GCSE

C700U20-1

Z22-C700U20-1

FRIDAY, 10 JUNE 2022 – MORNING

ENGLISH LANGUAGE – Component 2
19th and 21st Century Non-Fiction Reading and Transactional/Persuasive Writing

2 hours

ADDITIONAL MATERIALS

Resource Material for use with Section A.

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Answer **all** questions in Sections A and B.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left hand margin at the start of each answer,

for example | **1** | **1** | .

Leave at least two line spaces between each answer.

You are advised to spend your time as follows:

Section A - about 10 minutes reading
- about 50 minutes answering the questions

Section B - spend 30 minutes on each question
- about 5 minutes planning
- about 25 minutes writing

INFORMATION FOR CANDIDATES

Section A (Reading): 40 marks

Section B (Writing): 40 marks

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

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SECTION A: 40 marks

Answer **all** the following questions.

The **separate Resource Material for use with Section A** is a newspaper article, *'Knockout Punch'.*

The account on the opposite page is from the book, *'London Labour and the London Poor'* published in 1851.

Read the newspaper article, 'Knockout Punch' in the separate Resource Material.

1 1 **a)** How old was Mark Poulton when he watched his first Punch and Judy show? [1]

b) Where did Mark Poulton perform his first summer season? [1]

c) When did Mark Poulton announce he might stop performing? [1]

1 2 How does the writer try to show that Mark Poulton loves his work as a Punch and Judy man?

You should comment on:

- what is said
- the use of language, tone and structure
- other ways the writer tries to show that Mark Poulton loves his work [10]

You must refer to the text to support your comments, using relevant subject terminology where appropriate.

To answer the following questions, you must read the account from 'London Labour and the London Poor' on the opposite page.

1 3 **a)** Name one of the jobs of the Punch and Judy man's partner. [1]

b) How much was the Punch and Judy man paid for performing at children's parties? [1]

c) Give **one** detail to show that not everyone paid to watch a performance. [1]

1 4 "The account shows that making a living as a Punch and Judy man was hard and unrewarding work."

To what extent do you agree with this view?

You should comment on:

- what the Punch and Judy man says
- how he says it [10]

You must refer to the text to support your comments.

To answer the following questions you must use both texts.

1 5 Using information from both texts, explain briefly how the Punch and Judy performers make their money. [4]

1 6 Both of these texts are about men who work as Punch and Judy performers.

Compare:

- the impressions the Punch and Judy men give of the children who have watched their performances
- how they create these impressions [10]

You must use the text to support your comments and make it clear which text you are referring to.

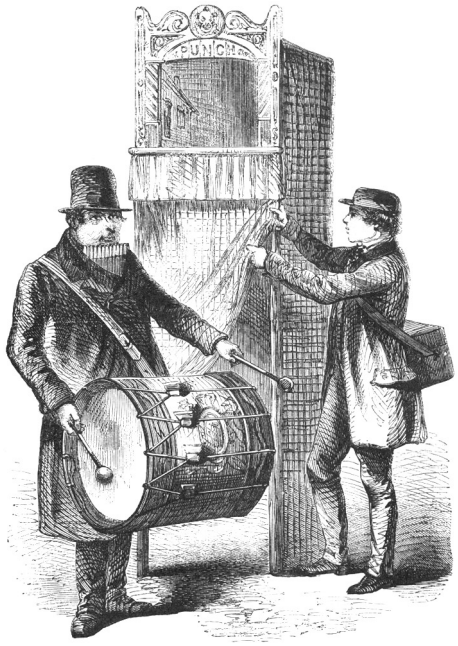
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Punch and Judy shows were popular in Victorian England. In the book, 'London Labour and the London Poor', published in 1851, a man who owned and performed a Punch and Judy puppet show gave an account of his work.

I am the owner of a Punch and Judy show, and I perform inside the booth behind the green cloth front. I have a partner now to play the drum to let people know the performance is soon to start. He stands outside the booth whilst I am performing inside it and he collects the money afterwards. I have been five-and-twenty years now at the business and in the early days I made five pounds regular but a good day now seldom gets beyond five shillings. That shows how times have changed. When we perform a show in the street, we take on average only threepence.

We sometimes make better money from private shows. The best hours for these are in the morning from nine till ten, because the children are at home, before they go out with the maids for a walk. We do best in wet weather. You see, the wet keeps the children indoors all day, and then they need something to quiet 'em a bit; and the mothers and fathers, to pacify the dears, pay us to perform in the house. Sometimes, even if the mothers of the dear little children have given them an extra penny to give us, well, the maids take it from them and keep it to buy fancy ribbons.

Monday is the best day for street performances; Friday is no day at all, because then the poor people have spent all their money. We perform about twenty shows in a day. We start on our rounds early in the morning and remain out till dark at night. We generally walk from twelve to twenty miles every day, and carry the booth, which weighs a good half-hundredweight. After this great exertion, my voice very often fails me, from speaking all day through.



I used to attend very wealthy gentlemen's houses for their children's parties and get as much as two pounds for the performance. Lord Townsend was particular partial to me and I was booked regular for his children. But the business gets slacker and slacker every season. Where I went to ten children's parties twenty years ago, I don't go to two now. People aren't getting tired of our performances, but stingier – that's it. Everybody looks at their money now afore they part with it, and haggle us down to shillings and sixpences instead of pounds in the olden time.

When we do a street show, of those who watch us, soldiers never have any money and when a gentleman stops to watch, his footman will take some of what his master sends to pay us. But the boys are the greatest nuisances we have to contend with. Wherever we go we are sure of plenty of boys for a hindrance. Why, the boys are such an obstruction to our performance, that often we are obliged to stop the show because of 'em. They'll throw one another's caps into the booth while I'm inside it, and we can't keep 'em from poking their fingers through the cloth and making holes to peep through. But the worst of all is, the most of 'em ain't got a halfpenny to bless themselves with. Bother 'em!

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Turn over.

SECTION B: 40 marks

Answer Question **2 1** **and** Question **2 2**.

In this section you will be assessed for the quality of your writing skills.

For each question, 12 marks are awarded for communication and organisation; 8 marks are awarded for vocabulary, sentence structure, punctuation and spelling.

Think about the purpose and audience for your writing.

You should aim to write about 300–400 words for each task.

2 1 This is part of a letter that appeared in a newspaper:

"We are told that zoos and animal parks are important for supporting endangered animals and to give people a chance to see animals they would never normally see, but surely wild animals belong in the wild, not cages and enclosures. Zoos and animal parks are not important in the twenty-first century."

Write a letter to the newspaper giving your views on this subject. [20]

2 2 A travel magazine is publishing a series of articles called, **'Where I Live'** in which people write about their home area, what they like about it but also what is less desirable. You decide to write an article on the topic for the travel magazine.

Write your article. [20]

The space below can be used to plan your work.

END OF PAPER

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