

## AS ENGLISH LITERATURE B

Paper 1B Literary genres: Drama: Aspects of comedy

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Thursday 18 May 2023

Morning

Time allowed: 1 hour 30 minutes

### Materials

For this paper you must have:

- an AQA 12-page answer book.

### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is 7716/1B.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must answer **one** question from Section A and **one** question from Section B.

### Information

- The maximum mark for this paper is 50.
- The marks for questions are shown in brackets.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.
- In your response you need to:
  - analyse carefully the writers' methods
  - explore the contexts of the texts you are writing about
  - explore the connections across the texts you have studied
  - explore different interpretations of your texts.

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**Section A**

Answer **one** question from this section.

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**Either**

0	1
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***The Taming of the Shrew* – William Shakespeare**

Explore the significance of aspects of dramatic comedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of the Pedant
- the presentation of Tranio
- other relevant aspects of dramatic comedy.

**[25 marks]**

*Enter a Pedant*

**PEDANT**

God save you, sir.

**TRANIO**

And you, sir. You are welcome.

Travel you farrer on, or are you at the farthest?

**PEDANT**

Sir, at the farthest for a week or two,  
But then up farther, and as far as Rome,  
And so to Tripoli, if God lend me life.

**TRANIO**

What countryman, I pray?

**PEDANT**

Of Mantua.

**TRANIO**

Of Mantua? Sir, marry, God forbid!  
And come to Padua, careless of your life?

**PEDANT**

My life, sir? How, I pray? For that goes hard.

**TRANIO**

'Tis death for any one in Mantua  
To come to Padua. Know you not the cause?  
Your ships are stayed at Venice, and the Duke,  
For private quarrel 'twixt your Duke and him,  
Hath published and proclaimed it openly.  
'Tis marvel – but that you are newly come,  
You might have heard it else proclaimed about.

**PEDANT**

Alas, sir, it is worse for me than so!  
For I have bills for money by exchange  
From Florence, and must here deliver them.

**TRANIO**

Well, sir, to do you courtesy,  
This will I do, and this I will advise you –

First tell me, have you ever been at Pisa?

**PEDANT**

Ay, sir, in Pisa have I often been,  
Pisa renowned for grave citizens.

**TRANIO**

Among them know you one Vincentio?

**PEDANT**

I know him not, but I have heard of him,  
A merchant of incomparable wealth.

**TRANIO**

He is my father, sir, and sooth to say,  
In countenance somewhat doth resemble you.

**BIONDELLO** (*aside*) As much as an apple doth an oyster,  
and all one.

**TRANIO**

To save your life in this extremity,  
This favour will I do you for his sake –  
And think it not the worst of all your fortunes  
That you are like to Sir Vincentio –  
His name and credit shall you undertake,  
And in my house you shall be friendly lodged.  
Look that you take upon you as you should.  
You understand me, sir. So shall you stay  
Till you have done your business in the city.  
If this be courtesy, sir, accept of it.

**PEDANT**

O, sir, I do, and will repute you ever  
The patron of my life and liberty.

**TRANIO**

Then go with me to make the matter good.  
This, by the way, I let you understand –  
My father is here looked for every day  
To pass assurance of a dower in marriage  
'Twi'x me and one Baptista's daughter here.  
In all these circumstances I'll instruct you.  
Go with me, sir, to clothe you as becomes you.

*Exeunt*

(Act 4, Scene 2)

**Turn over for the next question**

**Turn over ►**

or

0 2

**Twelfth Night – William Shakespeare**

Explore the significance of aspects of dramatic comedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Malvolio
- the role of those who observe Malvolio in the extract
- other relevant aspects of dramatic comedy.

[25 marks]

**MALVOLIO** (*picks up the letter*) What employment have we here?

**FABIAN** Now is the woodcock near the gin.

**SIR TOBY** O, peace, and the spirit of humours intimate reading aloud to him!

**MALVOLIO** By my life, this is my lady's hand. These be her very C's, her U's and her T's; and thus makes she her great P's. It is, in contempt of question, her hand.

**SIR ANDREW** Her C's, her U's and her T's? Why that?

**MALVOLIO** (*reads*)

*To the unknown beloved this, and my good wishes.*

Her very phrases! By your leave, wax. Soft! and the impessure her Lucrece, with which she uses to seal.

'Tis my lady! To whom should this be?

**FABIAN** This wins him, liver and all.

**MALVOLIO** (*reads*)

*Jove knows I love;*

*But who?*

*Lips, do not move;*

*No man must know.*

'No man must know'! What follows? The numbers altered! 'No man must know'! If this should be thee, Malvolio!

**SIR TOBY** Marry, hang thee, brock!

**MALVOLIO** (*reads*)

*I may command where I adore;*

*But silence, like a Lucrece' knife,*

*With bloodless stroke my heart doth gore;*

*M.O.A.I. doth sway my life.*

**FABIAN** A fustian riddle!

**SIR TOBY** Excellent wench, say!

**MALVOLIO** 'M.O.A.I. doth sway my life.' Nay, but first let me see, let me see, let me see ...

**FABIAN** What dish o'poison has she dressed him!

**SIR TOBY** And with what wing the staniel checks at it!

**MALVOLIO** 'I may command where I adore.' Why, she may command me. I serve her, she is my lady. Why, this is evident to any formal capacity. There is no

obstruction in this. And the end: what should that alphabetical position portend? If I could make that resemble something in me ... Softly, 'M.O.A.I.' ...

**SIR TOBY** O, ay, make up that. He is now at a cold scent.

**FABIAN** Sowter will cry upon't for all this, though it be as rank as a fox.

**MALVOLIO** M ... Malvolio! M! Why, that begins my name!

**FABIAN** Did not I say he would work it out? The cur is excellent at faults.

**MALVOLIO** M! But then there is no consonancy in the sequel that suffers under probation. A should follow, but O does.

**FABIAN** And O shall end, I hope.

**SIR TOBY** Ay, or I'll cudgel him and make him cry O.

**MALVOLIO** And then I comes behind.

**FABIAN** Ay, an you had any eye behind you, you might see more detraction at your heels than fortunes before you.

**MALVOLIO** M.O.A.I. This simulation is not as the former. And yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft! Here follows prose.

*He reads*

(Act 2, Scene 5)

**Turn over for Section B**

**Turn over ►**

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**Section B**

Answer **one** question from this section.

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**Either**

0	3
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***She Stoops to Conquer* – Oliver Goldsmith**

Explore the significance of the relationships between masters and servants to the comedy of the play.

Remember to include in your answer relevant comments on Goldsmith's dramatic methods.

**[25 marks]**

**or**

0	4
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***The Importance of Being Earnest* – Oscar Wilde**

Explore the view that 'the play celebrates rather than criticises posh society'.

Remember to include in your answer relevant comments on Wilde's dramatic methods.

**[25 marks]**

**or**

0	5
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***Educating Rita* – Willy Russell**

Explore the view that 'Rita's attempts to better herself are sad rather than funny'.

Remember to include in your answer relevant comments on Russell's dramatic methods.

**[25 marks]**

**END OF QUESTIONS**

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