

Grade 9 2021 Language Paper 2

QUESTION 1

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Read again the first part of **Source A** from **lines 1 to 10**.

Choose **four** statements below which are **true**.

- Shade the **circles** in the boxes of the ones that you think are **true**.
- Choose a maximum of **four** statements.
- If you make an error cross out the **whole box**.
- If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

- | | |
|---|--------------------------|
| A The cinema programme was every Saturday morning. | <input type="checkbox"/> |
| B The cinema programme was short. | <input type="checkbox"/> |
| C The children all came from the same street. | <input type="checkbox"/> |
| D The children formed a large group as they moved through the streets. | <input type="checkbox"/> |
| E The Odeon was in Rockdale. | <input type="checkbox"/> |
| F The children wore shoes. | <input type="checkbox"/> |
| G The children went to the cinema on foot. | <input type="checkbox"/> |
| H The children had really tough feet. | <input type="checkbox"/> |

- The children formed a large group as they moved through the streets
- The Odeon was in Rockdale
- The children went to the cinema on foot.
- The children had really tough feet

QUESTION 2

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You need to refer to **Source A** and **Source B** for this question.

The children at the cinema in **Source A** and the children at the factory in **Source B** have different experiences of childhood.

Use details from **both** sources to write a summary of what you understand about the different experiences of the children.

[8 marks]

Within source A, the writer presents a glorified and indulgent presentation of childhood as he reminisces about the intricate details of these largely adored sweets. His detailed descriptions and accounts of the “dry honeycomb covered in chocolate” suggests his fond experiences of childhood as he is immersing himself back into this cherished time filled with sweets as if he was a child again- he adores these fond memories and simple pleasures he once enjoyed. This indulgent fond presentation of childhood contrasts Source B as the writer is presented as more deprived from these luxuries due to the chemicals found in childhood delights such as sweets- source A was mindlessly allowed to consume these pleasures without it tarnishing their childhood experiences. In source B, it is evident that the children’s experiences were tainted by pressing health issues and implications that came from these simple pleasures. They speak of how the sweets were “poisonous” and “contained copper toxins”, this highlighting how their childhood experiences, such as the simple pleasure of sweets, were stolen from them due to the un-safety surrounding it.

Moreover, the writer in source A depicts a more carefree and light-hearted experience of his childhood as he had no concerns about life outside of what sweets he would have chosen using the “two shillings” he had generously been given- this being ample to “buy as much as you could eat”. This reinforces how source A’s childhood was preserved in an untarnished bubble of childhood pleasures and was not concerned with the pressing hardships of the world around him. This carefree and light-hearted presentation juxtaposes Source B as they were exposed to relentless underpaid work, depriving them of being preserved in this carefree childhood bubble; they were belligerently forced to face the hardships and reality of life, not experiencing the untroubled childhood as source A did. In source B it is clear that the children were exposed to gruelling childhood exploitation as they were “hunched over their benches” while being “cheaply paid”. This compounds that source B’s childhood experiences were not able to be carefree as they were subject to hours of physically and mentally hard labour in order to support their struggling families.

QUESTION 3

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You now need to refer only to **Source A** from lines 20 to 28.

How does the writer use language to describe eating Fantail sweets?

[12 marks]

The writer creates an image of fantails being irresistibly dangerous as they were “chocolate coated toffee”. The alliteration “chocolate coated” emphasises how these fantails were delicious and enticing, consequently luring in many “groups” of children to indulge in this fantastical, perhaps prohibited by their parents, sweet. Thus, the writer’s description makes eating fantail sweets seem synonymous with childhood delights and forbidden pleasures. This forbidden irresistible danger is compounded with the gruesome metaphor of “mouths” being “chipped open with a cold chisel” once indulged in. The metaphor, paired with the alliterative phrase, reinforces how the damage that these innocent sweets required hyperbole to demonstrate the true extent of the damage. The comparison with it being alike to a “cold chisel” is emblematic of how gruelling the damage of the sweets could be on the mouths of so many children, almost alike to a tool used to break away hard materials. The verb “glutinous” paints a vivid image to the reader of the stickiness of such a sweet and why it was such a danger to the children who continually indulged in them. Alternatively, as “glutinous” is a homophone for gluttonous, connoting excessive greed, this could allude to how despite the immensely sticky texture, the children’s excessive glutton made it irresistible for them not to indulge in.

Moreover, the fantail sweets are described with a dark comical twist, describing how they were almost torturous in the process of eating them and the effects physically it would have on the children. A semantic field of torture is established through the verb “strangled” and the idea that teeth would be “removed instantly”. The use of hyperbole almost gives the description a comical element, paired with an underlying darker tone. The semantic field is used as comical as it is pairing it with the idea of children simply eating sweets, yet also suggests that this innocent sweet would produce mass hysteria and “crying” from the children that consumed them. The adverb “removed instantly” makes the description of the sweets sound like a horrifying warning and makes the sweet appear some omnipotent, it had the ability to remove fillings, something strong and designed to be durable, when a child innocently consumed it. The adverb “forever” makes the fantails appear so powerful and dangerous; they almost seem eternal- torturing the endless children that consume them. This comical element also suggests how although they lasted “forever”, the children continually purchased them as they enjoyed, despite its dangers, that they could continually chew these sticky delights. Alternatively, as it is described as taking “hard work”, connoting a battle, it presents how not only do the Fantails seem eternal, it poses an eternal battle for the children consuming.

QUESTION 4

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For this question, you need to refer to the **whole of Source A**, together with the **whole of Source B**.

Compare how the writers convey their different attitudes to sweets.

In your answer, you could:

- compare their different attitudes to sweets
- compare the methods the writers use to convey their attitudes
- support your response with references to both texts.

[16 marks]

Within source A, the writer conveys his enthusiasm towards sweets and the entrancing, almost hypnotic spell the sweets had these children under. He depicts the sweets as being of paramount importance to the children as he recalls "it was the first thing you did" when entering the cinema. The adjective "first" connotes winning, this could suggest that in the children's eyes, nothing could beat the number of indulgent sweets they were presented with- not even the film. The entrancing hold it had on the children is compounded through the metaphor "star lolly". As "star" creates an image of fame and celebrities, it symbolises how the writer at the time saw these sweets as more important than the film stars on their screens. James' entrancement and enthusiasm towards sweets is starkly contrasted in source B as the writer presents the glamour and ravishment of the sweets secondary to the fatalities in its toxicities. Source B recounts a more factual presentation of sweets, opposed to James' who recalls them through his nostalgic childhood lens. James' opinion is clear to be opinion, however within source B the writer presents it as factual as they say "for sure they are to be poisonous". The diction "for sure" creates a tone of certainty, showcasing how the writer believes their attitude to the toxicity and poisonousness of sweets is factual and should be taken very seriously by the reader. The writer is horrified at the consequences of eating sweets, hence uses hyperbole when claiming "young children were absolutely killed" from consuming these "poisoned candies". The repetition of "poisonous" reaffirming that the writer indicts sweets and believes the temporary pleasure provided is a danger. This indictment gives source B a bleaker tone, bringing a social criticism and commentary to what is considered harmless. The writer is attempting to pervert and skew the common glorification of sweets, a view shown by James in source A.

From the start of source A, a nostalgic tone is set as James recites his “afternoons at the pictures”. This tone continuing when he speaks fondly of the childhood sweets he consumed, establishing how these were fond innocent memories of childhood. The large paragraph dedicated to describing the dreaded and adored “Fantails”, coming in a “weird, blue packet”, is a literal representation of how this simplicity of sweets was such a large part of his childhood and childhood enjoyments. The continual shifts in focus to the different sweets of “Violet crumble bar”, “fantails” and “jaffas” creates a rapid pace as the reader is immersed in detailed description of these sweets. This emulates the writers excitement and nostalgia even now- his flicking between the descriptions of sweets is as if he is immersed back on a “Saturday afternoon” as a boy browsing which sweets he would pick for that film. The excited attitude towards sweets is juxtaposed by source B’s gruelling and bleak revelations about the inhumane creation of these sweets- it exposes that in order for children to enjoy these sweets, such as children like James, other children had to endlessly suffer. The large paragraph lengths give the reader vast details about these conditions that “young girls” had to endure. Although they were “given liberty to eat as much as they like”, their menial wage reflected this. Thus, the large paragraph lengths are used by the writer to depict a vivid image of the gruelling work that allowed these toxic pleasures to be manufactured. As these details of the inhumane treatment and exploitation of children is in the form of a magazine article, the writer aims to share their criticisms on these so-called innocent sweets and expose what goes on in the manufacturing process. This suggesting that the writer wants to try persuade and convert their readership to stand against the production of sweets whereas source A almost encourages the consumption of sweets in his exciting portrayal of them.

QUESTION 5

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'Our addiction to cheap clothes and fast fashion means young people in poorer countries have to work in terrible conditions to make them. We must change our attitude to buying clothes now.'

Write an article for a magazine or website in which you argue your point of view on this statement.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

You are advised to plan your answer to Question 5 before you start to write.

Exploitative, dehumanising and degrading.

This is what children are exposed too during the production of cheap manufactured goods. The world is evolving and growing at an immense rate, money is forever multiplying, the population is growing, and our awareness of the violation of human rights is too. Yet, we are inclined to pick up a t-shirt (that we will probably wear once) for £1.99 in a black Friday sale without any regard to how the company is managing to profit of this miniscule mark up.

Child exploitation is the answer.

Addiction: we are addicted to cheap items of fashion. In a world of abundance, people are more frugal than ever. Granted, the cost of living is immense, however our expenditure of our hard-earned income on these unethical cheap clothes is mammoth. It is as if society is wearing an irremovable blindfold that prohibits them from seeing the belligerent conditions these children endure. Instead, individuals are driven by their avariciousness and want to impress others with their vast amounts of materialistic goods; people buy endless cheap materialism mindlessly. When individuals start recognising cheap goods is synonymous with exploitation, then we will see change.

The answer: support local businesses. A woman based in Brighton created a stall during lockdown, handing out pamphlets on this matter and how it links to child exploitation. She compared people's hopelessness with being stuck in their luxurious houses, to the hopelessness of the children being stuck in these treacherous factories. Luckily, within laws in the UK, child labour is illegal and a criminal offence. Thus, supporting of local businesses ensures that children are unable to work in horrific conditions, whilst also giving back to your community. A win win.

Exploitative, dehumanising and degrading. Would you want to be responsible for this?

Exploitation: children are exploited in exchange for cheap manufacturing. Young innocent children, exploited in the squalor of their local factory, working in inhumane conditions. Their diminutive wage barely covering the food they need for that evening. Hazards and dangerous equipment cascading their workplace: this is their bleak reality. Ceaselessly these innocent children work, just to provide the western world with cheap clothes that they go and ignorantly purchase on their lunchbreak. The head of the NSPCC, Joan Butler, provides a solution to this nightmare: "To save the struggling children of today, more stringent laws need to be put in place in these countries. As this is a long process, an immediate change that can be made is being cautious of cheap-fast fashion.". This is not their problem; it is our problem. Your problem. My problem.

Change: change is imminent when we see the damage of these cheap goods and actively stand against them. An abundance of companies are standing against this pressing issue, so in order to actively make a stand, you can check out www.saveourchildrenfromexploitation.com for a list of companies who do not endorse these terrible conditions for children- these companies are Godsend and should be continually supported.

Undeniably, it cannot be dismissed that cheap items of clothes are only accessible to individuals who are struggling financially. However, a variety of ethical shops surround us that do not involve child labour. Charity shops! What better way to support local businesses, charity and stand against child exploitation. Charity shops reduce child labour within the fast fashion industry by 23%. That is 23% of children you are saving by shopping there.

Addiction to cheap clothes is reversible, the damage to children is not. Change is within our grasp; charity shops and other local businesses make this possible. We must change our attitudes.

Exploitative, dehumanising and degrading. These conditions must be stopped. We must stop them.