

GCSE ENGLISH LANGUAGE (8700)

Paper 2 Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:

- Source A** and **Source B**

Instructions

- Answer **all** questions.
- Use black ink or black ball-point pen.
- Fill in the boxes on this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- 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 of 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 Source and all five questions you have to answer.
- You should make sure you leave sufficient time to check your answers.

Source A - In the extract below from 1862, Henry Mayhew describes the “Penny Gaff” - a form of rough entertainment enjoyed by the lower classes in London

In many of the thoroughfares of London there are shops which have been turned into a kind of temporary theatre (admission one penny), where dancing and singing take place every night. Rude pictures of the performers are arranged outside, to give the front a gaudy and attractive look, and at night-time coloured lamps and transparencies are displayed to draw an audience. These places are called by the costers “Penny Gaffs;” and on a Monday night as many as six performances will take place, each one having its two hundred visitors.

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It is impossible to contemplate the ignorance and immorality of so numerous a class as that of the costermongers, without wishing to discover the cause of their degradation. Let anyone curious on this point visit one of these penny shows, and he will wonder that any trace of virtue and honesty should remain among the people. Here the stage, instead of being the means for illustrating a moral precept, is turned into a platform to teach the cruelest debauchery. The audience is usually composed of children so young, that these dens become the school-rooms where the guiding morals of a life are picked up; and so precocious are the little things, that the girl of nine will, from constant attendance at such places, have learnt to understand the filthiest sayings, and laugh at them as loudly as the grown—up lads around her. What notions can the young female form of marriage and chastity, when the penny theatre rings with applause at the performance of a scene whose sole point turns upon the pantomimic imitation of the unrestrained indulgence of the most corrupt appetites of our nature? How can the lad learn to check his hot passions and think honesty and virtue admirable, when the shouts around him impart a glory to a descriptive song so painfully corrupt, that it can only have been made tolerable by the most habitual excess? The men who preside over these infamous places know too well the failings of their audiences. They know that these poor children require no nicely turned joke to make the evening pass merrily, and that the filth they utter needs no double meaning to veil its obscenity. The show that will provide the most unrestrained debauchery will have the most crowded benches; and to gain this point, things are acted and spoken that it is criminal even to allude to.

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Source B - This extract from a Thai newspaper in 2015 looks at the reopening of a traditional wooden cinema in Bangkok.

[Plans are afoot to renovate Bangkok's wooden Nang Loeng cinema in Time for its centenary](#)

On Saturday, for the first time in 20 years, Isaree Moryaa watched a film. Once a regular moviegoer, she tells us that she abandoned the cinema when free-standing theatres evolved into multiplex venues at shopping centres.

Saturday's visit to the Thai Film Archive on Buddha 5 Road was different though, and the 69-year-old had tears in her eyes when she learned from the subsequent discussion session that her favourite movie theatre, the Sala Chaloeam Thani, also known as Nang Loeng Cinema, was going to be renovated and reopened, more than two decades after it closed.

Organised by the Film Archive, the discussion was led by architectural heritage management researcher Rungsima Kullapat and American Philip Jablon, who wrote his master's degree thesis on Thai movie theatres while studying at the Regional Centre of Social Science and Sustainable Development at Chaing Mai University. The pair talked about the decline of old movie theatres and the revival of the Nang Loeng Cinema, which will celebrate its centenary in 2018.

When it finally closed its doors in 1993, the cinema was one of the world's oldest wooden movie theatres.

Built in 1920, the 400-seat Nang Loeng theatre was constructed of teak and topped with a galvanised iron roof. Both the cinema and the wider Nang Loeng area were associated with the late movie superstar Mittr Chaibanacha, who lived there in 1940s to 1950s.

Closed as a result of the decreasing interest in Thai films, the cinema became a warehouse for the local market. The bureau announced years ago that it would keep the cinema intact and indeed was thinking of renovating it, but no further action was ever taken. Rungsima and members of the Film Archive met the bureau representative last week to submit her research on the renovation of the theatre and the response was positive.

The renovated theatre could be used to screen special movies or host film festivals.

Jablon who travelled across Thailand, Myanmar, Laos and Vietnam documenting old and abandoned cinemas for his blog, the Southeast Asia Movie Theatre Project, adds that revived theatres could not possibly compete with modern multiplex cinemas or screen blockbusters.

"Who would go? I would, but not many other people. The renovation has to add another kind of function such as an educational experience. It should be the place where you go to learn something, and get something more than just a laugh from a watching movie," he says.

He adds that going to see a movie at this kind of cinema offers a very different experience from the multiplex.

"You get to experience the city in a different way too and this adds value for people," he says.

From his travels documenting demolished theatres, Jablon discovered that most had been closed because of a decline in business. The properties were often transformed into parking lots, warehouses or furniture shops. One

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cinema in the South, he explains, had even been given over to swiflets so that their nests could later be harvested and sold.

“People in the community can work alongside the archive and preservationist in pushing for the project to happen. I am convinced that a newly restored Nang Loeng cinema can inspire other old movie theatres to do the same.”

Isaree agrees. “If the cinema is brought back to life it will be good for the community, especially the elderly residents. They will love spending time there and nurturing their nostalgic for the good old days,” she says.

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Section A: Reading

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

1.

Read again the first part of **Source A** from **lines 1 to 16**.

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

Shade the boxes of the ones that you think are true.

Choose a maximum of four statements.

- | | | |
|---|--|--------------------------|
| A | It cost more than a penny to enter each performance. | <input type="checkbox"/> |
| B | Some shops in London were turned into temporary theatres. | <input type="checkbox"/> |
| C | Both the rich and the poor went to these performances | <input type="checkbox"/> |
| D | About 200 visitors went to each performance on a Monday night. | <input type="checkbox"/> |
| E | Rude images advertise the performances outside the shops. | <input type="checkbox"/> |
| F | The performances took place during the day and the night. | <input type="checkbox"/> |
| G | Children learnt bad habits at the Penny Gaffs. | <input type="checkbox"/> |
| H | The performances taught people how to behave in a moral way. | <input type="checkbox"/> |

[4 marks]

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

Use details from **both** Sources. Write a summary of the differences between the two forms of entertainment the writer's attend.

8 marks

3. You now need to refer only to Source B, the account of Isaree Moryaa visiting the cinema.

How does Isaree use language to show how interesting and unique the experience was?

12 marks

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

Compare how the two writers convey their different attitudes towards entertainment and the impact it can have on people.

In your answer, you could:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with references to both texts.

16 marks

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

5.

'Every school pupil should visit the theatre at least once during their school life as it offers a unique experience.'

Write a letter to your head-teacher arguing your view on this statement.

(24 marks for content and organisation

16 marks for technical accuracy)

40 marks