



Source A: autobiography
Source B: essay

TIMINGS:

Please write clearly in block capitals.

Centre number

Candidate number

→ 10 mins: reading + highlight

Surname

Forename(s)

Candidate signature

I declare this is my own work.

Q1: 5 mins

Q2: 10 mins

Q3: 13 mins

Q4: 17 mins

Q5: 50 mins

→ 10 mins plan

→ 35 mins writing

→ 5 mins checking

GCSE ENGLISH LANGUAGE

Paper 2 Writers' viewpoints and perspectives

2021 Exam (Non-fiction)

Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:

- Source A and Source B – provided as a separate Insert.

Instructions

- Answer all questions.
- Use black ink or black ball-point pen.
- Fill in the boxes at the top of this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- If you need extra space for your answer(s), use the lined pages at the end of this book. Write the question number against your answer(s).
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the Insert booklet provided.
- You must not use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

Advice

- You are advised to spend about 15 minutes reading through the sources and all five questions you have to answer.
- You are advised to plan your answer to Question 5 before you start to write.
- You should make sure you leave sufficient time to check your answers.

For Examiner's Use	
Question	Mark
1	
2	
3	
4	
5	
TOTAL	



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Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

Do not write
outside the
box

0 1

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.
- B The cinema programme was short.
- C The children all came from the same street.
- D The children formed a large group as they moved through the streets.
- E The Odeon was in Rockdale.
- F The children wore shoes.
- G The children went to the cinema on foot.
- H The children had really tough feet.

4



A+B A+B A+B A+B
P ← E ← E ← L × 3 → 2

Do not write
outside the
box

0 2

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]

Firstly, it is evident that the children at the cinema in Source A spend their weekends playing and watching films as a group. The sweets they consume supplements their diets. However, the children at the factory in Source B spend their childhoods working and their only sources of food are the sweets they make. In Source A, there is a "swarm of children" that go to the cinema, yet in Source B, the "young girls are... employed". It is clear that the children in Source A spend their childhood playing together, going to the cinema and we get the impression that sweets are just an enjoyable addition to their time together. Nonetheless, the children in Source B seem extremely poor, thus they spend their childhood working. They are unfed and they rely on the sweets ~~at~~ at the factory for nourishment. Therefore, it is abundantly clear that the children in Source A have a playful childhood. They spend their ~~days~~ ^{weekends} at the cinema. Yet the children in Source B have a challenging childhood as all they do is work.

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 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 Road towards **Rockdale**, where the **Odeon** stood.

5 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 throughout the spring, by summer we had **feet that could tread on a drawing pin** and hardly feel it.

10 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** 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 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 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**.

15 **Fantails** came in a weird, blue packet shaped like 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 **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 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 first teeth left didn't keep them long.

20 **The star lolly**, outstripping even the **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 **marbles**. The Jaffa had a dark chocolate core and a brittle orange candy coat: in cross-section it looked rather **like the planet Earth**.

25 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 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**.

30 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 through the dark, they would **bounce off a child's skull** with the **noise of bullets hitting a bell**.

35 **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. Meanwhile the film was unreeling in front of us.

war language
all metaphors

excitement → simile

hyperbole



similance

adverb

rule of three

→ semantic field of war
complex sentence

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Revision Notes

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THE SIGN OF THE FOUR



- CONTEXT & THEMES
- CHARACTERS
- MODEL ANSWERS

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- FIVE MODEL ANSWERS
- CHARACTERS & THEMES
- CONTEXT NOTES

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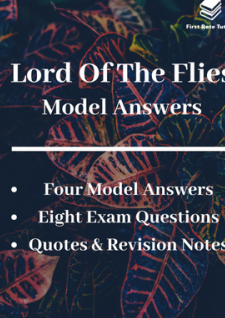
Animal Farm
Model Answers



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- Eight Exam Questions
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Model Answers



- Four Model Answers
- Eight Exam Questions
- Quotes & Revision Notes

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OF MICE AND MEN



- SIX MODEL ANSWERS
- CHARACTERS & THEMES
- CONTEXT NOTES

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