

Cambridge
International
AS & A Level

Cambridge International Examinations
Cambridge International Advanced Subsidiary and Advanced Level

ENGLISH LANGUAGE

9093/12

Paper 1 Passages

February/March 2016

2 hours 15 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

Answer **two** questions: Question 1 **and either** Question 2 **or** Question 3.

You should spend about 15 minutes reading the passages and questions before you start writing your answers.

You are reminded of the need for good English and clear presentation in your answers.

The number of marks is given in brackets [] at the end of each question or part question.

This document consists of **5** printed pages, **3** blank pages and **1** insert.

2

Answer Question 1 **and either** Question 2 **or** Question 3.

1 The following text is taken from a New Zealand newspaper.

(a) Comment on the ways in which the language and style are used to present an argument.

[15]

(b) The same newspaper publishes an article on children and exercise.

Write the opening (between 120 and 150 words) for this new article. Base your answer closely on the style and language of the original. [10]

An evolving health crisis of childhood obesity is upon us. Is this the generation where children are condemned to live shorter lives than their parents? Dave Shaw investigates.

Countless factors have led us here, with nutrition playing a major role. Many foods now advertised to kids are higher in sugar, salt and fat than those targeted at young generations before. Children are hardwired to fall for these flavours. The food industry is arguably exploiting the biology – and psychology – of children. 5

They aren't just providing a source of calories and nutrients for a child, they're impacting their health in a way that could warrant future legal action. Many children are growing up believing food should be served deep-fried and sugar coated. Is this ethical? If other countries were causing havoc on our children's health like this, then we'd put a stop to it. 10

A film shedding light on this topic is *Fed Up* which may be the most important documentary in recent times. The film essentially says we have a problem, a problem that many vested interests have no intention of solving, and a problem that must be dealt with if we're interested in our survival. 15

In the food industry's defence, they are giving us what we want and if we ask for healthier foods, they will provide. But in the end, profits come first.

Here's a heads up about some food industry insights that may be affecting you and your family. 20

The bliss point: This is the perfect amount of sugar – or salt and fat – that allows a food to become highly salient¹. When these tastes combine, they provide a dopamine-fuelled rush driving us to eat more. It's no surprise children want to eat more of the food that tastes good. Unfortunately, the high consumption of sugary, salty and fatty foods can lead to obesity, metabolic syndrome, diabetes or much worse. 25

Hyperprocessed food: There are many heavy hitting facts about the harms of eating too much sugary and other hyperprocessed foods, yet many of us continue to buy, serve and eat them every day. There is no difference between some processed food and sugar itself. Saying you can eat a bowl of cornflakes with no added sugar or a bowl of sugar with no added cornflakes can be essentially the same thing. 30

3

‘Eater’-tainment: The food industry has learned what humans want and is only too happy to oblige. At every eating opportunity or on every street corner awaits a sugary or salty snack made to satisfy our craving. It’s what people of all ages gorge on to feel good for a few moments or to relax. Who doesn’t want to get on this ride, right? And when we do, we are only more than tempted to ride it again and again. 35

Marketing: The marketing of children’s food is a controversial topic, with many companies under siege for how they promote their food to youngsters. Children often don’t know the difference between good and bad food and have to rely on others to tell them – usually their parents. But when they see the Golden Arches² or colourful packages covered in cartoons they immediately connect with a product. After tasting the addictive combination of sugar, salt and fat, the marketing image is permanently engraved on their mind. Suddenly, they want more. 40

Maternal disempowerment: What does a mother do when she has the difficult choice of giving her child what they want or giving them what’s best for their health? This is a common struggle against an overwhelming tide of marketing and, possibly, addiction. Sometimes even the parents don’t know what’s best, so who’s left to pick up the reins? Parents, and their children, need to be educated on what are the healthier options, and the healthier choice must become the easier choice. 45

Public misperception: A fast food diet should not be socially accepted, but it is. So, the real goal is to change how we view food. The government has a role to play, but if we look at the great public health successes, they come from changes in how we perceive a product. Smoking for example is now seen as deadly and disgusting, when it was once sexy. If you look at something and say, “that’s horrible, I’d rather have something else,” you’re not going to feel drawn to eat it. We can apply this learning to how we eat. We need to take the power out of certain foods: from there saying “no” to eating junk is easy. 50 55

¹ *salient*: flavoursome and appealing.

² *Golden Arches*: the trademark of an international hamburger chain.

4

- 2 The following text is the opening of the novel *A Fine Balance*, by Rohinton Mistry. The novel is set in India in the 1970s.

(a) Comment on the language and style of the extract. [15]

(b) Continue the passage (between 120 and 150 words). Base your answer closely on the language and style of the original. You do not need to bring the passage to a conclusion. [10]

Dina Dalal seldom indulged in looking back at her life

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Enlisting him would have ruined any chance of changing her husband's mind.

5

- 3 The following extract presents the American writer Eleanor Clark's first impressions on visiting Rome in the 1940s.

- (a) Comment on the language and style of the extract. [15]
- (b) Imagine that the same writer visits a place that you know well and records her first impressions.

Write a section of her essay (between 120 and 150 words). Base your answer closely on the language and style of the original extract. You do not have to bring the essay to a conclusion. [10]

Fountains

You walk close to your dreams. Sometimes it seems that these pulsing crowds, with their daily and yearly rhythms established so long ago none of it has to be decided any more, with their elbows and knees and souls touching and rubbing and everybody most pleased and agreeable when it is like that, in a bus for instance, will in another minute all be naked, or will have fish tails or horses' behinds like the characters of the fountains. For the Anglo-Saxon mind, ruled by conscience and the romantic, rigid in its privacies, everything here is shocking—an endless revelation and immersion; this is the vocabulary of our sleep; and the key image is always water. 5 10

That is the great assault of Rome, and it is total and terrible. It is really strange that foreigners of the polite centuries always used to wax so romantic about the fountains of Rome, and the music supposed to represent them was such as any young girl could listen to. The truth is, they are extremely indecent, in various ways. Their number is indecent, much as the lives of the Caesars were; common reason expires here; it is of their nature too to make those lives quite ordinary, nothing surprises you beside them. Their settings are apt to be extravagant; they can have sprung up anywhere, be tacked anywhere on the sides of buildings or are themselves a whole house wall; and their details have the candid, smiling sadism of dreams. But the worst is the life around them, and their part in it. They are not only memory, or the living singleness of time, though they are that too and the city would have fallen apart under the weight of its past a long time ago without them; this is easy to see; you notice at once when there is a drought and the fountains become quiet and stale, or empty, how old everything begins to look. But there is another unity or community within every single moment to which they are essential, and that is where the real outrage comes. 15 20 25

The romantic, the idealist, the tender-minded of any vein dies a thousand deaths in these fountains; their every dolphin is his nemesis¹.

The very genius spent on them makes them shocking. They are not *objets d'art*² held off from life and treated with respect as they would be anywhere else; there is a closeness, an imminence of touch around them that nothing in our life has except dreams and sex, whence the awful burden on those. They are always being drunk from and splashed in and sat on, everybody dips into them as into his own private memory and quite often they have all kinds of rubbish in their lovely basins, because although the street cleaners of Rome are many and hard-working they cannot be everywhere at once. 30 35

¹ *nemesis*: the agent of someone's downfall.

² *objets d'art*: artistic objects.

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