



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

Tuesday 2 May 2000 (morning)
Mardi 2 mai 2000 (matin)
Martes 2 de mayo del 2000 (mañana)

1 h 30 m

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

Wednesday, January 27, 1999 Published at 13:30 GMT

Entertainment

Bollywood*: A class act to follow



Few Bollywood hopefuls make it to the star status of actress Pooja Bhatt

By BBC Bombay Correspondent Sanjeev Srivastava

Example: First Steps

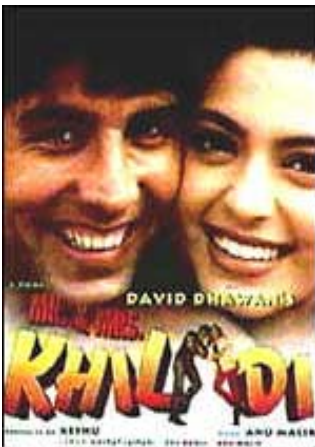
Struck with the glamour and riches of India's film city, thousands of aspiring actors come to Bombay every year. Only a handful will be successful but that does not keep the majority of would-be stars away. Taking full advantage of this migration, numerous acting academies and acting schools have sprung up alongside the film industry. Their aim, they say, is to help star-struck newcomers realise their dreams. The reality, however, is far from instant and easy success.

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[- Paragraph 2 -]

Bombay's acting schools teach many invaluable lessons in the art of acting. Perhaps the most important is the ability to fight with gusto and conviction. Fights and action scenes are an essential ingredient in any Indian blockbuster film. Newcomers who want to get into the industry are prepared to pay up to \$800 to learn such techniques. Enrolling on three-month acting courses, they hope that the training will be their passport to roles in Bollywood - the world's biggest film industry. For most, however, the dream never materialises, but that doesn't stop hopefuls coming from all over India. Maanu Bhandari from Delhi has enrolled with an acting school, lured by thoughts of fame and fortune. "Working ten to twelve hours a day I was getting peanuts in return. So I thought I had better switch on to acting because if you really want to be rich and famous in India, you either become a politician or an actor. Politics was not my cup of tea so I thought I would switch on to acting. It's probably in my genes as my mother was a stage artiste," she says.

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Juli Chawla and Akshay Kumar: Current stars in the Bollywood firmament

[- Paragraph 3 -]

The lucky ones will make it onto the set of big budget movies with lavish sets, large crews and megastars in the leading roles. But the struggle does not end there. Sanjay Dutt is one of Bollywood's superstars. He says that reaching the top is hard enough, but staying there is even tougher. "It is not easy. It is very, very hard to get into these guys' hearts. You have got to work hard, you have got to perform well. You just cannot take your work as a joke. You have got to be really involved in it so that these people enjoy what they go into the theatres to see," he says. The importance and pull of the Bombay film industry cannot be overestimated. Long before a film is released it attracts huge interest with large crowds turning up to watch the film being shot. The stars are hero-worshipped. Often they are elevated to cult status and it is their popularity which ensures big takings at the box-office.

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Sanjay Dutt: Bollywood heart throb



Star Sridevi has made 227 films since the age of three

[- Paragraph 4 -]

40 Dil to Pagal hai (The Heart is Mad) is one of the biggest Bollywood hits of recent times. But the production costs of films like this are spiralling upwards. Bhawna Somaya, editor of the monthly film magazine G, says that film producers, looking to cut costs, have welcomed the idea of acting schools where trainees pay for their own courses. "In the old days, Mehboob Khan or whoever, were the pioneers. They used to spend a lot of time – a few months, sometimes a year - to train the guy before he came onto the studio. Today that effort is being saved by the acting schools doing it," he says.

45 The Bombay acting schools do not promise to make people stars. However, they do have an important role to play in the future of India's film industry. With their help, young aspirants shed their inhibitions in front of the camera. And young actors learn the discipline needed for what can be a demanding career.

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* *Bollywood* is India's version of Hollywood, located in Bombay.

TEXT B

Song of Lawino

I

My Husband's Tongue is Bitter

<p>Husband, now you despise me Now you treat me with spite And say I have inherited the stupidity of my aunt;</p> <p>5 Son of the Chief; Now you compare me With the rubbish in the rubbish pit, You say you no longer want me</p> <p>10 Because I am like the things left behind In the deserted homestead. You insult me You laugh at me</p> <p>15 You say I do not know the letter A Because I have not been to school And I have not been baptized</p> <p>20 You compare me with a little dog, A puppy.</p> <p>My friend, age-mate of my brother,</p> <p>25 Take care, Take care of your tongue, Be careful what your lips say.</p> <p>First take a deep look, brother, You are now a man</p> <p>30 You are not a dead fruit! To behave like a child does not befit you!</p> <p>Listen Ocol, you are the son of a Chief,</p> <p>35 Leave foolish behaviour to little children, It is not right that you should be laughed at in a song! Songs about you should be songs of praise!</p> <p>40</p>	<p>Stop despising people As if you were a little foolish man, Stop treating me like salt-less ash</p> <p>45 Become barren of insults and stupidity; Who has ever uprooted the Pumpkin?</p> <p>★</p> <p>50 My clansmen, I cry Listen to my voice: The insults of my man Are painful beyond bearing.</p> <p>My husband abuses me together with my parents; 55 He says terrible things about my mother And I am so ashamed!</p> <p>He abuses me in English</p> <p>60 And he is so arrogant.</p> <p>He says I am rubbish, He no longer wants me! In cruel jokes, he laughs at me, He says I am primitive</p> <p>65 Because I cannot play the guitar, He says my eyes are dead And I cannot read, He says my ears are blocked And cannot hear a single foreign word,</p> <p>70 That I cannot count the coins.</p> <p>He says I am like sheep, The fool.</p> <p>★</p> <p>My husband pours scorn</p> <p>75 On Black People,</p>	<p>He behaves like a hen That eats its own eggs A hen that should be imprisoned under a basket.</p> <p>80 His eyes grow large Deep black eyes Ocol's eyes resemble those of the Nile Perch!</p> <p>85 He becomes fierce Like a lioness with cubs, He begins to behave like a mad hyena.</p> <p>He says Black People are primitive 90 And their ways are utterly harmful, Their dances are mortal sins They are ignorant, poor and diseased!</p> <p>95 Ocol says he is a modern man, A progressive and civilized man, He says he has read extensively and widely And he can no longer live with a thing like me</p> <p>100 Who cannot distinguish between good and bad.</p> <p>He says I am just a village woman,</p> <p>105 I am of the old type, And no longer attractive.</p> <p>He says I am blocking his progress, My head, he says, Is as big as that of an elephant But it is only bones, There is no brain in it, He says I am only wasting his time.</p>
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TEXT C

MUSIC OF THE SPHERES

BY PAUL ROBERTSON

(Para. A) MUSIC, with its power to move and soothe, has long been recognised as a measure of civilisation. Indeed, for many previous cultures, such as the ancient Greeks, mathematics, astronomy and philosophy were all interconnected, seen as different aspects of the same knowledge. Every physical phenomenon, the Greeks believed, could be explained in terms of musical laws. Then this view of the world changed. Science and music were hived off into separate disciplines, the latter becoming part of the canon of “artistic” thought. Now, the process may be about to turn full circle. Scientists are re-discovering the fundamental importance of music to the human mind, building a bridge between disciplines.

(Para. B) The contemporary meeting place for music and science is in the area of brain mapping – and, in particular, the findings of modern neuro-psychiatrists about the physical basis of our musical perception. Though the scientific language is entirely new, many of the questions being asked are as old as human thought itself. What is music? Why do we have it? Is music a language? If so, what does it communicate? Why does music move us? Many of the answers lie in the inextricable connections between the evolution and anatomy of our brains and our fundamental musical responses. Our musical language is, it seems, a product of our neurology.

(Para. C) To consider music as a language, we must understand the functions of the brain hemispheres. Research has shown that the left half of the brain is dominant, in right-handed people, and devoted to sequential, logical thinking – verbal language. The right hemisphere views the world spatially and emotionally.

Though it has virtually no verbal ability, it is highly musical. Most importantly, it invests our perceptions with meaning. (In left-handed individuals, the right hemisphere is dominant.)

(Para. D) Patients who have had the right hemisphere of their brain removed seem to inhabit a literal, cold, emotionless world – yet their ability to use words and think logically is unimpaired. A classic illustration is of a patient who had only a left brain. “How are you feeling this morning?” – and in the typical, jerky monotonous voice of such a half-brained individual, he answered, Dalek-like: “With ... my ... hands.”

(Para. E) It is broadly accepted that, for the right-handed, music is largely a right-hemisphere function. So, what remains for an individual who suffers gross left-brain damage? The case of Stephen Wade illustrates this. Until about three years ago, he was a multilingual international telephonist and amateur composer. Then he suffered a massive stroke in the left hemisphere of his brain, which left him wheelchair-bound and unable to use the right side of his body. Because the left hemisphere of the brain is so involved in speech and verbal language, Stephen’s stroke left him bereft of words. His short-term memory is also severely impaired. Questions cannot be framed as choices – “Tea or coffee?” – because he cannot retain more than one item at a time in his mind. Stephen cannot speak, only nod or shake his head, yet he is able to use his left hand and play a keyboard fluently. Miraculously, he can pick up a pen and use it – not to write words (even his own name is impossible for him), but to write music as witty and energetic as ever.

(Para. F) FOR most cultures, music, science and healing were merely

different aspects of the same art. Now, modern medicine is beginning to embrace a broader view of mind and body, and science is helping to rediscover the true potency of music. In Germany, Ralph Spintge has brought music and medicine together again. While most of us would accept that music might ease emotional pain, he is using it in a clinical setting with remarkable results. Dr Spintge heads a pain clinic and has now established a database on the effects of music with 90,000 patients. In between treatments, or when waiting, they can choose music which they think helps them; this is proving helpful and soothing to patients in an intimidating hospital environment. It also improves their quality and speed of recovery.

(Para. G) Musical pieces have also been specially composed to induce the optimum conditions, mentally and physically, for specific medical procedures. In painful operations, for example, 15 minutes of soothing music lulls the patient into a sense of well-being so that only 50 per cent of the recommended doses of sedatives and anaesthetics are needed. Indeed, some procedures are now undertaken without any anaesthetic at all, something previously unthinkable.

(Para. H) Dr Spintge believes the rhythmic components of the music are the most effective in his work. The pieces specially composed to create specific physiological change in his patients lock into the innate neuro-physiological and biological rhythms that underlie the vital functions of the body. Spintge agrees that part of the value of the music is that it distracts the mind and allows the patient to “escape” into some favourite situation. However, the potency of music to change the physiological state goes beyond distraction.

TEXT D

Kumon, a Japanese out-of-school learning system which teaches arithmetic without calculators, is spreading fast, writes **John Clare**.

How to make maths count for children

At the back of St. Nicholas' Church Hall in Stapleford, a small town near Nottingham, some mothers are chatting about their children's failure to learn maths.

"My 11-year-old was shown how to use a calculator when he was five," said one. "No wonder he never understood how numbers work. He struggled for a while, and then gave up. His teacher told us not to worry about it."

"They just don't teach them the basics," complained another. "The children are put in groups and left to get on with it. When Elizabeth was eight, she didn't seem to understand addition and subtraction, and she certainly didn't know her tables."

Other mothers agree. "Until you come to a place like this, you think your child is the only one struggling," said a third. "None of us would be here if we thought our children's schools were doing their job."

"Here" represents a remarkable phenomenon in after-school education. Nearly 10,000 children, between the ages of 5 and 16, are calling in two afternoons a week at church halls, libraries and community centres from Truro to Edinburgh to devote half-an-hour to learning maths by the most foolproof system ever devised.

Known as Kumon, it was invented in Japan in the Fifties and has since spread across the world, nowhere more rapidly than in Britain, where it was introduced nearly five years ago.

Its appeal to parents is understandable. National Curriculum tests show that one 11-year-old in two fails to achieve the expected level in maths, and leading mathematicians concluded recently that there was a crisis in the way schools teach the subject.

Kumon, which is used by more than one million children in Japan – a country that regularly tops the international league tables – is based on the premise that maths proceeds from $1 + 1$ to differential and integral calculus in a series of small, wholly logical steps that anyone can follow if they take the trouble and time.

Accordingly, the system consists of thousands of finely calibrated worksheets. The first 80 pages – 16 sums to a page – involve adding one to another number up to 99. The next 60 are exercises in adding two, followed by 40 of adding three, and so on.

Not only has every sum to be answered correctly, but each worksheet must be done within a "standard completion time", so ensuring that the student moves on only when a concept has been thoroughly grasped.

Next come 200 worksheets on subtraction, followed by multiplication ("tables are mastered so that the child can answer automatically"), division, fractions, decimals, algebra and so on.

The precise level at which a student will slot comfortably into the system is determined by a diagnostic test; from then on, each proceeds at his or her own pace, challenged but never baffled.

So finely graded are the worksheets and so natural the sequence of topics that the subject appears to reveal itself, and formal teaching is kept to a minimum.

Such help as is needed is provided by instructors such as Jean Willgoose, who runs the Kumon Study Centre at Stapleford. A former primary school teacher, she opened two years ago with two pupils; now nearly 60 drop in after school on Tuesday and Friday afternoons.

Leaving their mothers at the back of the hall, they give in their homework, receive a new worksheet, sit down at a table, record the time they started, complete the required number of sums, note the time they finished and hand the work back.

While it is being marked, they arrange sequences of magnetic numbers on a board, keeping an eye on a stopwatch to see how fast they can do it. Then they collect the next batch of homework – 10 or 15 minutes of Kumon a day, 365 days a year is the aim – and they are off.

“The work is pitched at a level they can cope with, and doing it gives them a tremendous sense of achievement”, said one of the mothers. “I started bringing my seven-year-old 10 months ago. It’s done wonders for his confidence, and he doesn’t count on his fingers any more.”

“It’s not just my son’s maths that has improved – his behaviour has, too,” said another. “My daughter has come on in leaps and bounds over the past two years,” affirmed a third. “She can see she is making progress, her concentration has improved and the rest of her school work has benefited.”

“Parental involvement is essential,” Mrs Willgoose said. “We ask parents to mark their children’s homework as soon as it is done and to give plenty of praise and encouragement. Kumon is not a quick-fix, but if you stick to the rules, it is pretty well guaranteed to work.”
