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

Tuesday 10 May 2011 (afternoon)  
Mardi 10 mai 2011 (après-midi)  
Martes 10 de mayo de 2011 (tarde)

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.
- Answer the questions in the Question and Answer Booklet provided.

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

- N'ouvrez pas ce livret avant d'y être autorisé(e).
- Ce livret contient tous les textes nécessaires à l'Épreuve 1.
- Répondez à toutes les questions dans le livret de questions et réponses fourni.

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

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

TEXT A

# A DAY IN ADELAIDE

It's hard to put a finger on Adelaide; it has that curious blend of high sophistication and big country attitude. Adelaide is Australia's cultural heart, home to international festivals of music, arts, film, and literature. It hosts a Festival of Ideas, and its Fringe Festival is the second largest in the world.

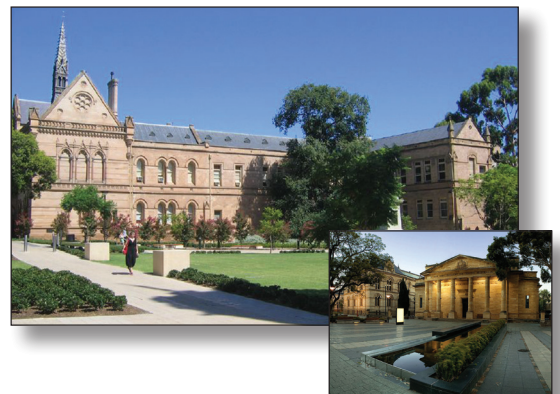
5 Adelaide is a city to be explored on foot. The best place to start exploring is North Terrace. This is Adelaide's cultural precinct, a pleasant tree-lined boulevard where a short stroll from the Boer War Memorial on the corner of King William Street will bring you past the gates of Government House (where the Queen's representative resides; open to the public twice a year) and on to the State Library, the South Australian Museum, and the Art Gallery of South Australia.



15 The South Australian Museum, recognizable by the whale skeleton in its huge front window, houses what may be the world's finest collection of Aboriginal artifacts, as well as exhibits on the state's geology and opals (South Australia accounts for 80% of the world's opals). The third floor is devoted to the life and adventures of Sir Douglas Mawson, Australia's greatest Antarctic explorer. Next door is the Art Gallery of South Australia with its superb mix of modern and colonial art.

20 A little farther along North Terrace is Ayers House, an elegant nineteenth century bluestone mansion and the flagship museum of the National Trust of South Australia. Beyond that is the Botanic Garden with its conservatory and enclosed rainforest. When you're walking along North Terrace, don't overlook the museum which honours the exploits of Sir Donald Bradman, Australia's sports hero.

25 If it seems too nice a day to spend inside a museum, head for the beach. The best way to get there is on the original 1929 tram that rattles along from Victoria Square in the city to sunny Glenelg. Or if cricket is on, wander up to the Adelaide Oval cricket ground and watch a session of play. It's one of the prettiest grounds in the world, with its rose-garden setting near St Peter's Cathedral and, even if you don't understand the game, the ambience speaks for itself.



Adapted from [www.traveler.nationalgeographic.com](http://www.traveler.nationalgeographic.com) (2006)

**TEXT B**

# THE BOY WHO PAINTS LIKE AN OLD MASTER



Like many great artists, small boys are not often renowned for their talkativeness. While Kieron Williamson is a very normal seven-year-old who uses his words sparingly, what slowly emerges on the small rectangle of paper in his kitchen is extraordinarily eloquent.

At the beginning, Kieron’s art was pretty much like any other five-year-old’s, but he quickly progressed and was soon asking questions that his parents couldn’t answer. “Kieron wanted to know the technicalities of art and how to put a painting together,” says his mother. Hearing of Kieron’s promise, one local artist, Carol Ann Pennington, offered him some tips. Since then he has had lessons with other Norfolk-based painters, including Brian Ryder and his favourite, Tony Garner.

Garner, a professional artist, has taught more than 1000 adults over the last few decades and Kieron, he says, is head and shoulders above everyone. “He doesn’t say very much, he doesn’t ask very much, he just looks. He’s a visual learner. If I do a picture with most students, they will copy it but Kieron is different. He will copy it and then he will ‘Kieronise’ it,” Garner says. “It might be a bit naïve at the moment but there’s a lovely freshness about what he does. The confidence that this little chap has got! He just doesn’t see any danger.”

Garner says Keith and Michelle Williamson, Kieron’s parents, have been brilliant at shielding Kieron from the business side and the pressure this invariably brings. They are extremely proud and protective, and perhaps slightly in awe of their son. They insist that Kieron only paints when he wants to.

“We judge ourselves every day, wondering whether we are making the right choices,” says Michelle. “Kieron is such a strong character you wouldn’t get him to do anything he didn’t want to do anyway. It’s a hobby. Some could argue he’s got such a talent, why aren’t we doing more for him in terms of touring galleries every weekend. We are a family and we’ve got Billie-Jo, Keiron’s little sister, to consider; you’ve got to strike a balance.”

Sometimes, when they have taken Kieron out on painting trips in the countryside, the little boy has had other ideas: he has gone off and played in the mud or a stream. He is still allowed to be seven years old.

What would his parents say if Kieron turned around and told them he was not going to paint anymore? “Leave him to it as long as he’s happy. At the end of the day, he’s at his happiest painting,” says Keith. “It’s entirely his choice,” says Michelle. “We don’t know what’s around the corner. Kieron might decide to put his colours away and turn to football, his other hobby, and that would be entirely his choice.”

It is doubtful that many artists could paint or draw while answering questions and being photographed, but Kieron carries on. When he finishes, his parents lean over to look. “Not bad. That’s nice,” says Keith, who can’t watch Kieron at work but denies being worried about his son making a mistake. Keith simply states he prefers to see the finished article.

By Patrick Barkham. Copyright Guardian News & Media Ltd 2009.  
Adapted from [www.guardian.co.uk](http://www.guardian.co.uk) (2009)

## TEXT C

## ACTING UP

Hartley got to Central Station nearly an hour before his train was due to leave. A lifetime in the theatre had given him a healthy – indeed excessive – sense of punctuality; a lifetime of unwanted cups of coffee, obsessive checking of the time, yet another turn around the block before that all too often pointless, nerve-wracking audition.

5 Hartley was 75 – pretty fit for his age, legs holding up, memory still ticking over nicely, though the occasions for obsessive punctuality were now rather fewer. But he was a creature of habit and couldn't change now.

10 He repaired to the restaurant, purchased a coffee and a blueberry muffin, tried and failed to find a litter-free table. The coffee was awful, the muffin was stale – but the coffee was always awful, the muffin always stale. Hartley refused to let himself be annoyed. His visit to the city had not been without its pleasures. He had recorded a series of television voiceovers – his rich baritone and faultless diction extolling the virtues of a popular make of Japanese car. Lunch with an old actor-chum, then a film – regrettably not utilizing his own talents – had rounded out an agreeable day.

15 Hartley was a good actor although the calls on his talents were now infrequent. But really, he thought draining his awful coffee, he'd had a reasonably good career. Something to be proud of. But he'd never had that break-through part.

He headed for his platform. Just as the train was about to pull out a man ran down the platform, jumped aboard as the door slammed shut and sank into the seat next to Hartley.

20 “Cutting it a bit fine,” he said.

“Indeed,” Hartley replied. “A close run thing.”

The man – fortyish, amiable looking – gave him an amused glance.

25 This brief exchange served as an adequate ice-breaker and they chatted their way through the outer suburbs and into the countryside. Having satisfactorily disposed of the sad state of the railways and country versus city living, his neighbour asked Hartley what he did – or had done – for a living.

Hartley hated telling people he was an actor. He was not ashamed of his job. Not in the least, but he had long tired of reactions ranging from “what have I seen you in” to “how do you learn all those lines”.

30 So in situations like this he simply selected an occupation from a former role. Bit risky, of course. You say you're a doctor and find yourself meeting the quizzical gaze of a heart surgeon. But he'd never been caught out and it was a harmless enough game, Hartley felt. It amused him, and he'd given some damn good performances too.

35 “I'm a lawyer,” he replied. “Retired several years ago. Conveyance, property law. Bit of criminal stuff.”

The train was slowing down. The man glanced out the window.

“My station. I had you quite wrong then.”

He stood and took down his briefcase from the overhead rack.

40 “Yes, I'd have said you were an actor. The voice especially. Still, lawyers are actors in a way, don't you think? Plenty of drama in a courtroom.”

The train drew into the station.

“I'm a film director. Casting a feature at the moment. You study faces. On the train. Everywhere. Always on the lookout. Anyway, enjoyed our chat. 'Bye.”

Adapted from the short story “Acting Up” by Matthew O'Sullivan taken from [www.abc.net.au](http://www.abc.net.au) (2007)

## TEXT D

**EARLIER BEDTIMES PROTECT ADOLESCENTS**

A study found that adolescents with early parent-set bedtimes were significantly less likely to suffer from depression, suggesting that early bedtimes could have a protective effect by lengthening sleep.

Results show that adolescents with parent-set bedtimes of midnight or later were 24% more likely to suffer from depression than adolescents with parent-set bedtimes of 10pm or earlier. Adolescents who reported that they usually sleep for five or fewer hours per night were more likely to suffer from acute muscle pains, dizziness, nausea and headaches than those who reported getting eight hours of nightly sleep. Participants who reported that they “usually get enough sleep” were less irritable than those who didn’t.

James E Gangwisch, assistant professor at Columbia University Medical Center, said that the results strengthen the argument that short sleep duration could play a role in the study of depression causes. “Our results are consistent with the theory that inadequate sleep is a risk factor for depression, working with other risk and protective factors through multiple possible causal pathways to the development of this mood disorder,” said Gangwisch. “Adequate quality sleep could therefore be a preventative measure against depression.”

From the data collected, it was found that some participants suffered from memory loss and hallucinations. These were associated with later parent-set bedtime, shorter sleep duration, and self-perception of not getting enough sleep.

54% of parents reported that their adolescent had to go to bed by 10pm or earlier on weeknights, 1% reported setting a bedtime of 11pm, and 25% reported setting a bedtime of midnight or later. Nearly 70% of adolescents reported going to bed at a time that complied with the weeknight bedtime set by their parents. Adolescents reported going to bed only about five minutes later on average than their parent-set bedtime.

The average adolescent-reported sleep duration was 7 hours 53 minutes, which contrasted sharply with the 9 or more hours of nightly sleep that is recommended for adolescents. Participants with a parent-set bedtime of 10pm or earlier reported that they usually slept for an average of 8 hours 10 minutes, which was 33 minutes more than adolescents with a bedtime of 11pm and 40 minutes more than those with a bedtime of midnight or later. With the exception of sleep durations of 10 hours or more per night, higher average sleep durations were associated with progressively earlier average bedtimes.

The authors of the study reported that there are a number of potential methods by which constant partial sleep deprivation could contribute to depression. Lack of sleep may produce moodiness that hinders the ability to cope with daily stresses, impair relationships with peers and adults, and affect judgment, concentration and impulse control. They also suggested that behavioral interventions that involve educating adolescents and their parents about healthier sleep practices and helping them modify sleep habits could serve as the main preventative measures against depression.

American Academy of Sleep Medicine via ScienceDaily. Used with permission.

Adapted from [www.sciencedaily.com](http://www.sciencedaily.com) (2010)