



**GCE A LEVEL**

1700U30-1



S24-1700U30-1

**THURSDAY, 23 MAY 2024 – AFTERNOON**

**ENGLISH LANGUAGE – A2 unit 3**

**Language Over Time**

1 hour 30 minutes

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### **ADDITIONAL MATERIALS**

A WJEC pink 16-page answer booklet.

### **INSTRUCTIONS TO CANDIDATES**

Use black ink or black ball-point pen.

Answer **all** questions.

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

### **INFORMATION FOR CANDIDATES**

The number of marks is given in brackets at the end of each question or part-question. You should divide your time accordingly.

You are reminded of the need for good English and orderly, clear presentation in your answers.

Assessment will take into account the quality of written communication used in your answers.

You are reminded that this paper is synoptic and so will test understanding of the connections between the different elements of the subject.

## Language Over Time

Answer Question 1 **and** Question 2.

Question 1 is divided into four parts: (a), (b), (c) and (d). Answer **all** parts.

The three texts which follow on pages 4–6 are examples of opinion texts. The writers express their views on the kinds of people who go to the theatre. Read Texts A, B and C, and then answer **all** parts of the following questions.

**Text A** is an extract from a letter written in 1597 by the Lord Mayor of London to the Privy Council (a group of politicians who gave advice to Queen Elizabeth I). In the late sixteenth century, going to the theatre was a popular pastime and a wide range of people went to see plays. Politicians and religious groups, however, believed theatres encouraged immoral behaviour and social disorder.

**Text B** is an extract from a book called *Tour in England, Ireland and France, with remarks on the manners and customs of the inhabitants* written in 1833. This popular travel book was published anonymously but is thought to have been written by a visiting German nobleman. In this extract, he writes about audiences in London theatres.

**Text C** is a blog by Shona posted on her website <https://shonasshowtimeblog.com> in 2018. Shona is an amateur theatre reviewer and she aims to provide news, reviews and celebrity gossip about musicals. In this blog, she discusses the behaviour of members of the audience in a performance of 'Titanic: The Musical'.

1. (a) **Identify the word class and archaic spelling patterns of the following three words using appropriate terminology.** [6]

*haue* (Text A, line 1)

*goode* (Text A, line 3)

*citie* (Text A, line 4)

- (b) **What do the examples below tell us about language change? Make two points and refer to the examples using appropriate terminology.** [4]

*meny* (Text A, line 1)

*maners / manners* (Text A, lines 9/13)

- (c) **Describe the form and the archaic grammatical features of the following two examples using appropriate terminology.** [4]

*them selues* (Text A, line 4)

*hath* (Text A, line 22)

- (d) **Describe three features that are typical of Early Modern English grammatical structure and/or punctuation in the extract from Text A below. You should use appropriate terminology to describe your examples.** [6]

*If the saide stage-plays bee suppressed we doubt not that th'opportunity and the very cause of meny Disorders being taken away: we shall be more able to keepe the worst sort of such Euill and Disordered people in better order.*

*Theatres are a special cause of Corrupting youth, containing nothing but vnchaste matters Lasciuious deuices tricks of cozenage and other lewd and Vngodly practices, and being so they do encourage the very Corruption of maners which theyr Playes do show, contrary to the Rules prescribed for the making of comedies euen among the Heathen, which vsed them only seldome at certain sett times. Such as visit them; who are the base sorte of people or such young Gentlemen as haue smal regard of reputation or Conscience; drawe the same corrupt manners into imitation and not to auoiding vices.*

(Text A, lines 4–13)

2. In your response to the question that follows, you must:

- explore connections across the texts
- consider relevant contextual factors and language features associated with the construction of meaning
- demonstrate understanding of relevant language concepts and issues.

**Analyse and evaluate Texts A, B and C as examples of opinion texts about theatre audiences written by different people at different times.** [60]

**TEXT A:** extract from the Lord Mayor's letter to the Privy Council (1597)

We haue signified to your Honours meny times heretofore the great Inconuenience<sup>1</sup> which wee find to grow by stage-plays. Among other Inconueniences<sup>1</sup> it is not the leaste that they giue opportunity to the euil-disposed and vngodly people that are within and about this goode citie of London to assemble them selues. If the saide stage-plays bee suppressed we doubt  
 5 not that th'opportunity and the very cause of meny Disorders being taken away: we shall be more able to keepe the worst sort of such Euill and Disordered people in better order.

Theatres are a special cause of Corrupting youth, containing nothing but vnchaste matters Lasciuious<sup>2</sup> deuices tricks of cozenage<sup>3</sup> and other lewd<sup>4</sup> and Vngodly practices, and being so they do encourage the very Corruption of maners which theyr Playes do show, contrary to the  
 10 Rules prescribed for the making of comedies euen among the Heathen, which vsed them only seldome at certain sett times. Such as visit them; who are the base sorte of people or such young Gentlemen as haue smal regard of reputation or Conscience; drawe the same corrupt manners into imitation and not to auoiding vices.

They are the ordinary places for vagrant persons, master-less men, thieues, horse-stealers, whoremongers, cozeners, coney-catchers,<sup>5</sup> and other Idle and Dangerous persones to meet together to the great displeasure of Almighty God and the hurt and annoyance of her Majesty's people.

They maintain Idlenes in such persons which hath no vocation, and draw apprentices and other seruants from their ordinary works and all sorts of people from sermons and other  
 20 Christian exercises to the Great hindrance of trades and profanation<sup>6</sup> of religion established by her Highnes within this realme.

In the time of Sickness<sup>7</sup> it hath been found by experience that meny, hauing sores and yet not heart-sick, take occasion hereby to walke abroad and to entertain themselues by hearing a Playe. Whereby others be infected, and themselues also such things carry abroad.

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<sup>1</sup> Inconuenience/Inconueniences: improper behaviour (this meaning now obsolete)

<sup>2</sup> Lasciuious: sexual, immoral

<sup>3</sup> cozenage: deception, dishonesty

<sup>4</sup> lewd: vulgar, common (this meaning now obsolete)

<sup>5</sup> coney-catchers: thieves, con men

<sup>6</sup> profanation: corruption

<sup>7</sup> Sickness: the plague

**TEXT B:** extract from *Tour in England, Ireland and France, with remarks on the manners and customs of the inhabitants* by a visiting German nobleman (1833)

The most striking thing to a foreigner in English theatres is the coarseness and brutality of the audiences. Whether this be unfavourable or otherwise, I leave others to determine.

English freedom here degenerates into the rudest license, and it is not uncommon in the midst of the most affecting part of a tragedy, or the most charming 'cadenza'<sup>1</sup> of a singer, to hear some coarse expression shouted from the galleries. This is followed, according to the taste of the bystanders, either by loud laughter and approval, or by the castigation<sup>2</sup> and expulsion of the offender.

Whichever turn the thing takes, you can hear no more of what is passing on the stage, where actors and singers do not suffer themselves to be interrupted, but declaim or warble away. And such things happen not once, but sometimes twenty times, in a performance. It is also no rarity for some one to throw the fragments of his 'gouté',<sup>3</sup> which do not always consist of orange-peels alone, on the heads of the people in the pit, or to shail<sup>4</sup> them with singular dexterity into the boxes<sup>5</sup> while others hang their coats and waistcoats over the railing of the gallery, and sit in shirt-sleeves. In short, the national theatre of Britain is no more than a Society of Workmen.

Another cause for the absence of respectable families is the presence of hundreds of these unhappy women with whom London swarms. They are to be seen of every degree, from the lady who spends a splendid income, and has her own box, to the wretched beings who wander houseless in the streets. Between the acts they fill the large and handsome 'foyers',<sup>6</sup> and exhibit their infinite shamelessness in the most revolting manner.

The evil goes to such an extent it is often difficult to keep off these repulsive beings, especially when they are drunk. They beg in the most shameless manner, and a pretty, elegantly dressed girl willingly takes a shilling or a sixpence, which she instantly spends in a glass of rum, like the meanest beggar. It is most strange that in no country on earth is this humiliating spectacle so openly exhibited as in the religious and decorous<sup>7</sup> England.

<sup>1</sup> cadenza: a musical term, first used in an English encyclopedia (1753) and then in general usage (1836)

<sup>2</sup> castigation: severe criticism

<sup>3</sup> gouté: meal or snack (from the French verb 'goûter', to taste)

<sup>4</sup> to shail: to throw a missile with a gliding motion (archaic, dialect)

<sup>5</sup> boxes: raised, seated compartments in a theatre, at first especially for ladies

<sup>6</sup> foyers: large rooms in theatres that people use during intervals (from French, not in common use in English until 1850s)

<sup>7</sup> decorous: polite and well mannered

**TEXT C:** extract from <https://shonasshowtimeblog.com> by Shona (2018)

**Titanic: The Musical** is making big waves at the moment – but for the wrong reasons. You know I'm a big musical fan (and the cheesier the better), so I was really excited to see how they were going to turn that tragic journey in 1912 into a song-and-dance extravaganza. Well you're going to have to wait for the review until I've cooled down. Today I'm gonna RANT ...

5 I was sat about three rows back – super cool seats – but I'm very sad to say there was an INCIDENT. Yes, it was the England vs Colombia game. Yes, there was a penalty shootout. Yes, it secured England a place in the quarter final. BUT WHO CARES!! We were all there to WATCH THE SHOW. Well, except for the two women in front of me. Idiots!

10 It was the really emotional lifeboat scene just after the ship hits the iceberg and all we could hear were their stupid 'ooohs' and 'aaahs' and cries of 'yessss' for each goal. Where do these people come from? They ask you to turn your phone off before anything starts and there they are LIVESTREAMING the match. ON A PHONE. IN THE FRONT ROW. So rude and ignorant. The theatre is for engaging with the moment, being transported to another time and place. If you want to watch football – stay home and keep out of my hair.

15 Sure, going to a matinee performance is risky with excited kids happy to be out of school and more into their noisy snacks and half-time ice cream than what's happening on the stage. But you EXPECT this. Chomping, talking, texting – the annoying 'ssssshh' of embarrassed teachers – it's what happens if you go to the theatre in the afternoon on a cut-price ticket. Not for the evening show, though. That's for grownups. That's for people who have respect. Well, 20 that's what I thought anyway.

I can sooo totally understand the feelings of the Titanic actors who took to Twitter after the show. And I'm totally with them in calling out these disrespectful individuals. As the talented Stephen Webb (kudos to him for his role as Charles Clarke) tweeted #manners and #GoHome ...

25 So my night was ruined by two thoughtless and SELFISH goons. OMG I'm glad they're not typical of theatre audiences! Here's hoping this is a one-off and not a sign of things to come!!

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