



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

Wednesday 11 November 2009 (afternoon)  
Mercredi 11 novembre 2009 (après-midi)  
Miércoles 11 de noviembre de 2009 (tarde)

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

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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.
- 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

#### White Castle

##### About Us

More than 80 years.

More than 380 restaurants.

More than 500,000,000 burgers sold last year alone.

- 5 But when you add it up, the by-the-numbers White Castle math just can't compare to the steam-grilled science of creating that signature **Slyder**<sup>1</sup>. Or the consistent history of high quality and great taste that turned fast food into big business and jumpstarted the nation's first hamburger century. (Well, almost a century: meat rationing during World War II forced us to sell hot dogs and eggs.) Or, most of all, the shared secret language of committed **Cravers**<sup>2</sup> across  
10 the country, the words and senses that turn all of you into One of Ours.

Still, math is pretty fundamental. Mostly because, in White Castle mathematics (crunched<sup>3</sup> at our Columbus, Ohio headquarters), the number one keeps popping up.

- 15 First fast-food hamburger chain ever. First industrial-strength spatula<sup>4</sup>. First mass-produced paper hat. First to sell a million hamburgers. First to sell a billion hamburgers. First frozen fast food for sale.

All of which, of course, makes us your number one. Hold your applause for your next burgers.

**WHAT YOU CRAVE...OPEN 24 HOURS** ©2008 White Castle Management Co. **1-800-THE-CRAVE**

From the White Castle website ([www.whitecastle.com](http://www.whitecastle.com))

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<sup>1</sup> signature **Slyder**: White Castle's trademarked name for one of its bestselling hamburgers

<sup>2</sup> **Cravers**: an unusual adaptation of the word "crave", meaning to desire something deeply and urgently

<sup>3</sup> **crunched**: slang for calculated

<sup>4</sup> **spatula**: a knife-like instrument used for spreading, stirring, or flipping food

**Text 2**

Over the last three decades [...]

**EXTRACT REMOVED FOR COPYRIGHT REASONS**

[...] regardless of whether you eat it twice a day, try to avoid it, or have never taken a single bite.

From the non-fiction book, *Fast Food Nation: The Dark Side of the All-American Meal*,  
Eric Schlosser (2001)

originally found here: <http://www.nytimes.com/books/first/s/schlosser-fast.html>

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<sup>1</sup> infiltrated: gained entrance or access

<sup>2</sup> mundane: dull

- How is fast food (including hamburgers) represented in each text?
- How are numbers and lists important in each text?
- Comment on the use and effect of the second person (you) in both texts.

## 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

#### **My Papa’s Waltz<sup>1</sup>**

The whiskey on your breath  
Could make a small boy dizzy;  
But I hung on like death:  
Such waltzing was not easy.

5 We romped<sup>2</sup> until the pans  
Slid from the kitchen shelf;  
My mother’s countenance<sup>3</sup>  
Could not unfrown itself.

10 The hand that held my wrist  
Was battered on one knuckle;  
At every step you missed  
My right ear scraped a buckle.

15 You beat time on my head  
With a palm caked hard by dirt,  
Then waltzed me off to bed  
Still clinging to your shirt.

Theodore Roethke (1942)

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<sup>1</sup> Waltz: a dance

<sup>2</sup> romped: moved with energy and enthusiasm

<sup>3</sup> countenance: the look or expression on one’s face

#### Text 4

Beginning in the late seventeenth century and continuing into the early twentieth century, the Waltz enjoyed enormous popularity in the ballrooms<sup>1</sup> of both Europe and America. The Waltz, which is from the German word “walzen” and means “to revolve”, describes a graceful and romantic dance. It originated from peasant dancing in rural areas of Europe and was brought  
5 into high society by members of the aristocracy who wanted new forms of dance entertainment after centuries of the suppression<sup>2</sup> of dance by the church. However, the peasant forms of dancing were considered to be too crude and unpolished for upper class Europeans, and so were adapted into elegant dances that would be more fitting to their expectations and mannerisms. For example,  
10 the dance positions and patterns had to accommodate the luxurious full gowns that women wore and the swords that men carried when in formal dress.

In 1863, “The Ball-Room Manual” was published. This manual, among many others, contained an explanation of each dance that was popular at the time as well as a list of general guidelines that should be followed at ballroom dances, including the Waltz. For example,  
15 “When a lady declines to dance with you, bear the refusal with becoming grace, and if you afterwards see her dancing with another, seem not to notice it.” The ballroom etiquette rules<sup>3</sup> in this book are essentially the same as those promoted decades later by dancers Irene and Vernon Castle, Arthur Murray and Fred Astaire. In fact, this ballroom dance floor etiquette is much the same as the etiquette used today by modern ballroom dancers.

Adapted from Patsy Holden, “Civilised Dancing”, *American Ethnography: On the Study of Cultures* (2008). Reproduced by permission of Patsy Holden

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<sup>1</sup> ballrooms: large rooms for formal dances  
<sup>2</sup> suppression: prevention  
<sup>3</sup> etiquette rules: rules or codes guiding social behaviour

- How is the Waltz presented in each text?
- Compare and contrast the dancers described in both texts.
- What do the titles reveal about the texts?