



ENGLISH / ANGLAIS / INGLÉS B

Higher Level / Niveau Supérieur (Option Forte) / Nivel Superior

Monday 3 May 1999 (morning) / Lundi 3 mai 1999 (matin) / Lunes 3 de mayo de 1999 (mañana)

Paper / Épreuve / Prueba 1

1h 30m

A

Candidate name/nom du candidat/nombre del candidato:	Number/numéro/número:								
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 12.5%; height: 20px;"></td> <td style="width: 12.5%;"></td> </tr> </table>								
<p>INSTRUCTIONS TO CANDIDATES</p> <p>Write your candidate name and number in the boxes above. Do NOT open this examination paper until instructed to do so. This examination paper consists of a series of texts each followed by a number of tasks. One mark is allocated per question unless otherwise indicated. Answer ALL the questions in the spaces provided.</p> <p>INSTRUCTIONS DESTINÉES AUX CANDIDATS</p> <p>Écrire votre nom et numéro de candidat dans les cases ci-dessus. NE PAS OUVRIR cette épreuve avant d'y être autorisé. Cette épreuve comporte plusieurs textes suivis chacun d'une série d'exercices. Un point par question sauf indication contraire. Répondre à TOUTES les questions dans les espaces prévus à cet effet.</p> <p>INSTRUCCIONES PARA LOS CANDIDATOS</p> <p>Escriba su nombre y número de candidato en las casillas de arriba. NO ABRA esta prueba hasta que se lo autoricen. Esta prueba consta de varios textos seguidos de una serie de ejercicios. Cada pregunta tiene un valor de un punto, a menos que se indique algo distinto. Conteste TODAS las preguntas en los espacios facilitados.</p>									

B

QUESTIONS ANSWERED QUESTIONS CHOISIES PREGUNTAS CONTESTADAS
ALL / TOUTES / TODAS

C

EXAMINER EXAMINATEUR EXAMINADOR	TEAM LEADER CHEF D'ÉQUIP LÍDER DE EQUIPO
/60	/60

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TEXT A

ON THE COUCH: IAN McCULLOCH

Mark Beaumont of Melody Maker interviewed pop star Ian McCulloch. Below are some of the questions he asked, and on the next page are Ian McCulloch's answers.

Connect each question with the appropriate answer and write the corresponding letter in the space provided.

Take care: there are more answers than you need. One of them has been done for you.

Mark Beaumont's questions:

Example: What is heaven?

A

.....

1. What is hell?

.....

2. What's your greatest fear?

.....

3. Which song describes you best?

.....

4. Who was the first love of your life?

.....

5. Can you read music?

.....

6. What can you cook?

.....

7. What's your greatest talent?

.....

8. Who is your all-time hero?

.....

9. Upon whom would you most like to exact revenge, and why?

.....

10. What's the worst trouble you've been in?

.....

11. What have you most regretted doing?

.....

12. What's the strangest piece of advice you've ever received?

.....

13. If you were invisible for a day, what would you do?

.....

14. You have three wishes. What are they?

.....

Ian McCulloch's answers:

Example: A. It's whenever I'm having a good day, I suppose.

- B. Going down in a plane. Just dying, basically.
- C. Christopher Marlowe. I hate him! That book he wrote - *Dr Faustus* - more than anything, *that* led me astray.
- D. Even though kids aren't possessions because they don't belong to yer, it'd be the kids. And, much further down the list, my pink Fender Tele guitar, even though I never play it.
- E. That awful last concert I played at Chelmsford! (Laughs)
- F. I suppose I'd like to think it was singing.
- G. I did spaghetti carbonara the other night. I lob in crispy bacon, mushrooms, onions, garlic, cashew nuts and give it a good fry.
- H. It's got to be Lorraine, my wife.
- I. It's whenever I'm having a bad day. Heaven's in the future, hell's in the past.
- J. David Bowie's "Starman" - it's self-explanatory. It's the song that originally inspired me to be a star.
- K. Racial harmony would be one. A long life. And a long and happy life for me kids.
- L. No. Nervous before I go on stage? Never!
- M. Once when we were shooting a video I had about 15 machine guns pointed at me by armed military police. One itchy trigger finger and I'd have had it.
- N. Leonard Cohen. He's unbelievably good! When I saw him I just became a gibbering wreck.
- O. No. I think it's great if people can, because it makes it a lot easier if you're dealing with a string section.
- P. There was some early producer who took me on one side and says, "Why are you doin' this? You're goin' nowhere! Give up!"
- Q. Play football! Liverpool versus Manchester United. I'd be on the pitch, moving the ball around.

TEXT B

TALES FROM THE SCRIPT

WHAT'S IT LIKE TO BE HOLLYWOOD'S DOWNTRODDEN
ONE MINUTE AND DARLINGS THE NEXT?

THREE SCREENWRITERS TELL ALL

5 A STRUGGLING SCREENWRITER SITS ALONE IN A ROOM, surrounded by
food wrappers and empty coffee cups, staring at a blank page, knowing his
calls won't be returned. A successful screenwriter, on the other hand, sits
alone in a hotel suite, surrounded by room-service trays and empty cappuccino
cups, staring at a blank computer, knowing his calls won't be returned. Of
course, in the latter case, he can afford to sweat it out, what with the millions
10 already stashed away. Brian Helgeland, 36, Leslie Bohem, 45, and Andrew
Kevin Walker, 33, broke in with such low-paying fare as *A Nightmare on Elm
Street IV* (Helgeland), *A Nightmare on Elm Street V* (Bohem), and *Brainscan*
(Walker). Since then, they've graduated to dreaming up the blockbusters that
keep studio heads in designer clothes. Helgeland wrote the Mel Gibson/Julia
15 Roberts thriller *Conspiracy Theory*, and co-wrote this fall's adaptation of James
Elroy's *L.A. Confidential* and Kevin Costner's futuristic *The Postman*, due in
December; he'll then make his directorial debut with *Parker*, a thriller starring
Mel Gibson. Walker made his mark with *Seven* and polished this fall's *The
Game*, with Michael Douglas and Sean Penn; Walter Hill recently agreed to
20 direct his cop drama *Red White Black and Blue*. Bohem is responsible for,
among others, *Daylight* and *Dante's Peak*. But to hear them tell it, even the
acme of their profession is the nadir of filmmaking's food chain.

BY REBECCA ASCHER-WALSH

In the subtitle "WHAT'S IT LIKE TO BE HOLLYWOOD'S DOWNTRODDEN ONE MINUTE AND DARLINGS THE NEXT?" there is a word that can be defined as "someone who has been treated badly by those in power".

Read these definitions. Then read the text to find the word or phrase that matches each, and write your answers in the spaces provided.

Example: *someone who has been treated badly by those in power* . . . **downtrodden** . . .

- 15. favourites
- 16. to suffer something unpleasant until it ends
- 17. saved
- 18. moved on to something better
- 19. a very successful production
- 20. executives
- 21. first performance
- 22. gained fame
- 23. made as perfect as possible
- 24. the high point

The author describes three characteristics of the screenwriters' professional life.

Example: *She describes the ups and downs they experience in lines* . . . **1** and **2**

- 25. She writes about their being ignored in lines **and**
- 26. She tells the reader about the low opinion screenwriters believe other film professionals have of them in line
- 27. Why do you think *A Nightmare on Elm Street IV* is described as "low-paying fare"?
.
.
- 28. What is special about films "that keep studio heads in designer clothes"?
.
.
- 29. What does the image "filmmaking's food chain" mean?
.
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OPEN HERE

OUVRIR ICI

ABRIR AQUÍ

TEXT C

In the jungle, all rivers are mazes.

The village of Seville was some way off, Francis said. He could not say exactly how far. He squinched his face when Father asked him the miles.

'How many men paddling the cayuka when you were here before?'

5 'No cayuka,' Francis said. 'Just foots.' He showed us his cracked feet. His ankles were oily from pedalling the boat.

Father blew up. 'Now he tells us! He walked! For all we know, we might not get there until tomorrow.' He yanked the stern painter from the branch and said the lunch break was over. 'If you want to stay here, you can,' he said to me. 'But we're not going to hang around and watch you feed your face.'

10 I stuffed the sandwich I had made into my pocket, and we cast off. Soon, with Father's barking, we sudsed along like a motor boat.

'What are you brooding about?'

I said, 'I wanted to pick one of those avocados back there.'

15 'You're seeing things,' Father said. 'There aren't any avocados around here.'

But there were - small, wild avocados. We had eaten them at The Acre. Alice Maywit had identified them. The Zambu John had told her about them. We peeled them and mashed them with salt and planted the seeds. I looked at Francis, but his eyes were turned on Father.

'Ain't real butter pears,' Francis said. 'Just bush kind.'

20 'If I've got so many authorities on board, how come we're making such slow progress?'

25 No river is straight. They only turn and go crosswise and sometimes lead you backwards - the nose of your boat heading into the direction you just left. River travel is like forever being turned back and not getting there. The sun shifts sideways from the bow to starboard, where it stays until a riverbend brings it over to port. Soon it slips astern. You know you've been going forward, but the sun isn't in your face any longer - it is heating the back of your head. Some minutes later it is beating on your knuckles. Then it is back to starboard. Another reach and it is burning around the boat, useless to navigate by. All it tells you is how much time has passed. For coastal sailing the sun is a

30 good guide, but it was confusing here.

In the jungle, all rivers are mazes, and this one was mazier than most - it was something only a small cayuka or an ingenious pipanto like ours could negotiate. The bad part was not that we were going backwards, but that we seemed to be going nowhere. We would come to a bank choked with water lilies and hyacinths and green ruffled leaves, and see a bend of open water. We would turn and follow that bend. After half an hour, as the hyacinths piled up and the branches at the bank swung against the boat and smacked our faces and pushed Father's baseball cap sideways, we would realise that we had come the wrong way. Or we were in a swamp that was packed solid as land, or a lagoon surrounded by black trees, or knocking against stumps. Then we had to go back and suds our way through the thick flowers and logs we had taken for a bank. Once past

40 these barriers we would travel on what seemed a new river or a tributary, now narrow, now wide as a pond and no opening. So the sun went round and round, and Father cursed and said, why did you have to go fifty river miles to advance five land miles?

The word *squinched* appears in line 2 of the passage. It is not clear exactly what it means, but from the context we deduce that it describes a sort of facial expression.

There are more unusual words, or words used figuratively, in the passage. Write an explanation for each of the words or phrases in the list.

- Example: *squinched* (line 2) a kind of facial expression
- 30. *cayuka* (line 3)
- 31. *yanked* (line 7)
- 32. *hang around* (line 9)
- 33. *sudsed* (line 11)
- 34. *reach* (line 28)
- 35. *pipanto* (line 32)

Some expressions can only be understood from the context.

Example: When the narrator's Father asks (line 3):

How many men paddling the cayuka when you were here before?

Francis replies: *'No cayuka. Just foots'*

What Francis means by *'Just foots'* is that he had travelled on foot

What do these phrases mean?

- 36. Father blew up. (line 6)
- 37. Now he tells us! (line 6)
- 38. 'What are you brooding about?' (line 12)
- 39. 'If I've got so many authorities on board, how come we're making such slow progress?' (lines 20-21)

40. River travel is like forever being turned back and not getting there. (lines 23-24)

.....
.....

41. ... we had taken for a bank. (line 40)

.....

Example: When the narrator's Father says ... we might not get there until tomorrow (lines 6-7), by 'there', he means the village of Seville

Where is the narrator referring to when he uses there in each of these sentences?

42. "I wanted to pick one of those avocados back there." (line 13)

.....

43. "River travel is like forever being turned back and not getting there". (lines 23-24)

.....

.....

44. Why does the author choose the structure "We would come..." (line 34), "We would turn..." (line 35), and "we would realise..." (line 37)?

.....

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TEXT D

Read the lyrics of this song written and sung by Phil Collins

Another day in paradise

She calls out to the man on the street
 Sir, can you help me?
 It's cold and I've nowhere to sleep
 Is there somewhere you can tell me?

5 He walks on, doesn't look back
 He pretends he can't hear her
 He starts to whistle as he crosses the street
 Seems embarrassed to be there

[Refrain:]
 10 *Oh, think twice*
 ('Cos) It's another day for you and me in paradise
 Oh, think twice
 ('Cos) It's just another day for you, you and me in paradise
 (Think about it)
 15 *(Just think about it)*

 She calls out to the man on the street
 He can see she's been crying
 She's got blisters on the soles of her feet
 She can't walk but she's trying

20 [Refrain]
 Oh Lord, is there nothing more anybody can do?
 Oh Lord God, there must be something you can say

 You can tell from the lines on her face
 You can see that she's been there
 25 Probably been moved on from every place
 'Cos she didn't fit in there
 [Refrain]

The songwriter refers to four people. Who are they?

45. 'she' in line 1 refers to
 A woman who
46. 'he' in line 5 refers to
 A man who
47. 'you' in line 11 refers to
 The

- 48. *'me'* in line 11 refers to
.....
- 49. What does *'she'* want the man to tell her (line 4)?
.....
- 50. Why does *'he'* seem *'embarrassed to be there'* (line 8)?
.....
- 51. Where is *'there'* (line 8)?
.....
- 52. From your reading of the text, what do you think *'he'* (line 5), *'you'* (line 11) and *'me'* (line 11) have in common?
.....
- 53. In the context of the song, where, or what is *'paradise'* (e.g. line 11)?
.....

What two things do you think *'the lines on her face'* (line 23) could indicate?

- 54.
- 55.

The songwriter describes aspects of the woman's past. What do you think these phrases tell us? *'she's been there'* in line 24 could mean

- 56. either
- 57. or
- 58. *'moved on'* in line 25 could mean
- 59. *'fit in'* in line 26 could mean
- 60. A narrative is usually told in the past. What effect does the songwriter achieve by using the present?
.....
.....
.....