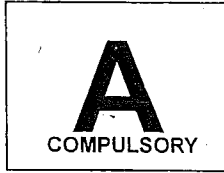


Candidate Number

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**HKDSE 2013
ENGLISH LANGUAGE
PAPER 1 PART A
QUESTION-ANSWER BOOK**



Write your Candidate Number and stick a barcode label in the space provided on this page.

Read Text 1 and answer questions 1-25. (41 marks)

1. What is the tone in paragraph 1?

- A. humorous
- B. excited
- C. critical
- D. cautious

A B C D

2. What is special about the earthen pit (line 6)?

3. What is the 'ancient jigsaw puzzle' (line 9)?

4. What does the 'the task' (line 23) refer to?

5. According to paragraph 3, what were the farmers doing when they first discovered the terra-cotta warriors?

6. Read paragraphs 2-3 and decide whether the following statements are **True**, **False**, or the information is **Not Given**. Blacken ONE circle only for each statement. (4 marks)

- i) The three women in the persimmon orchard are the same age.
- ii) The burial complex remains a mystery.
- iii) It usually takes a few hours to piece together a complete terra-cotta warrior.
- iv) Yang Rongrong has been piecing together terra-cotta warriors for 39 years.

T **F** **NG**

7. Which of the following is **NOT TRUE** about the clay head (line 29)?

- A. It is the head of a terra-cotta warrior.
- B. It is wrapped in plastic.
- C. It has lost all of its original glory.
- D. The red and pink colors are very bright.

A B C D

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.



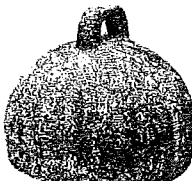
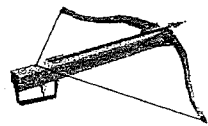
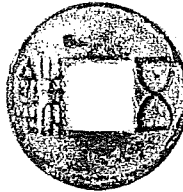

Answers written in the margins will not be marked.

8. Find a word in paragraph 4 that means 'not colorful'.

9. What does 'Qin Shi Huang Di packed a lot into his earthly reign' (lines 38-39) tell us about the first emperor?

10. Which of the following innovations is **NOT** mentioned in paragraph 4?
Blacken ONE circle only.

- A
- B
- C
- D

<p>A</p>  <p>Standard Weight</p>	<p>B</p> 	<p>C</p> 	<p>D</p>  <p>Qi State Chu State Yan State Han State Zhao State Wei State Qin State</p>
--	---	---	---

11. According to paragraph 5, why did the colors of the warriors not survive?

12. In line 61, the writer mentions boiling an egg to show...

13. According to paragraph 6, mud at the bottom of Pit 1...

- A. protected the features of the specimens found there.
- B. improved the painted features of the terra-cotta army.
- C. created a 2,000-year-old spa.
- D. revealed a 2,000-year-old spa.

- A
- B
- C
- D

14. Who developed PEG (line 76)?

15. What is the purpose of wrapping the artifact in plastic?

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

16. According to paragraph 7, the following steps are used to preserve the colors of the terra-cotta warriors. Put the steps in the correct order by writing 1 - 4 in the boxes provided.

Step	Order (1 - 4)
Send the artifact to an on-site laboratory.	
Spray the color with a solution.	
Wrap the artifact in plastic.	
Unearth the artifact.	

17. Complete the following summary about the artifacts Shen Maosheng shows the author. Use ONE word to fill in each blank. (4 marks)

Shen Maosheng first shows the author (i) _____, which have a similar appearance to backpacks, and a recently unearthed (ii) _____. Then he reveals a 'real find': a (iii) _____ and a (iv) _____ still in one piece.

18. According to paragraph 9, the artifacts are evidence of the Qin dynasty's...

- A. economic strength.
 B. political strength.
 C. military strength.
 D. cultural strength.

A B C D

19. According to Rong Bo, why should the earth be treated like an artifact (lines 112-113)?

20. Based on the information in paragraph 10, complete the following text by writing ONE word to fill in each blank. You should make sure that your answers are grammatically correct, paying attention to word form, plurals, etc. (4 marks)

The next challenge for (i) _____ is to (ii) _____ a procedure for (iii) _____ color to the warriors now that a (iv) _____ has been developed to hold together the soil.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

21. Read paragraph 11 and decide whether the following statements are **True**, **False**, or the information is **Not Given**. Blacken ONE circle only for each statement. (3 marks)

- | | | | |
|--|-----------------------|-----------------------|-----------------------|
| | T | F | NG |
| i) Only a small portion of the tomb has been excavated. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| ii) The speed of discovering new artifacts is slowing down. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| iii) In 2011, the museum completed the excavation of the central burial mound. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

22. Based on the information in paragraph 11, Wu Yongqi, expects future discoveries to be...

- | | | | | |
|----------------|-----------------------|-----------------------|-----------------------|-----------------------|
| A. valuable. | A | B | C | D |
| B. colorful. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| C. extensive. | | | | |
| D. impressive. | | | | |

23. According to paragraphs 12-13, the Xian museum is now trying to...

- | | | | | |
|---|-----------------------|-----------------------|-----------------------|-----------------------|
| A. plaster over the cracks on the terra-cotta warriors. | A | B | C | D |
| B. hide Yang Rongrong's handiwork on the terra-cotta warriors. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| C. show a historically accurate view of the terra-cotta warriors. | | | | |
| D. show Yang Rongrong's handiwork on the terra-cotta warriors. | | | | |

24. Match the correct sub-headings (A-F) to the paragraphs in the article. Write the letter in the space next to the paragraph numbers. (6 marks)

Sub-headings	Paragraph Nos.	(A-F)
A. The Emperor's colorful army	2-3	
B. Locals putting pieces together	4-5	
C. New preservation methods	6-7	
D. Colorful artifacts and colorful earth	8-10	
E. Preserving the cracks	11	
F. Future discoveries	12-13	

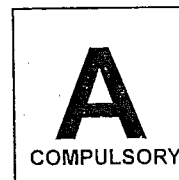
25. This text is...

- | | | | | |
|------------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| A. a travel report. | A | B | C | D |
| B. a technical report. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| C. a feature article. | | | | |
| D. an opinion piece. | | | | |

END OF PART A

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.



ENGLISH LANGUAGE PAPER 1

PART A

Reading Passages

8.30 am – 10.00 am (1½ hours)
(for both Parts A and B)

GENERAL INSTRUCTIONS

- (1) There are two parts (A and B) in this paper. All candidates should attempt Part A. In Part B, you should attempt either Part B1 (easier section) OR Part B2 (more difficult section). Candidates attempting Parts A and B2 will be able to attain the full range of levels, while Level 4 will be the highest level attainable for candidates attempting Parts A and B1.
- (2) After the announcement of the start of the examination, you should first write your Candidate Number and stick barcode labels in the spaces provided on the appropriate pages of the Part A Question-Answer Book and the Part B Question-Answer Book which you are going to attempt.
- (3) Write your answers in the spaces provided in the Question-Answer Books. Answers written in the margins will not be marked.
- (4) For multiple-choice questions, you are advised to blacken the appropriate circle with a pencil so that wrong marks can be completely erased with a clean rubber. Mark only **ONE** answer to each question. Two or more answers will score **NO MARKS**.
- (5) Supplementary answer sheets will be supplied on request. Write your Candidate Number, mark the question number box and stick a barcode label on each sheet and fasten them with string **INSIDE** the Question-Answer Book.
- (6) No extra time will be given to candidates for sticking on barcode labels or filling in the question number boxes after the 'Time is up' announcement.
- (7) The two Question-Answer Books you have attempted (one for Part A and one for Part B) will be collected together at the end of the examination. Fasten the two Question-Answer Books together with the green tag provided.
- (8) The unused Question-Answer Book for Part B will be collected separately at the end of the examination. This will not be marked. Do not write any answers in it.

INSTRUCTIONS FOR PART A

- (1) The Question-Answer Book for Part A is inserted in this Reading Passages booklet.
- (2) Attempt ALL questions in Part A. Each question carries ONE mark unless otherwise stated.

Not to be taken away before the
end of the examination session

PART A

Read Text 1 and answer questions 1-25 on pages 1-4 of the Question-Answer Book for Part A.

Text 1

TERRA-COTTA WARRIORS IN COLOR



5 [1] It was a dazzling spectacle: a life-size army of painted clay soldiers buried to guard an emperor's tomb. Now archaeologists and artists, armed with the latest tools and techniques, are bringing that ancient vision back to life.

10 [2] In an earthen pit in central China, under what used to be their village's persimmon orchard, three middle-aged women are hunched over an ancient jigsaw puzzle. Yang Rongrong, a cheerful 57-year-old turns over a jagged piece in her callused hands and fits it into the perfect spot. The other women laugh as if enjoying an afternoon amusement in their village near the city of Xian. What Yang and her friends are doing, in fact, is piecing together the 2,200-year-old mystery of the terra-cotta army, part of the celebrated (and still dimly understood) burial complex of China's first emperor, Qin Shi Huang Di.

20 [3] It usually takes Yang and her co-workers many days to transform a heap of clay fragments into a full-size warrior, but today they are lucky, accomplishing the task in a matter of hours. Yang has been solving such puzzles since 25 1974, when farmers from her village of Xiyang first unearthed pottery and a sculpted head while digging a well for their orchard. Having helped reassemble an army of a thousand warriors, Yang examines a clay head sheathed in protective plastic. Visible through the wrap are 30 flashes of pink and red, brilliant hues that hint at the original glory of the terra-cotta warriors.

35 [4] The monochrome figures that visitors to Xian's terra-cotta army museum see today actually began as the multicolored fantasy of a ruler whose grandiose ambitions extended beyond the mortal realm. The first emperor to unify China under a single dynasty, Qin Shi Huang Di packed a lot into his earthly reign, 40 from 221 to 210 B.C. Aside from building the first lengths of the Great Wall, the tyrannical reformer standardized the nation's writing system, currency, and measurements, and provided the source for the English word we 45 now use for China (Qin is pronounced Chin).

50 [5] All the while, the emperor prepared for the afterlife, commanding the construction of the burial complex that covers 35 square miles. Qin's army of clay soldiers and horses was not a somber procession but a supernatural display of bold colors: red and green, purple and yellow. 55 Sadly, most of the colors did not survive the crucible of time – or the exposure to air that comes with discovery and excavation. In earlier digs, archaeologists often watched helplessly as the warriors' colors disintegrated in the dry Xian air. One study showed that once exposed, the lacquer underneath the paint begins to curl 60 after 15 seconds and flake off in just four minutes – vibrant pieces of history lost in the time it takes to boil an egg.

[6] Now a combination of serendipity and new preservation techniques is revealing the terra-cotta army's true colors. A three-year excavation in Xian's most famous site, known as Pit 1, has yielded more than a hundred soldiers, some still adorned with painted features, including black hair, pink faces, and black or brown eyes. The best-preserved specimens were found at the bottom of the pit, where a layer of mud created by flooding acted as a sort of 2,000-year-long spa treatment.

[7] Almost thirty years ago, Chinese researchers started working with experts from the Conservation Office in Germany to develop a preservative known as PEG to help save the warriors' colors. During a recent excavation, the moment a painted artifact was unearthed, workers sprayed any bit of exposed color with the solution, then wrapped it in plastic to keep in the protective moisture. The most colorful pieces (and the earth surrounding them) have been removed to an on-site laboratory for further treatment. To everyone's delight, the modern techniques for preserving ancient colors seem to be working.

[8] In a narrow trench on the north side of Pit 1, archaeologist Shen Maosheng leads me past what look like terra-cotta backpacks strewn across the reddish soil. They are, in fact, clay quivers still bristling with bronze arrows. Shen and I skirt the remnants of a freshly excavated chariot, then stop beside a plastic sheet. 'Want to see a real find?' he asks.

[9] Lifting the sheet, Shen unveils a jagged, three-foot-long shield. The wood has rotted away, but the shield's delicate design and brilliant reds, greens, and whites are imprinted on the earth. A few steps away is an intact military drum whose leather surface has left another glorious pattern on the dirt, its crimson lines as fine as human hair. Together with the imprints of finely woven silk and linen textiles also found here, these artifacts offer clues about the distinctive artistry that flourished under the Qin dynasty and the vibrant palette that infused it.

[10] With so much color and artistry imprinted on the soil – the ancient paint, alas, adheres to dirt more readily than to lacquer – Chinese preservationists are now trying to preserve the earth itself. 'We are treating the earth as an artifact,' says Rong Bo, the museum's head chemist, who helped develop a binding agent that holds the soil together so the color won't be lost. The next challenge, Rong says, will be to find an acceptable method for reapplying this color to the warriors.

[11] With less than one percent of the vast tomb complex excavated so far, it may take centuries to uncover all that remains hidden. But the pace of discovery is quickening. In 2011 the museum launched two long-term excavation projects on the flanks of the 250-foot-high central burial mound. Exploratory digs in this area a decade ago uncovered a group of terra-cotta acrobats and strong men. More extensive excavations will yield 'mind-boggling discoveries' which will amaze everyone, predicts Wu Yongqi, the museum's director.

[12] Down in Pit 1, Yang tightens the straps that hold her reconstructed warrior together. His head, still wrapped in plastic, is beaded with moisture. His lifelike pigment has been preserved, and his body will go on display at the museum with all of the cracks and fissures he received during his 2,200 years underground.

[13] In the early days of the Xian excavations, the fractures and imperfections of the terra-cotta warriors were plastered over. Now, reflecting the evolution of the museum's views on historical accuracy, a new army is forming on the pit's west end, cracks and all. In every statue Yang's handiwork is plainly visible. 'It's nothing special,' she says with a modest smile. And with that, she and her village friends get back to work, piecing together the puzzle beneath the roots of their old persimmon trees.

END OF READING PASSAGE

Sources of materials used in this paper will be acknowledged in the *Examination Report* and *Question Papers* published by the Hong Kong Examinations and Assessment Authority at a later stage.

Candidate Number																			
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**HKDSE 2013
ENGLISH LANGUAGE
PAPER 1 PART B1
QUESTION-ANSWER BOOK**

B1
EASY SECTION

Write your Candidate Number and stick a barcode label in the space provided on this page.

Read Text 2 and answer questions 26-36. (26 marks)

26. When did the guzheng become popular?

27. The guzheng has become a symbol of...

- A. the Cultural Revolution.
- B. traditional Chinese culture.
- C. ancient Chinese history.
- D. the Qin Dynasty.

A B C D

28. Find a word in paragraph 2 that means the same as 'unstable'.

29. According to Zou Lunlun, why do Chinese people want to learn the guzheng?

30. Use ONE word to complete each blank.

Zou believes Westerners like the guzheng because it sounds _____ and _____.

31. Paragraph 4 mentions five benefits of playing the guzheng. Match each of the following speech bubbles with one of the benefits listed in the paragraph. Write the appropriate benefit under the speech bubble. (3 marks)

By joining guzheng classes and learning how to play the instrument, I have been able to meet new and interesting friends.

Playing the guzheng allows me to feel that I have learned something new.

The guzheng is an outlet for my creativity.

i) _____

ii) _____

iii) _____

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.



Answers written in the margins will not be marked.

32. Decide whether the following statements are **True**, **False**, or the information is **Not Given**. Blacken ONE circle only for each statement. (4 marks)

- | | T | F | NG |
|--|-----------------------|-----------------------|-----------------------|
| i) Zou teaches the guzheng. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| ii) The guzheng is Zou's favourite instrument. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| iii) No one else in Zou's family can play the guzheng. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| iv) Famous people have attended Zou's performances. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

33. The group course provided by the *International Academy for Musical Arts* focuses on several skills. Put a tick (✓) next to each skill that is taught.

- _____ how to read music
- _____ the correct use of both hands
- _____ how to pluck the strings
- _____ how to maintain the instrument
- _____ how to sit properly while playing the instrument

34. Complete the following advertisement for the *International Academy for Musical Arts*. You may use more than one word for some of the blanks. (10 marks)

Learn how to play the guzheng at the International Academy for Musical Arts

The International Academy for Musical Arts is pleased to announce open enrollment for _____ and _____ learners. (1 mark)

The academy was set up by _____ in 2006. (1 mark)

We are located in _____ . (1 mark)

What we offer:

One-to-one lessons for different levels	Cost	
_____	_____	(1 mark)
Intermediate	\$480	
_____	_____	(1 mark)

-And-

Beginners can learn in a _____ setting! (1 mark)

Number of lessons: _____ (1 mark)

Each lesson lasts: _____ (1 mark)

Cost: _____ (1 mark)

We also provide lessons through _____ for people who cannot come to the school. (1 mark)

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

35. How does the *Leisure and Cultural Services Department* select students for their guzheng courses?

36. For each of the following students, blacken the circle of the organization which offers a course they can attend. Blacken ONE circle only for each statement. (2 marks)

*Leisure and
Cultural
Services
Department*

*Gu Zheng
Artist
Association*

Student A: Learning how to play the guzheng sounds great, but I will be very busy this year, so a short course would be best.

Student B: I've been playing the guzheng for many years as a hobby. Now I want to turn this hobby into a career.

Read Text 3 and answer questions 37-45. (15 marks)

37. What does the first paragraph suggest about social media?

38. In line 5, 'power users' are people who...

- A. are active Facebook users.
- B. have low self-esteem.
- C. have undesirable personal traits.
- D. feel positive about using Facebook.

A

B

C

D

39. According to paragraph 2, what are some users doing by accident?

40. In line 15, 'This assumption' refers to...

Answers written in the margins will not be marked.

41. Read paragraphs 5-6 and answer the following questions by choosing either 'Low self-esteem users' or 'High self-esteem users'. Blacken ONE circle only for each question. (4 marks)

	Low self-esteem users	High self-esteem users
i) Who uses Facebook less?	<input type="radio"/>	<input type="radio"/>
ii) Who is less likeable on Facebook?	<input type="radio"/>	<input type="radio"/>
iii) Who is more likely to make negative comments on Facebook?	<input type="radio"/>	<input type="radio"/>
iv) Who receives more responses when posting negative comments?	<input type="radio"/>	<input type="radio"/>

42. Read paragraphs 7-9 and decide whether the following statements are True, False, or the information is Not Given. Blacken ONE circle only for each statement. (3 marks)

	T	F	NG
i) People with low self-esteem feel that Facebook is a safe place to share information about themselves.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ii) It is more difficult to read someone's reaction when you talk to them face to face than through Facebook.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
iii) Participants of the study checked their e-mails even though they said they would rather sleep.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

43. What does 'it' (line 41) refer to?

44. According to paragraph 9, why is Facebook compared to cigarettes and alcohol?

45. i) In what way could social networking websites help people with low self-esteem? (1 mark)

ii) In what way can social networking websites be harmful to people with low self-esteem? (1 mark)

END OF PART B1

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

ENGLISH LANGUAGE PAPER 1

PART B1

Reading Passages

8.30 am – 10.00 am (1½ hours)
(for both Parts A and B)

GENERAL INSTRUCTIONS

- (1) Refer to the General Instructions on Page 1 of the Reading Passages booklet for Part A.

INSTRUCTIONS FOR PART B1

- (1) The Question-Answer Book for Part B1 is inserted in this Reading Passages booklet.
- (2) Candidates who choose Part B1 should attempt all questions in this part. Each question carries ONE mark unless otherwise stated.
- (3) Hand in only ONE Question-Answer Book for Part B, either B1 or B2, and fasten it with the Question-Answer Book for Part A using the green tag provided.

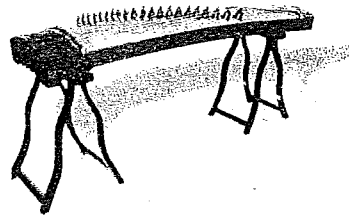
Not to be taken away before the
end of the examination session

PART B1

Read Text 2 and answer questions 26-36 on pages 1-3 of the Question-Answer Book for Part B1.

Text 2

Master teaches a much-loved instrument



[1] The guzheng has been a popular Chinese instrument since ancient times. It originated during the Warring States period and first became popular during the Qin Dynasty.

[2] After surviving the turbulent times of the Cultural Revolution, its popularity was restored and today it is one of the most loved Chinese instruments, recognised as a representative of traditional Chinese culture around the world.

[3] 'Chinese people are attracted to [learning] the guzheng because they have been exposed to its sound since childhood,' says Zou Lunlun, guzheng artist and founder of the *International Academy for Musical Arts*.

[4] 'Westerners are attracted to it because of its exotic and relaxing sound. The skills of playing the guzheng bring many benefits, such as artistic expression, sense of accomplishment, stress relief, social activity and physical activity.'

[5] Zou, born into a family of guzheng musicians who go back four generations, has travelled the world as a master performer. She has played for celebrities and politicians who include the former prime ministers of Australia and New Zealand, and former president Jiang Zemin.

[6] Now based in Hong Kong, Zou founded the *International Academy for Musical Arts* in North Point in 2006. The school offers guzheng classes to children and adults taught by Zou. Students can choose from a group class, one-to-one tuition or lessons available via Skype.

[7] Group courses for beginners comprise eight weekly classes of 45 minutes and cost HK\$1,680. Each focuses on the basic skills of string plucking, correct body posture while playing and proper use of both hands.

[8] One-to-one classes are available for beginner, intermediate and advanced students and cost HK\$420, HK\$480 and HK\$550, respectively. Skype lessons are available for people who would find travelling to the school difficult.

[9] The music office of the *Leisure and Cultural Services Department* has courses at elementary, intermediate and advanced levels for students aged between six and 23. The beginners' course runs for two years and involves weekly, one-hour lessons in a group setting and tuition costs HK\$1,650.

[10] Acceptance is based on an interview and a music aptitude test with the next intake in August. All classes are conducted in Cantonese.

[11] The *Gu Zheng Artist Association* offers two-month courses for elementary to professional level students. Each comprises eight, one-hour lessons and costs from HK\$680 to HK\$980 depending on student level.

[12] The elementary course focuses on the basic fingering techniques for both hands and students learn to play traditional Chinese songs, 'Swordsman' and 'Fengyang Flower'.

[13] The association has designed a 10 grade-examination system in which the level 1 exam is suitable for elementary students and level 10 is for students able to perform at a professional level.

Read Text 3 and answer questions 37-45 on pages 3-4 of the Question-Answer Book for Part B1.

Text 3

What your updates say about you

[1] Social media is great for deepening bonds, making friends, or finding that special someone. Or is it?

5 [2] New research suggests that so-called power users, who contribute much more content than the average Facebook user, are unwittingly revealing undesirable personal traits to their peers. The recent study also suggests that Facebook is not good for those suffering from
10 low self-esteem.

[3] 'We had this idea that Facebook could be a fantastic place for people to strengthen their relationships,' says Amanda Forest of the University of Waterloo in Ontario, Canada.

15 [4] This assumption seems fair when applied to most people, especially those with low self-esteem. However, the findings of Forest's research – titled 'When Social Networking Is Not Working' – suggest that isn't so.

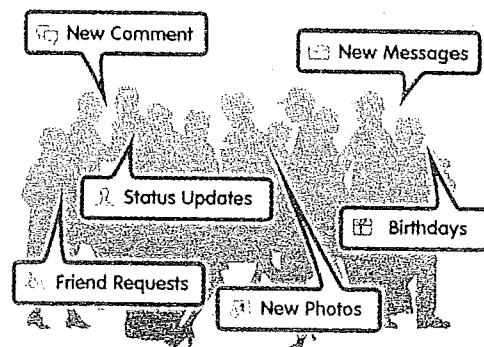
20 [5] The study revealed that people with low self-esteem were more negative than people with high self-esteem and liked less by strangers who rated the participants' status updates.

25 [6] The study also found that people with low self-esteem got more responses from their Facebook friends when they posted highly positive updates, compared to less positive ones. People with high self-esteem, on the other hand,
30 used Facebook less and got more 'like' replies after posting something negative, perhaps because these responses are rarer for them.

[7] So people with low self-esteem may feel that Facebook is a risk-free forum for making
35 personal disclosures, but they may not be helping themselves.

[8] 'If you're talking to somebody in person and you say something negative, you might get an indication that they don't like it,' says Forest.

40 But when people have a negative reaction to a post on Facebook, they seem to keep it to themselves. 'On Facebook, you don't see most of the reactions.'



45 [9] Is Facebook about popularity or desperation? It may often edge towards the latter, with evidence that Facebook is as addictive as cigarettes and alcohol. A study of the activities and desires of 200 adults by the University of Chicago showed that although the
50 strongest desires were for sleep, checking work e-mails and updating a Facebook status are this generation's actual nocturnal activities.

[10] In theory, social networking websites like Facebook could be great for people with
55 low self-esteem. Sharing is important for improving friendships. But in practice, people with low self-esteem seem to behave counterproductively, bombarding their friends with negative tidbits about their lives and
60 making themselves less likeable.

END OF READING PASSAGES

Sources of materials used in this paper will be acknowledged in the *Examination Report* and *Question Papers* published by the Hong Kong Examinations and Assessment Authority at a later stage.

Candidate Number

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**HKDSE 2013
ENGLISH LANGUAGE
PAPER 1 PART B2
QUESTION-ANSWER BOOK**

B2
DIFFICULT SECTION

Write your Candidate Number and stick a barcode label in the space provided on this page.

Read Text 4 and answer questions 46-65. (41 marks)

46. According to paragraph 1, dystopia for young readers is...

- A. an imagined, perfect world.
- B. an unfamiliar, terrifying place.
- C. a world similar to their own.
- D. a world to be avoided.

A B C D

47. What does 'it' (line 6) refer to? _____

48. Based on the information given in paragraph 2, complete the text by writing ONE word to fill in each blank. You should make sure that your answers are grammatically correct, paying attention to word form, plurals etc. (5 marks)

The novel *When You Reach Me* takes place in New York City (NYC) where
 (i) _____ grew up. In the 1970s, NYC had a
 higher (ii) _____, but children back then had more
 (iii) _____. In contrast, NYC today is (iv) _____,
 yet children are more (v) _____ by their parents. As a result, children
 don't walk the streets alone.

49. Explain why many teenagers like reading *The Hunger Games*.

50. Give ONE piece of evidence that shows the success of *The Hunger Games* series.

Answers written in the margins will not be marked.



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Answers written in the margins will not be marked.

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51. Based on the information in paragraph 3, complete the book synopsis of *The Hunger Games* by writing ONE word to fill in each blank. You should make sure that your answers are grammatically correct, paying attention to word form, plurals, etc. (6 marks)

The Hunger Games is the (i) _____ book in a trilogy of novels written by Suzanne Collins. The story takes place some time in the (ii) _____. Two children from (iii) _____ district are forced to compete in the Hunger Games. The contest is held in an (iv) _____ and shown (v) _____. The sole survivor (vi) _____.

52. Read paragraphs 4-5 and decide whether the following statements are **True**, **False**, or the information is **Not Given**. Blacken ONE circle only for each statement. (4 marks)

	T	F	NG
i) <i>The Hunger Games</i> is the only example of the current popularity in dystopian fiction.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ii) In the <i>Uglies</i> , teenagers conform to a standard prettiness by undergoing surgery.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
iii) Most participants of the Internet discussion board are teenagers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
iv) <i>Brave New World</i> and <i>1984</i> were written for American schoolchildren.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

53. Why is the comment, 'SUZANNE, ARE YOU PURPOSELY TORTURING YOUR FANS!?!?!?' (lines 54-55) described as 'half-mocking'? (2 marks)

54. Based on information in paragraphs 4 and 5, write the correct book title under each of the following plot descriptions. (4 marks)

Read the horrific tale of beings from outer space that invade Earth and mentally control teenagers.

i) _____

Problems occur when people try to bring about too much societal harmony in this suspenseful dystopian novel.

iii) _____

Trapped in a maze, a group of teenagers who can't remember their past struggle to survive.

ii) _____

Trapped in a maze that goes on forever, teenagers are being influenced to act in a certain way.

iv) _____

Answers written in the margins will not be marked.

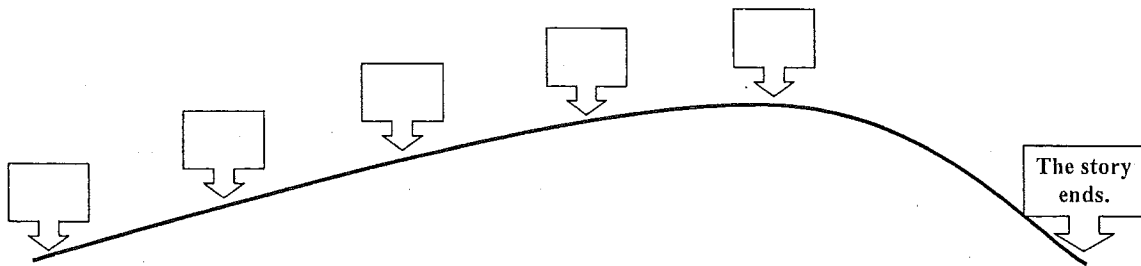
Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

55. What does the simile 'like a wicked strain of the flu' (lines 68-69) suggest about the book *The White Mountains*?

56. Based on paragraph 6, match the descriptions (A-H) to the correct place in the timeline to show the order of events in a typical plot line of a dystopian novel. Write the letter in the box. NOTE: Use only FIVE descriptions. (5 marks)

- A. Problems begin to disappear, and everyone is no longer miserable.
- B. The main character becomes admired by everyone.
- C. The main character appears to be happy and comfortable.
- D. The main character makes the decision to break away from the unbearable situation.
- E. A tranquil fictional world is introduced to the reader.
- F. The main character discovers that something is wrong in the fictional world.
- G. Circumstances get worse and become intolerable for everyone.
- H. The main character is no longer a misfit.



57. Kay Sambell argues that the hero in adult dystopian fiction should NOT...

- A. triumph at the end of the story.
- B. fail at the end of the story.
- C. change their behavior at the end of the story.
- D. have the same behavior at the end of the story.

A B C D

58. What is the main purpose of paragraph 7?

59. In paragraph 7, find a word which means 'a major disaster'.

Answers written in the margins will not be marked.

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60. How is young-adult dystopian fiction different from adult dystopian fiction? Find two differences mentioned in the text. (2 marks)

i) _____

ii) _____

61. Find one similarity between young-adult dystopian fiction and adult dystopian fiction mentioned in the text.

62. What does 'this' (line 139) refer to?

63. Why do you think some parents might disapprove of their children reading dystopian fiction?

64. When teenage readers of today's dystopian fiction are adults, reality TV and privacy on the Internet...

- A. may start a new trend in dystopian fiction.
- B. will be conceived as social and technological themes in books.
- C. may be issues of lesser importance.
- D. will no longer exist.

A B C D

65. The writer's conclusion is that a broken or post-apocalyptic world...

- A. is a theme that will never be interesting for adult readers.
- B. will forever remain a major part of dystopian fiction.
- C. will become as interesting as technology and the social trends of today.
- D. should be swept away to make room for new ideas.

A B C D

END OF PART B2

Answers written in the margins will not be marked.

ENGLISH LANGUAGE PAPER 1

PART B2

Reading Passages

8.30 am – 10.00 am (1½ hours)
(for both Parts A and B)

GENERAL INSTRUCTIONS

- (1) Refer to the General Instructions on Page 1 of the Reading Passages booklet for Part A.

INSTRUCTIONS FOR PART B2

- (1) The Question-Answer Book for Part B2 is inserted in this Reading Passages booklet.
- (2) Candidates who choose Part B2 should attempt all questions in this part. Each question carries ONE mark unless otherwise stated.
- (3) Hand in only ONE Question-Answer Book for Part B, either B1 or B2, and fasten it with the Question-Answer Book for Part A using the green tag provided.

Not to be taken away before the
end of the examination session

PART B2

Read Text 4 and answer questions 46-65 on pages 1-4 of the Question-Answer Book for Part B2.

Text 4

The Triumph of Dystopian Literature

What's behind the boom in dystopian fiction for young readers?

[1] Dystopia is an imaginary place or condition in which everything is bad, and in dystopian fiction, this has traditionally been characterized by an authoritarian government or some kind of oppressive control. For young readers, dystopia isn't a future to be averted; it is a version of what's already happening in the world they inhabit.

[2] Rebecca Stead chose to set her children's novel *When You Reach Me* – winner of the 2010 Newbery Medal – in nineteen-seventies New York partly because that's where she grew up, but also because she wanted 'to show a world of kids with a great deal of autonomy.' Her characters, middle-class middle-school students, routinely walk around the Upper West Side by themselves, a rare freedom in today's city, despite a significant drop in New York's crime rate since Stead's footloose youth. The world of our hovered-over teens and preteens may be safer, but it's also less conducive to adventure, and therefore to adventure stories.

[3] Perhaps that's why so many of them are reading *The Hunger Games*, a trilogy of novels by Suzanne Collins, which depicts a futuristic North America broken up into twelve districts. Every year, two children from each district are forced to fight to death in a televised contest called the Hunger Games, which are held in a huge outdoor arena. The winner of the contest is the last child left alive. The fervently awaited third installment in the trilogy, *Mockingjay*, will be published by Scholastic in August, and there are currently in print more than 2.3 million copies of the previous two books, *The Hunger Games* and *Catching Fire*.

[4] Collins's trilogy is only the most visible example of a recent boom in dystopian fiction for young people. Many of these books come in series, spinning out extended narratives in intricately imagined worlds. In the popular *Uglies* series, for example, all sixteen-year-olds undergo surgery to conform to a universal standard of prettiness determined by evolutionary biology; in *The Maze Runner*, teenage boys awaken, all memories of their

previous lives wiped clean, in a walled compound surrounded by a monster-filled labyrinth. The books tend to end in cliff-hangers that provoke their readers to post half-mocking protestations of agony ('SUZANNE, ARE YOU PURPOSELY TORTURING YOUR FANS!?!?!') on Internet discussion boards.



[5] Dystopian novels for young-adult readers have been around for decades. Readers of a certain age may remember having their young minds blown by *House of Stairs*, the story of five teenagers imprisoned in a seemingly infinite M. C. Escher-style network of staircases that ultimately turns out to be a gigantic Skinner box designed to condition their behavior. *The White Mountains*, in which alien overlords install mind-control caps on the heads of all those over the age of thirteen, tore through my own sixth-grade classroom like a wicked strain of the flu. Depending on the anxieties and preoccupations of its time, a dystopian young-adult novel might speculate about the aftermath of nuclear war (*Z for Zachariah*) or the drawbacks of engineering a too harmonious social order (*The Giver*) or the consequences of resource exhaustion (*The Carbon Diaries 2015*). And, of course, most American schoolchildren are at some point also assigned to read one of the twentieth century's dystopian classics for adults, such as *Brave New World* or *1984*.

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[6] The typical arc of the dystopian narrative mirrors the course of adolescent disaffection. First, the fictional world is laid out. It may seem pleasant enough. Tally, the heroine of *Uglies*, looks forward to the surgery that will transform her into a Pretty and allow her to move to the party enclave of New Pretty Town. Eleven-year-old Jonas, in *The Giver*, has no problem with the blandly tranquil community where he grows up. Then somebody new, a misfit, turns up, or the hero stumbles on an incongruity. A crack opens in the façade. If the society is a false utopia, the hero discovers the lie at its very foundation: the Pretties have their brains removed when they receive their plastic surgery; the residents of Jonas's community have been drained of all passion. If the society is frankly miserable or oppressive, the hero will learn that, contrary to what he's been told, there may be an alternative out there, somewhere. Conditions at home become more and more unbearable until finally the hero decides to make a break for it, heading out across dangerous terrain.

[7] The youth-centered versions of dystopia part company with their adult predecessors in some important respects. For one thing, the grownup ones are grimmer. The British academic Kay Sambell argues that 'the protagonist's final defeat and failure is absolutely crucial to the admonitory nature of the classic adult dystopia.' The adult dystopia extrapolates from the present to show readers how terrible things will become if our deplorable behavior continues unchecked. Because authors of children's fiction are 'reluctant to depict the extinction of hope within their stories,' Sambell writes, they equivocate when it comes to delivering a moral. Yes, our errors and delusions may lead to catastrophe, but if – as usually happens in dystopian novels for children – a new, better way of life can be assembled from the ruins, would the apocalypse really be such a bad thing?

[8] Sambell's observation implies that dystopian stories for adults and children have essentially the same purpose – to warn us about the dangers of some current trend. That's certainly true of books like *1984* and *Brave New World*; they detail the consequences of political authoritarianism and feckless hedonism. This is what will happen if we don't turn back now, they scold, and scolding makes sense when your readers have a shot at getting their hands on the wheel.

[9] Children, however, don't run the world, and teenagers, especially, feel the sting of this. Dystopian fiction may be the only genre written for children that's routinely less didactic than its adult counterpart. *The Hunger Games* could be taken as an indictment of reality TV, but it is not an argument. It operates like a fable or a myth, a story in which outlandish and extravagant figures and events serve as conduits for universal experiences.

[10] While some parents disapprove of their children reading dystopian fiction, kids continue to read the books, and some of them will surely grow up to write dystopian tales of their own, incited by technologies or social trends we have yet to conceive. By then, reality TV and privacy on the Internet may seem like quaint, outdated problems. But the part about the world being broken or intolerable, about the need to sweep away the past to make room for the new? That part never gets old.

END OF READING PASSAGE

Sources of materials used in this paper will be acknowledged in the *Examination Report* and *Question Papers* published by the Hong Kong Examinations and Assessment Authority at a later stage.

