

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

Monday 13 May 2002 (morning)
Lundi 13 mai 2002 (matin)
Lunes 13 de mayo de 2002 (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



Bette Nesmith Graham

Bette Nesmith Graham was a perfect example of necessity as the mother of invention. She founded what was to become a multi-million-dollar enterprise because she was a poor typist. Rather than lose her job, she “cheated” on her typing pool assignments by covering up her mistakes with white paint. By the time of her death in 1980, Liquid Paper was a
5 worldwide corporation and the staple of offices everywhere. Bette left a \$50 million fortune. The fact that half the money went to her son, former rock star Mike Nesmith, is one reason music video is so popular today. Michael invested [- X -] inheritance in Pacific Arts Studio, a forerunner in the production of video music.

10 In the early 1950s, while working as an executive secretary for a bank in Dallas, Bette found that the new electric typewriters, with their carbon film ribbons, left a terrible mess behind when you tried to erase a typographical error. “I remembered trying to make a little extra money by helping design the holiday windows at the bank,” recalled Nesmith. “With lettering, an artist never corrects by erasing but always paints over the error. So [- 8 -]
15 [- 9 -] watercolor brush to the office, and I used that to correct my typing mistakes.”

[- 10 -] boss might not have approved, but the gals in the typing pool knew a good thing when they saw it. After the umpteenth coworker asked Bette for a bottle of her magic potion, she went home and made the first batch of what the hand-painted label called “Mistake Out”. By the end of 1957, Liquid Paper was selling 100 bottles per month - bottles
20 that were filled out of squeezable ketchup and mustard containers by young Michael and his friends in the family garage. After [- 11 -] article about the product appeared in a national office supply magazine, the hundreds of bottles became thousands of bottles. Yet Bette kept her day job until the morning she was fired for accidentally typing “The Liquid Paper Company” on the bottom of [- 12 -] letter - instead of her employer’s name.

25 It took a long time for the company to become profitable. In 1966, Michael was earning far more as a music and television performer than his mother was as owner and founder of Liquid Paper, Inc. And then things started to take off. In 1968 Liquid Paper grossed more than \$1 million, producing in excess of 10,000 bottles a day. In 1979 the Gillette Corporation bought Liquid Paper for \$47.5 million - plus a royalty to Bette Nesmith on every bottle sold
30 until the year 2000.

TEXT B

GET PAID FOR HAVING FUN IN JAMAICA!

Are you leaving high school and seeking a job that is fun, challenging, great for meeting people and which also allows you to save money? Well, becoming an entertainment co-ordinator at a north coast hotel is definitely top on the list.



5 What does it take to become a very successful entertainment co-ordinator? Talent, energy, cultural awareness, and in general being a well-rounded people person. Passes in academics will be an asset but not an absolute necessity, as an interviewer will look for that “special type of person”. The job entails being an ambassador of sorts for Jamaica. In the hotel industry the entertainment co-ordinator is on the front line, being among the first persons to interact with guests on their arrival. So one has to be able to form friendships with the guests and make their stay as comfortable as possible.



15 The role is to co-ordinate day and night time activities at the hotel as well as to take part in the various events. High energy and a love for fun events come as a must here. An entertainment co-ordinator works six days a week and the hours can be long, although there are breaks throughout the day to recharge batteries. For a co-ordinator “tired is a bad word ... you are never tired.”



A typical day revolves around opening the office at 8:00 a.m., selecting background music for the hotel, then preparing the activities schedule for the day and eating meals with guests to afford them an opportunity to learn about Jamaica. Daytime activities are usually linked to sports such as basketball, volleyball, pool volleyball, table tennis, darts, swimming, beach gym and tennis. Night activities mean showtime with various bands and groups participating; the co-ordinator has to party and mingle with guests to ensure they are having a great time.



A successful entertainment co-ordinator is a special breed. Salary-wise, it's great for young people as uniforms, meals and living accommodation are all taken care of. So most are able to save a major part of their salary for furthering their education. There is also scope for promotion to other departments in the hotel. In fact, there are general managers who started out as entertainment co-ordinators.



TEXT C

"PICKUPS" – DRAWING THE LINE

For many new reporters, the worst assignment of all is doing "pickups" - that is, being sent out to get pictures and comments from parents whose daughter has been struck by a bus or whose son has been shot in a hostage incident. While some newspapers now de-emphasize that kind of coverage, others, especially tabloids*, give it high priority. Their editors put considerable pressure on reporters to get the picture or to get comments from the family. The task is sometimes seen as a test of an inexperienced reporter's persistence, inventiveness and toughness.

Stephanie Chamberlain of the *Ottawa Sun* recalls assignments of this kind. On one occasion, a woman whose child was missing (in the neighborhood of an unsolved child murder) met her at the front door and turned her away abruptly. Chamberlain didn't argue but went around the corner and bought doughnuts and coffee. She came back, handed them to the woman with a sympathetic comment and asked if she'd like to talk. The woman invited her in - and she got the picture. (The child later turned up.)

Another time, Chamberlain and other reporters were competing in a tense search for pictures of a woman murdered by her husband. After much tracking she located a close friend of the woman; she made her approach, but was turned down, the woman insisting that she couldn't talk to her. Chamberlain responded with a plea on behalf of abused women, arguing that the story needed to be told so that society could do something to stop abuse. In retrospect, Chamberlain ponders her mixed feelings. She feels her response was at least partly genuine: she did in fact feel sympathy and concern about the problem of abuse. But she was also conscious of an element of manipulation that she used to score professional points.

Ruth Teichroeb, who has done many such assignments at the *Province* in Vancouver, says she has occasionally seen other reporters bring flowers to survivors or go to the hospital, pretending to be a relative, but has never felt forced to adopt those tactics or to misrepresent herself. But she also discovered to her surprise that some parents wanted to talk. "It was important to them. They wanted to have a picture of their child in the paper. They wanted to talk about it. People grieve differently, and this was a different way of reacting to the tragedy. I guess I learned to assume that not everyone was going to slam the door."

* A **tabloid** is a newspaper which tends to feature stories of violence, crime or scandal presented in a sensational manner.

TEXT D

HOW TO DEAL WITH A BULLY

A woman writes to the editor in response to a story she has read in the newspaper.

So, a 12-year-old boy is criminalized for having bullied another boy for years. The victim's father refuses mediation and prefers the police and the courts. The boy has been expelled from school, thereby losing contact with his classmates; he has to take counselling and is marked for years to come. This "zero tolerance" approach comes very close to "zero
5 common sense" as well.

Let me offer an alternative from my own experience. After I moved into a new neighbourhood with my two children, my older daughter experienced severe bullying from a neighbour's child - teasing, name-calling, pushing and shoving, threatening with fists. It ended in her demanding my daughter's small allowance.

10 When my distressed daughter eventually told me what was going on, I decided to talk to the girl in question. I knocked on her door and asked if she could come out and talk to me - I wanted no parents involved at this point, and luckily they weren't home. I told her what I had heard from my daughter and wanted to know from her why she was mistreating her so.

She was clearly shaken (and worried that I might call in her parents) and told me she hadn't really meant **it**, but she was getting my daughter ready for a tough neighbourhood where "this happens all the time." It had earlier happened to her too. "You have to learn to be tough," she assured me.
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I listened to her imaginative explanation and then asked her if she could instead protect my daughter who was new in the area and didn't know very many other kids, and if she could introduce **her** to others of her age because my daughter was a little shy. "Of course I'll do that - and make sure nobody hurts her," she assured me eagerly. I then invited **her** to my house for hot chocolate - and to meet with my daughter. End of story.
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They never became good friends, but my daughter felt safe in the ex-bully's presence and in the neighbourhood. She felt indeed that someone (the former bully) was looking after her. I ended up asking the girl to do small jobs for me, for which I paid her, and she confided in me about her own fears and worries. She was a big girl who was at the receiving end of a lot of name-calling, and she compensated by becoming a bully in a survival-of-the-fittest manner.
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She was not criminalized, nor was she punished by her parents (who were never informed of the incident). She changed her behaviour and attitude, and my daughter gained self-confidence and faith in humankind. Sometimes a human, commonsensical and private approach brings quicker and more lasting results than all the law enforcement, educational and psychological measures combined.
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