

**English B – Higher level – Paper 1**  
**Anglais B – Niveau supérieur – Épreuve 1**  
**Inglés B – Nivel superior – Prueba 1**

Tuesday 3 November 2015 (morning)

Mardi 3 novembre 2015 (matin)

Martes 3 de noviembre de 2015 (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.
- 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**

To access the text, image and logo, please click on <http://www.rsgc.com.au/cms/>. Then click on “Club Rules” to find the text under the following headings: Dress Code; Mobile Phones; Photography; Car Parking.

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## Text B

## What exactly is a soap opera?

Soap opera fans are some of the most loyal and vocal viewers out there, and soap opera storylines are some of the most inventive on air. But while soaps are generally well known for these very characteristics, it is not uncommon for people to wonder, "What exactly *is* a soap opera?"

### [ - X - ]

By definition, soap operas are ongoing works of fiction, and episodic in nature. In laymen's terms, soaps are stories told over an extended period, with different characters featured at different times. It is rare in soaps to have a quick wrap-up of a storyline, and it is even rarer for a story to affect only one or two characters. Most often, a storyline affects several characters, and possibly interconnects with other stories.

### [ - 11 - ]

When soap operas began, they were first broadcast on the radio, and soap manufacturers were the shows' sponsors. In time, the name "soap opera" came into use and it has remained ever since.

### [ - 12 - ]

Soap operas tend to focus their plots and storylines around family life, personal relationships, emotional and moral conflicts and sometimes newsworthy issues such as teen drinking, drug abuse, adoption, illness and addiction.

While many of these scenarios might show up in other TV programmes, soaps are filmed to reveal the day-to-day lives of their characters, building the story over time. Perhaps the most common trait of a soap opera is that each episode ends with a promise for more drama the following day, rather than a neat tie-up of that episode's story as you'd find with other TV dramas.

### [ - 13 - ]

Soap actors are some of the most skilled members of the profession as the amount of material they need to memorize is immense and the hours they spend on camera are relentless. Shooting a soap opera often requires quick thinking by the actors when unforeseen events occur. In addition, blocking (the way an actor faces a camera) is slightly unconventional and is contrary to how humans would normally interact. Because their faces are often shown close up to reveal the emotions relevant to the story, actors may have to tilt their bodies in an unnatural manner, which can be rather challenging.

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35 ● **More soap secrets** ●

● Finally, here are two further aspects typical of soap operas today. Firstly, the “rooms” on a ●

● soap set are often dark and rich in colour, with stained walls and leather furniture to portray a ●

● sense of wealth. It is also common to find grand floral displays, glittering chandeliers, crystal ●

● accessories, and many other fine furnishings. Secondly, the ending of a scene in which an ●

40 ● actor is shown delivering a staggering line or leaving us with a telltale expressive face is ●

● called a “tag”. In the industry, a soap actor is proud when he or she is awarded a tag. ●

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● One thing is sure: soap operas will continue to be a popular feature of TV entertainment for ●

● many years to come. ●

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<http://soaps.about.com/od/soaps101/a/whatsasoap.htm>

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## Text C

## We still want to share

I was in the back of a cab at the weekend with the radio playing in the background when “Modern Love”, the David Bowie song, came on. The driver nudged the volume up a fraction and glanced in the mirror to see if that was alright by me. I nodded vigorously, so he nudged it up a bit more.

5 We caught each other’s eye again in the mirror and smiled as the chords changed. It struck me that I had this song on my iPod, but somehow listening to it in isolation wouldn’t have meant nearly as much. It was infinitely better to share it with someone else, even a stranger.

10 I think that this hints at something profound and far too neglected in our nature: the joy of sharing experiences with other people.

15 Yesterday it was reported that 89% of TV is still watched “live”. Despite the growth of TV catch-up and mobile devices, the vast majority of us choose to watch our favourite programmes at the same time as everyone else. We want to share the experience, even with people who are out of sight. Isn’t this also one of the reasons why live concerts provide such a buzz? It is not just the thrill of seeing, say, Paul McCartney in the flesh; it is also that indescribable, but very human sense of sharing the beat with thousands of others. Isn’t that also why so many of us go to the pub to watch football, when we could watch it with a much better view at home?



20 This leads to a further consideration, which explains something else too. Recent research has revealed that loneliness is twice as damaging as obesity when it comes to older people’s health, and it is almost as significant a cause of death as poverty.

25 It sounds odd that mere isolation should have such profound effects on our bodies and souls. But what this really tells us is that, contrary to the ideas of technology types who are constantly trying to sell us yet more isolating, dehumanizing gadgets, we are basically social animals.

35 This is why we should do far more to encourage shared experiences. Old age, for example, can be terribly isolating, and that is why I so admire the Asian family ethic, which teaches young people to offer companionship to their elders. This is precious not just for the old, but also for the young, who can learn much from grandparents, uncles and aunts. In an ageing society, and with families fragmenting, the importance of traditions like this cannot be exaggerated.

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## Text D



## The Lake Turkana Wind Power Project

### Background

Traditional windmills have provided humans with a source of energy for centuries. The Netherlands has played a prominent role in the development of this sector due to its geographical aspects and has reclaimed large areas of land through a complex water management system driven by windmill power.

5 The traditional windmill has long kept its original concept, with a horizontal shaft connected to the wind vanes, which in turn was connected to a vertical shaft through a right-angle transmission. This system has worked well for hundreds of years.

10 It was only towards the end of the 1970s and early 80s that the windmill was seriously developed into modern turbines for generating electricity. Since the early 90s, the developments in wind technology have accelerated. Computer systems have been incorporated to optimize the utilization and efficiency of the turbines.

### The Project

15 The Lake Turkana Wind Power Project (LTWP) aims to provide 300 MW of reliable, low-cost wind power to the Kenya national grid, equivalent to approximately 20 % of the present installed electricity generating capacity. The Project is of strategic benefit to Kenya, and will be the largest single private investment in Kenya's history. The signing of the financing documents took place in Nairobi on Monday 24 March 2014, and the wind farm will be fully operational at 300 MW by 2016. The wind farm site, covering 40 000 acres (162 km<sup>2</sup>), is located in Marsabit West County.

20 Not only will this be the largest single wind farm in sub-Saharan Africa, but it will have a reliable source of wind. The site lies between 450 m at the shore of Lake Turkana and 2300 m above sea level at the top of Mt Kulal. The area around the site has a unique geographical phenomenon whereby daily temperature fluctuations generate strong predictable wind streams between Lake Turkana and the desert hinterland.

Data collected and analysed since 2007 indicates that the site has some of the best wind resources in Africa, with consistent wind speeds of around 11 meters per second and winds from the same direction all the year round.

### The Community

25 Marsabit West County, where the Project is located, is among the poorest counties in Kenya, and the wind farm will generate the employment that is so needed in this area. The Project site was selected not only for its world-class wind resource but also because it is sparsely populated and occasionally used by nomadic pastoralists. Following the completion of the Project, the wind farm will be unfenced, and this will permit pastoralists to move around the site.



30 In addition, in order to avoid possible bird contact with the turbines, the much [–X–] wind farm is [–42–] at least 9 km from the shore of Lake Turkana. A 12-month ornithological study has already been [–43–] and annual controls will be carried out in the entire wind farm during the 20 year operations period.

35 It is [–44–] that by mid-2016 this Project will have [–45–] reliable and continuous clean power to satisfy up to 17% of Kenya's total energy needs.

Lake Turkana Wind Power Project. Used with permission.

## Text E

## lone's resolutions

lone always found great difficulty in making resolutions of any sort, even though she did it so often. Firstly she found it hard to keep her mind upon the subject; and secondly, she never knew how high a standard she wished to set for herself. After all, she did not want to be perfectly perfect.

5 She remembered that at the beginning of last term she had resolved three things, and she counted them off again and thought about them.

10 The first had been to do her homework on the night that it was given, neatly and well. This resolution had lasted almost until half-term. After that, she had had to renew it about every second Monday morning until the last week of the term, when she hadn't bothered, since nothing mattered except the dancing display and the swimming competition.

15 The second resolution was not to tease her father's guide dog, who was called Mandy. It was, she soon found, easy enough not to tease Mandy. lone had only fallen into the habit through boredom in any case, and once the first few days of ignoring Mandy were over, lone had decided that the old dog was more of a bore herself than the boredom that had led lone into teasing her in the first place.

The last resolution had been to read to her father whenever she knew that he really wanted her to.

20 lone's father was blind. He was a university professor, who also wrote history books and articles. Whenever any history journals arrived in the early morning post, Professor Muffet would ask lone, over breakfast, to read out the titles of the articles that were in them that month. And if any of them were about Sardinia, or Early Trade Routes, then he would twist about excitedly on his chair, and would say to lone, as casually as he could manage, "If you're not doing anything until the bus comes... perhaps just a paragraph?" Then he would trail off, waiting hopefully for her to reply.

25 Mostly she did read a couple of paragraphs out for him, before it was time to rush off to catch the bus. But sometimes she got up from the breakfast table in a hurry, and said that she had forgotten to feed Mandy or she had some homework to finish before she left.

Then he would smile at her, and say, "Oh well. It can wait. I don't mind. You rush off."

But she knew that he did mind really.

30 So Professor Muffet had to sit all day, wondering what was in the article on his table that he so much wanted to read.

Adapted from *On the Summerhouse Steps* by Anne Fine (Corgi Books, 2006). Used with permission.