



GCSE

ENGLISH LANGUAGE

**Paper 2 Writers' viewpoints and
perspectives**

8700/2

Insert

[Turn over]

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**

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
5 programme just went on and on and
on. The Margaret Street children
would join up with the Irene Street
children and the combined mass
would add themselves to the
10 Sunbeam Avenue children and they
would join the swarm of children from
all the other areas, all moving north
along Rocky Point Road towards
Rockdale, where the Odeon stood.**

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15 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
20 playgrounds throughout the spring,
by summer we had feet that could
tread on a drawing pin and hardly feel
23 it.

When you got to the cinema the first
25 thing you did was stock up with
lollies. Lollies was the Australian
word for what the English call sweets
and the Americans call candy. Some
of the more privileged children had
30 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
35 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
40 yellow shrapnel. It was like trying to eat a china vase. The honeycomb would go soft only after a day's exposure to direct sunlight. The chocolate surrounding it, however,
45 would liquefy after only ten minutes in a dark cinema.

47 Fantails came in a weird, blue packet shaped like an isosceles triangle with one corner missing. Each individual
50 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
55 induce lockjaw in a donkey. People had to have their mouths chipped open with a cold chisel. One packet of Fantails would last an average

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human being forever. A group of six
60 small boys could go through a packet
during the course of a single
afternoon at the pictures, but it took
hard work and involved a lot of
strangled crying in the dark. Any
65 fillings you had in your second teeth
would be removed instantly, while
children who still had any first teeth
68 left didn't keep them long.

The star lolly, outstripping even the
70 Violet Crumble Bar and the Fantail in
popularity, was undoubtedly the
Jaffa. A packet of Jaffas was loaded
like a cluster bomb with about fifty
globular lollies the size of ordinary
75 marbles. The Jaffa had a dark
chocolate core and a brittle orange
candy coat: in cross-section it looked
rather like the planet Earth.

It presented two alternative ways of
80 being eaten, each with its allure. You

could fondle the Jaffa on the tongue until your saliva ate its way through the casing, whereupon the taste of chocolate would invade your mouth
85 with a sublime, majestic inevitability. Or you could bite straight through and submit the interior of your head to a stunning explosion of flavour.

Sucking and biting your way through
90 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
95 ideal ammunition. Flying 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
100 up and down the aisles or to and from

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the toilet or all three. The uproar was continuous, like Niagara Falls. 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 —
5 or should I say necessities? — of
the nursery is a thing worth
witnessing. A marvellous change
has come across public opinion
respecting sugar and sweets of all
10 kinds. They used to be denounced
by tender mothers as “trash and
messes” and, possibly because they
were so denounced, they tasted all
the sweeter to the little ones. Now**

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**15 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
20 because of the large amount of
carbon contained in it.**

**In the past, sweets were not a
speciality in England; there were no
large factories for their production.
25 All the higher-class sweets came
from France and Italy but the
introduction of steam into the
process has made England the
world leader in manufacturing
30 sweets. Now sweets are made on
the largest scale and are much
cheaper. The basic style of old is
also gone. The eye must now be
satisfied as well as the tongue, even
35 in the 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
40 colourful, but it was metallic colour containing the most virulent poison. The famous scientist Doctor Hassall's analysis of this painted confectionery, published some
45 years ago, exposed the villainous manner in which this vividly coloured confection was made attractive to children by poisonous paint. The brighter the hue, the
50 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
55 name sweets acquired when thus made up. No doubt many young children were absolutely killed by

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**excessive eating of these artistically
poisoned candies. Doctor Hassall
60 has heroically delivered us from this
source of danger to our precious
children. Nothing but harmless
vegetable colours are now used,
which, if not so brilliant as metallic
65 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
70 beware of any sweets with vivid
greens and reds, for they are sure to
be poisonous.**

**Young girls are largely employed in
the sweet-making trade. They are
75 quick and stick well to their work;
but they have a sweet tooth and
empty stomachs and so help
themselves to the sweets pretty
freely. As it is impossible to stop
80 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,
85 the girls certainly did not 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
90 nature of sweets.

The sweets are made with the
utmost speed by these little
workwomen, sitting silently,
hunched over their benches. In one
95 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 vegetable
100 colour, of course, and quite

[Turn over]

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 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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