



GCSE

ENGLISH LANGUAGE

Paper 2 Writers' viewpoints and perspectives

8700/2

Insert

The two sources that follow are:

SOURCE A 20th Century literary non-fiction

'Unreliable Memoirs' by Clive James

**An extract from an autobiography,
published in 1980**

SOURCE B 19th Century non-fiction

'Sweets and their Manufacture'

**An extract from a magazine article,
published in 1868**

[Turn over]

SOURCE A

This extract is from Clive James' autobiography, published in 1980. Here, he writes about going to the cinema as a child in Australia in the 1940s.

**1 Every Saturday afternoon at the pictures there was
a feature film, sixteen cartoons and an episode
each from four different serials. The programme
just went on and on and on. The Margaret Street
5 children would join up with the Irene Street
children and the combined mass would add
themselves to the Sunbeam Avenue children and
they would join the swarm of children from all the
other areas, all moving north along Rocky Point
10 Road towards Rockdale, where the Odeon stood.**

**In summer, the concrete footpaths were hot. The
tarmac footpaths were even hotter: bubbles of tar
formed, to be squashed flat by our leathery bare
feet. Running around on gravelled playgrounds
15 throughout the spring, by summer we had feet that
16 could tread on a drawing pin and hardly feel it.**

**When you got to the cinema the first thing you did
was stock up with lollies. Lollies was the
Australian word for what the English call sweets
20 and the Americans call candy. Some of the more
privileged children had upwards of five shillings
each to dispose of, but in fact two shillings was
enough to buy you as much as you could eat.
Everyone, without exception, bought at least one**

- 25 Hoadley's Violet Crumble Bar. It was a slab of
dense, dry honeycomb coated with chocolate. So
frangible was the honeycomb that it would shatter
when bitten, scattering bright yellow shrapnel. It
was like trying to eat a china vase. The honeycomb
30 would go soft only after a day's exposure to direct
sunlight. The chocolate surrounding it, however,
would liquefy after only ten minutes in a dark
cinema.
- 34 Fantails came in a weird, blue packet shaped like
35 an isosceles triangle with one corner missing.
Each individual Fantail was wrapped in a piece of
paper detailing a film star's biography — hence the
pun, fan tales. The Fantail itself was a chocolate-
coated toffee so glutinous that it could induce
40 lockjaw in a donkey. People had to have their
mouths chipped open with a cold chisel. One
packet of Fantails would last an average human
being forever. A group of six small boys could go
through a packet during the course of a single
45 afternoon at the pictures, but it took hard work and
involved a lot of strangled crying in the dark. Any
fillings you had in your second teeth would be
removed instantly, while children who still had any
49 first teeth left didn't keep them long.
- 50 The star lolly, outstripping even the Violet Crumble
Bar and the Fantail in popularity, was undoubtedly

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the Jaffa. A packet of Jaffas was loaded like a cluster bomb with about fifty globular lollies the size of ordinary marbles. The Jaffa had a dark
55 chocolate core and a brittle orange candy coat: in cross-section it looked rather like the planet Earth.

It presented two alternative ways of being eaten, each with its allure. You could fondle the Jaffa on the tongue until your saliva ate its way through the
60 casing, whereupon the taste of chocolate would invade your mouth with a sublime, majestic inevitability. Or you could bite straight through and submit the interior of your head to a stunning explosion of flavour.

65 Sucking and biting your way through forty or so Jaffas while Jungle Jim wrestled with the crocodiles on screen, you nearly always had a few left over after the stomach could take no more. The spare Jaffas made ideal ammunition. Flying
70 through the dark, they would bounce off a child's skull with the noise of bullets hitting a bell.

Everyone either ate steadily or raced up and down the aisles or to and from the toilet or all three. The uproar was continuous, like Niagara Falls.
75 Meanwhile the film was unreeling in front of us.

SOURCE B

This extract is from a magazine article published in 1868. The writer explains how sweets were made and decorated in Victorian England.

1 The last thing a child asks is how the sweet it
snaps up with such eagerness is made. Yet the
manufacture of these delicacies — or should I say
necessities? — of the nursery is a thing worth
5 witnessing. A marvellous change has come
across public opinion respecting sugar and sweets
of all kinds. They used to be denounced by tender
mothers as “trash and messes” and, possibly
because they were so denounced, they tasted all
10 the sweeter to the little ones. Now we would not
wish to make taboo that which delights young taste
buds the most. In moderation, there is nothing
more wholesome than sugar. It is nourishing and
warming because of the large amount of carbon
15 contained in it.

In the past, sweets were not a speciality in
England; there were no large factories for their
production. All the higher-class sweets came from
France and Italy but the introduction of steam into
20 the process has made England the world leader in
manufacturing sweets. Now sweets are made on
the largest scale and are much cheaper. The basic

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style of old is also gone. The eye must now be satisfied as well as the tongue, even in the
25 cheapest items. Think of a halfpennyworth of sweets done up in a ruby-coloured gelatine packet.

It is true that some of the more showy sweets made in the past were colourful, but it was metallic colour containing the most virulent poison. The
30 famous scientist Doctor Hassall's analysis of this painted confectionery, published some years ago, exposed the villainous manner in which this vividly coloured confection was made attractive to children by poisonous paint. The brighter the hue,
35 the more deadly the sweet. The brilliant green, for instance, with which the confectionery was adorned, contained copper toxins.

It is easy to understand the bad name sweets acquired when thus made up. No doubt many
40 young children were absolutely killed by excessive eating of these artistically poisoned candies. Doctor Hassall has heroically delivered us from this source of danger to our precious children. Nothing but harmless vegetable colours are now
45 used, which, if not so brilliant as metallic ones, are quite safe. Today, it is wrong to use metallic colour in confectionery. However, it is just possible that some of the old sweets may still be for sale, so I bid parents beware of any sweets with vivid greens
50 and reds, for they are sure to be poisonous.

Young girls are largely employed in the sweet-making trade. They are quick and stick well to their

work; but they have a sweet tooth and empty
stomachs and so help themselves to the sweets
55 pretty freely. As it is impossible to stop petty
pilfering, the workers are given liberty to eat as
much as they like, although the employers reduce
the already pitiful pay to account for this. In the
factory which I visited, the girls certainly did not
60 look any the worse for their unlimited consumption
of lollipops and their rosy faces gave a clear
answer to the old charge against the harmful
nature of sweets.

The sweets are made with the utmost speed by
65 these little workwomen, sitting silently, hunched
over their benches. In one part of the dimly lit
factory, I came upon the little artists squinting as
they coloured the small sugar articles under the
strict scrutiny of their supervisor. It was all
70 vegetable colour, of course, and quite harmless.
There is no great artistic talent required in the
colouring tasks that the girls undertake, and it is
far too cheaply paid to be very carefully done. But,
however poor they may be as works of art, the
75 sweets are most wholesome. This, as we have said
before, was far from being the case a few years
ago, before Doctor Hassall turned detective officer
for the good of our little ones.

END OF SOURCES

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