. I remember waking up one morning and kicking the board under my bed. Life was easier from that day onwards.”

Perhaps the answer to why girls do not skate is too complex. There are too many factors contributing to keeping women out of the sport. But the words of 15-year-old Melanie Havarti sum it up far better than anyone else. “To say that girls can't skate is ridiculous,” she says. “It's not that they can't skate. It's that they have to endure a lot more to do it.”

TEXT C

## THE NEXT SOCIETY

**Tomorrow is closer than you think. Peter Drucker explains how it will be different from today, and what needs to be done to prepare for it.**

- ❶ There is no doubt that the next society will be with us shortly. It will be quite different from the society of the late 20th century, and also different from what most people expect. And most of it is already here, or is rapidly emerging.
- ❷ In the developed countries, the main factor in the next society will be the rapid growth in the older population and the rapid shrinking of the younger generation. Politicians everywhere still promise to save the existing pensions system, but they know perfectly well that in another 25 years people will have to keep working until their mid-70s, health permitting.
- ❸ The shrinking of the younger population will cause an even greater change. In every single developed country the birth rate is now well below the replacement rate of 2.2 live births per woman. Politically, this means that immigration will become an important issue in all rich countries. Economically, the decline in the young population will change markets in important ways. The mass market that emerged in all rich countries after the second world war has been youth-determined from the start. It will now become a middle-age-determined mass market and a much smaller youth-determined one.
- ❹ The next society will be a knowledge society. Knowledge will be its key resource, and knowledge workers will be the main group in its workforce. One of the characteristics of this society will be upward mobility, which will be available to everyone through easily acquired formal education.
- ❺ This society will be a highly competitive one, for both organisations and individuals. Information technology is already having two important effects: it is allowing knowledge to spread near-instantly, and making it accessible to everyone. Given the ease and speed at which information travels, every institution in the knowledge society - not only businesses, but also schools and hospitals - has to be globally competitive. This is because the Internet will keep customers everywhere informed on what is available anywhere in the world, and at what price.
- ❻ This new knowledge economy will depend heavily on knowledge workers. At present, this term is widely used to describe people with much theoretical knowledge and learning, for example, doctors, teachers and chemical engineers. But the most striking growth will be in “knowledge technologists”, for instance, software designers. These people are as much manual workers as they are knowledge workers; in fact, they usually spend far more time working with their hands than with their brains. But their manual work is based on a large amount of theoretical knowledge which can be acquired only through formal education. Knowledge technologists are likely to become the main social force over the next decades.

TEXT D

## The Ad-man

Peter Bolger was big in advertising. "I had it all," he says. "I lived the Eighties dream: the cars, the lifestyle, the attitude."

"Were you hot?" I ask him.

"Yes," he confirms. "I was hot."

5 Peter was the king of the one-line sell. He used to say: "Everything can be reduced to one line." "All feeling, all emotion, any product you can name."

10 Peter lasted a decade. And then something strange began to happen. He started to notice that the ethos of the one-line sell was invading his everyday life. "I was treating my girlfriend like a product. I was reducing everything to the level of a catchline. I realise now that I was in the midst of something approaching an existential crisis. I had to get out."

"Give me an example of your existential crisis."

15 "Well," says Peter, "if Janine and I were arguing, my mind would start to wander, and I'd ..." he pauses. "It's so hard to explain. Nowadays, everything is hard to explain. In the old days, everything was easy to explain. But I'll tell you what: give me hard-to-explain over easy-to-explain any day."

"Try," I say.

20 "Okay," says Peter. "Think of it as a scene in a play. Think of Janine and I as characters on the stage:

*'Peter and Janine are arguing*

JANINE: You're so shallow. We never talk about anything. This relationship is going nowhere. You're turning into a character from one  
25 of your adverts.

PETER: Life is a shallow advert and we are all characters in it.'

"You see," he says, "that sounded clever, but it was actually pure garbage, when you examine it closely."

30 So Peter was left with a dilemma. "I was good," he says. "Very good. I was hot. But I needed to start afresh. So the question was: how could I use my talents as an ad man in a more valuable, sharing way?"

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