



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

Thursday 9 November 2000 (morning)  
Jeudi 9 novembre 2000 (matin)  
Jueves 9 de noviembre del 2000 (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: THE COMMON COLD**

**Part 1**

*Example: Heading: .....*

Over the last 30 years there has been a glut of studies examining the effectiveness of vitamin C. A recent overview of the research suggests that this vitamin does appear to decrease the symptoms of the common cold by an average of 23 per cent. Roger Odd says: "There is some proof it fights against the initial infection, but there's no real evidence that it can make you better once you've caught a cold."

**1 Heading: .....**

Far too many are prescribed unnecessarily for colds and flu viruses. In a recent US survey, 60 per cent of patients seen by family doctors for a common cold were given one of the range available. Another study, in Switzerland, found that they were effective only in the 20 per cent of patients who had bacterial complications.

**2 Heading: .....**

Another symptom-reliever, which reduces fever. "Gargling the soluble form can also help sore throats, acting like an anaesthetic," says Roger Odd, who does warn against giving it to children under 12 years old. In rare cases, it can cause Reye's syndrome in younger people, causing brain and liver damage. Many doctors prefer paracetamol, which also reduces feverish symptoms.

**3 Heading: .....**

This herbal treatment based on root extracts is an increasingly popular remedy, and supposedly boosts the immune system. In a recent German trial, though, there were no significant differences between those who took it and those who were given a placebo. Professor Eccles is still keen to see more research carried out. "The widespread usage of preparations derived from the root for many different infections supports the case for further analysis," he says.

**4 Heading: .....**

The oldest remedy around. It's widely believed that breathing in water vapour from a bowl or jug can ease the soreness and discomfort of a cold. It is cheap and safe and some people find it helpful, though there's no solid evidence to back up the belief.

**5 Heading: .....**

This is another remedy that doesn't really target the virus itself. Like vitamin C, it should be taken regularly to protect from an infection – by the time a cold starts it's probably too late. In eight recent trials, four showed a benefit and the other four didn't. Some people swear by its properties, although the exact mechanism through which such a mineral affects the common cold remains unclear.

## Part 2

Fifty years from now, – *example* –, cancer will be controllable, heart disease a distant memory and we'll all have clones for organ transplants. But you can bank on it that even in 2050 we'll – **6** – be sniffing, coughing and sneezing our way through the rest of the century.

The cold is the most prevalent disease among humans. Every day, about fifty million people worldwide wake up with one, which means that – **7** – four hundred thousand people will have a cold today, and this week probably half your office will have one. During an average lifespan (seventy-five years), we'll catch around 210 colds, – **8** – lasting five or six days. On average, we each spend three years of our lives coughing and sneezing.

So why do these generally harmless infections cause – **9** – much discomfort? The virus itself causes – **10** – tiny pinpricks of damage to the lining of the nose. The symptoms of a cold are caused by our immune system – **11** – triggers the disinfecting process – coughing, runny nose – to wash away the virus.

**TEXT B: HOW TO OPEN A WINE BOTTLE**

**Part 1**

*In a scientific magazine, the following question was raised, as part of a 'Questions and Answers' section.*

**THE PHYSICS OF MOTION**

*Question*

If you remove the foil from a bottle of still wine, then hit the bottom of the bottle against something firm such as a tree trunk or on the corner of a bar, the cork will slowly work its way out of the bottle. How does this happen?

*Answer*

*Example: . . . . . G . . . . .*

Each time the bottle hits the tree, the impact creates a compression wave of force.

12.

So, shortly after the base has hit the tree, the whole bottle stops moving.

13.

But this is not the end of the process.

14.

As the wave travels down the neck of the bottle, its amplitude increases as the cross section area of the wine decreases.

15.

Eventually, the wave reaches the cork and tries to stop it moving towards the tree.

16.

The method works best if the bottle is on its side, so there are no air bubbles between the cork and bottle base.

17.

- A. A similar compression wave travels through the wine, starting near the base of the bottle and moving towards the neck.
- B. This wave travels along the bottle, exerting a force on the glass and making it decelerate.
- C. However, because compression waves travel faster through solids (the glass) than through liquids (the wine), the cork has already stopped moving.
- D. So the energy in the compression wave is used to push the cork out of the bottle.
- E. This includes the cork.
- F. If you hold the bottle upside down you may end up with wine all over the floor.
- G. *This question shows how the physics of motion has interesting effects.*

**Part 2**

*The following two letters from readers were also published.*

In a martial arts demonstration, I saw a spectacular demonstration of the force of such a wave in water. The expert gripped – in a deceptively casual way – the open top of a wine bottle full of water between his thumb and forefinger, and then, by slapping his other hand onto the top of the bottle, he knocked the bottom of the bottle off.

John Coodier  
London

Amusing exercises such as knocking corks out of bottles are all very well, but there are problems. May I suggest, with some feeling, that anyone who wants to try this wraps the bottle securely in several layers of towelling or similar, since on the one occasion I tried it, I finished up needing six stitches in my right forefinger and had to spend time picking up broken glass from my lawn.

Hugh Davies  
Stagsden, Bedfordshire

**TEXT C: LOS ANGELES FILMS**

- A. Los Angeles is the city of dreams and nightmares ... and of black, black movies. Nick Hosted looks at films that have captured the contradictions of the city and exposed its corruption.**
- B.** LA thinks it's the city of the future. In fact, it's a place ripe for thrillers. And 'LA noir' has become a genre as unique as the city.
- C.** The definitive work is Robert Towne's *Chinatown* trilogy, intended to reveal the city from 1937 to 1958. The first of the series, *Chinatown* itself (1974), is where his imagining began. It's set in 1937, before the war, before freeways, before race riots and pollution, in the last days of LA's innocence. That innocence was false even then.
- D.** LA's growth in the first years of the century had quickly out-stripped its source of water. So the San Fernando Reservoir was opened in 1913, sucking dry the fertile land to the north, land bought by lying city officials, leaving its inhabitants to wither. It was LA's original sin, and the bleeding heart of Towne's *Chinatown* script, the historical parallel to the personal corruption of its villain, the monstrous Noah Cross. "It's about greed and its consequences," Towne noted, "not just for the present, but in the future. The land is violated as surely as Cross's daughter."
- E.** *Chinatown* wasn't just about corruption, about the darkness that closes in by its end. It was also about Towne's love for his city, in spite of the seeds from which he knew it had grown, in spite, even, of what he knew it had become. "I was setting the movie in the place of my magical memories," Towne said later. "I always start out saying 'I'm just going to show how the place has turned foul!' And then I can't stop myself. My eyes keep going to the things that were beautiful, the things that I remember as a child."
- F.** *The Two Jakes* (1990), ached with that dream of a vanished paradise. The stain on LA's history this time was the theft of oil-rich real estate, a narrative suggesting both post-war suburban sprawl and a scandal unremarked in the script, the destruction of LA's public transport by car-industry-corrupted officials. It's the point at which the old LA began to die. But Jack Nicholson's character, Jake Gittes, seems blind to what is to come, or wishes he were. The constant sunlight of *Chinatown* has set, perhaps because even more of pre-Sixties LA was demolished between the two films; perhaps because Nicholson, looking bloated and worn down, can't bear to look. But no-one can avoid the reality of what has happened. The film ends in a private eye's office like that of Sam Spade in the original LA noir, *The Maltese Falcon*, with Gittes telling Noah Cross's grand-daughter: "It doesn't go away."
- G.** It is a desperately romantic ending. The severance of the friendship of Nicholson and Towne during filming means that a third film, to be set in 1958, may never be made. Gittes will stay in 1948 for ever, before things got worse.

**TEXT D: BLACK POWER**

Roger looked about. He was in what looked like a living room, a modern living room but a spectacular one. There was a single, wide, floor-to-ceiling window, which also served as a sliding door out onto a balcony. In front of the window was a luxurious leather couch, and in front of the couch was a glass coffee table with a magnificently forged brass frame. On the table stood a single massive bust of an African woman, her gleaming dark features poised on a long elegant neck. The floor was covered by a thick rug with a dark brown geometric shape repeated against a white background; upon closer inspection Roger could see that the shape was that of a phoenix, the mythical bird that rises from ashes, the symbol of Atlanta, which had twice burned to the ground and sprung back up ... Stunning! ... Yes, stunning ... And then he noticed the walls, which at first glance he assumed were more mahogany, because they were so dark. But now he could see what they really were ... *ebony* ... from floor to ceiling ... Displayed on the wall opposite where he stood ... a massing of what must have been at least a dozen Yoruban\* ceremonial swords, each one eighteen inches or so in length, carved in ivory in the most intricate detail ... The ebony behind them brought out all the lacelike apertures in the swords' blades ... *Stunning! Stunning!*

Roger was still staring, agape, when he heard a door open off to the side. Coming toward him, across the phoenix rug, from out of what appeared to be a smallish office, was Wes Jordan, all five feet, seven inches of him, beaming.

He opened his arms and held his hands up as if preparing for an embrace and said in a deep voice, "Brother White, Brother White!"

Roger immediately recognized this as Wes's put-on voice, his Ironic Authentic Black voice, and he knew "Brother" to have two meanings, both of them ironic: Brother White, as in his Omega Zeta Zeta fraternity brother at the university, and Brother White, as in my African-American soul brother.

When he drew close, Wes didn't embrace him, as Roger thought he was about to. Instead he raised his left hand, palm open, and said, "Hey, blood, gimme five."

Roger slapped the Mayor's palm with his own, obligingly, even though he knew this was a put-on, too. Then the Mayor raised his right palm and said, "Gimme high, blood!"

Roger slapped his palm up high. Then the Mayor lowered his left hand, palm up, almost down to knee level, and said, "Gimme low, blood!"

Roger slapped the palm down low. Then, to his surprise the Mayor did embrace him. He threw his arms right around him and rested his head cheek-by-jowl to Roger's and said in a perfectly normal voice, with evident sincerity, "It's good to see you, brother. I don't know where the time goes."

Then he stepped back abruptly and looked Roger up and down, from his gleaming sweet close-soled black shoes up to his white tab collar and Charvet necktie and back down to his feet again.

"Unnh-unnh-unnnhhhhh!" A deep voice, back in the mock Authentic Black mode once more. "Ain't we da buttas, baby! Ain't we da ... *buttas!* Was up, bro?"

*Da buttas* was current street slang, the hip-hop pronunciation of "the butters" which was the latest term for *smooth* or *slick* or *cool*, particularly in matters of clothing.

45 Roger was surprised that Wes Jordan even knew the term. He had only just heard of it himself.

“How you know ’bout *da buttas*, brudda?” said Roger, slipping into Wes’s put-on speech in spite of himself.

50 “Aw, baby,” said the Mayor, “you didn’t know you was lookin’ at a *down* cat? You didn’t know you was lookin’ at Mr Mean Streets of Atlanta? The question is, how does a slick lawyer in a suit like *you* know ’bout da buttas!”

55 “Case you didn’ *know*,” said Roger, once more mimicking the Mayor’s jive voice, “I got a ’leven-year-old *boy* in the house. Whatever trash you got lyin’ out there litterin’ the streets a this *town* you runnin’, he’s gon’ bring it home, ’long’s it’s homey, cool, and straight from the ghetto.”

\* Yoruban – a West African culture which produced exceptional arts and crafts



## TEXT E: QUALITY

### **New-style quality is just a fiddle**

**Old-style excellence got a bad name, says Tony Jackson. The aim should be to provide a product consistently and make it the best you can.**

5 The term ‘quality’ is one of the most abused in the business lexicon. What exactly does it mean? Our grandparents would have been in no doubt. Quality meant excellence: a thing was the best of its kind, and that was that. A Stradivarius violin had quality, a tinker’s fiddle did not. In the business world, however, the word has acquired an unrecognisably different meaning. As defined by the American statistician W Edwards Deming some 50 years ago, quality means consistency, a lack of defects.

10 But a defect means only a result lying outside a specified range. The product can still be rubbish, but it must be consistent rubbish. As someone puts it in the Spice Girls’ film *Spice World*, “that was perfect, girls, without actually being any good”.

15 Whatever happened to the first definition? Around 1970, legend has it, a group of investment analysts visited a world-famous UK engineering company. They posed the usual questions of their trade: about margins, stock turns, balance sheet ratios and so forth. The company’s executives seemed honestly puzzled. They did not see the relevance of all this, they said. Their products were the finest in the world. Why all this nitpicking about numbers?

20 Rolls-Royce, the company in question, duly went bust in 1973. The trouble about old style quality, it seemed, was that it pandered to the worst kind of supply-driven management. The engineers would make the product to the highest possible standard and price it accordingly. If the public were Philistine enough to turn it down, so much the worse for the public.

25 And so old-style quality got a bad name in business circles. It was all very well for artists to produce uncompromising masterpieces. The job of companies was to please the market.

30 At this point, let us consider the UK-based retailer Marks and Spencer (M&S), who claim the following: “We offer our customers unbeatable quality.” What does ‘quality’ mean here? After all, they would not claim to sell the world’s best suits or beef stroganoff: for that, you would go to Saville Row or a three-star restaurant. But neither would M&S accept that their quality lies in mere consistency. One would expect a pair of M&S shoes or knickers to be the stated size, and to be efficiently cut and stitched. But one would also expect them to look and feel nice: to exhibit, in other words, a degree of quality in the older sense.

35 Thus, quality acquires overtones of a third meaning: that of value for money. This is not an absolute concept. If I am selling a badly-pressed CD of unpopular songs from the 1960s, I do not confer quality on it merely by ensuring it is cheaper than any comparable

CD. To qualify for this meaning, the article must be of a certain standard; and it should convey a sense not of outright cheapness but of being sold at a fair price.

40 Even so, this is slippery ground. The US fast foods group, McDonald's, for instance, talks of its 'high quality food'. But at 99 cents or 99 pence, its hamburgers are as close to absolute cheapness as any inhabitant of the developed world could reasonably desire. They are also highly consistent. Eat a McDonald's anywhere around the world, and the result will be roughly similar – a logistical feat which is not to be sneered at.

45 But as anyone who has eaten a really good American hamburger can attest, a McDonald's is also a long way from quality in the original sense.

McDonald's, like M&S, has had its ups and downs in the past year or two. Perhaps what is needed here is a slightly different view of quality: one that aims at consistency but at the same time tries to achieve an old-fashioned type of excellence.

50 It sounds a tall order. But in today's markets, the customers are in charge. And why should they accept less?

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