

AS ENGLISH LITERATURE B

Paper 1B Literary genres: Drama: Aspects of comedy

Thursday 16 May 2024

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.

Section A

Answer **one** question from this section.

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 setting and mood of the banquet
- the roles of the women
- other relevant aspects of dramatic comedy.

[25 marks]

Enter Baptista with Vincentio, Gremio with the Pedant, Lucentio with Bianca, Petruchio with Katherina, Hortensio with the Widow; followed by Tranio, Biondello, and Grumio, with the Servingmen bringing in a banquet

LUCENTIO

At last, though long, our jarring notes agree,
 And time it is when raging war is done
 To smile at scapes and perils overblown.
 My fair Bianca, bid my father welcome,
 While I with self-same kindness welcome thine.
 Brother Petruchio, sister Katherina,
 And thou, Hortensio, with thy loving widow,
 Feast with the best, and welcome to my house.
 My banquet is to close our stomachs up
 After our great good cheer. Pray you, sit down,
 For now we sit to chat as well as eat.

They sit

PETRUCHIO

Nothing but sit and sit, and eat and eat!

BAPTISTA

Padua affords this kindness, son Petruchio.

PETRUCHIO

Padua affords nothing but what is kind.

HORTENSIO

For both our sakes I would that word were true.

PETRUCHIO

Now, for my life, Hortensio fears his widow.

WIDOW

Then never trust me if I be afeard.

PETRUCHIO

You are very sensible, and yet you miss my sense:
 I mean Hortensio is afeard of you.

WIDOW

He that is giddy thinks the world turns round.

PETRUCHIO

Roundly replied.

KATHERINA Mistress, how mean you that?

WIDOW

Thus I conceive by him.

PETRUCHIO

Conceives by me! How likes Hortensio that?

HORTENSIO

My widow says thus she conceives her tale.

PETRUCHIO

Very well mended. Kiss him for that, good widow.

KATHERINA

'He that is giddy thinks the world turns round' –

I pray you tell me what you meant by that.

WIDOW

Your husband, being troubled with a shrew,

Measures my husband's sorrow by his woe.

And now you know my meaning.

KATHERINA

A very mean meaning.

WIDOW

Right, I mean you.

KATHERINA

And I am mean, indeed, respecting you.

PETRUCHIO

To her, Kate!

HORTENSIO

To her, widow!

PETRUCHIO

A hundred marks, my Kate does put her down.

HORTENSIO

That's my office.

PETRUCHIO

Spoke like an officer – ha' to thee, lad.

He drinks to Hortensio

BAPTISTA

How likes Gremio these quick-witted folks?

GREMIO

Believe me, sir, they butt together well.

BIANCA

Head and butt! An hasty-witted body

Would say your head and butt were head and horn.

VINCENTIO

Ay, mistress bride, hath that awakened you?

BIANCA

Ay, but not frightened me, therefore I'll sleep again.

PETRUCHIO

Nay, that you shall not. Since you have begun,

Have at you for a bitter jest or two.

BIANCA

Am I your bird? I mean to shift my bush,

And then pursue me as you draw your bow.

You are welcome all.

Exeunt Bianca, Katherina, and Widow

(Act 5, Scene 2)

Turn over ►

or

0	2
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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 Viola
- the role of Feste
- other relevant aspects of dramatic comedy.

[25 marks]

*Enter at different entrances Viola, and Feste playing
his pipe and tabor*

VIOLA Save thee, friend, and thy music. Dost thou live by thy tabor?

FESTE No, sir, I live by the church.

VIOLA Art thou a Churchman?

FESTE No such matter, sir; I do live by the church. For I do live at my house, and my house doth stand by the church.

VIOLA So thou mayst say the king lies by a beggar, if a beggar dwell near him; or the Church stands by thy tabor, if thy tabor stand by the church.

FESTE You have said, sir. To see this age! A sentence is but a cheveril glove to a good wit; how quickly the wrong side may be turned outward!

VIOLA Nay, that's certain. They that dally nicely with words may quickly make them wanton.

FESTE I would therefore my sister had had no name, sir.

VIOLA Why, man?

FESTE Why, sir, her name's a word, and to dally with that word might make my sister wanton. But indeed, words are very rascals, since bonds disgraced them.

VIOLA Thy reason, man?

FESTE Troth, sir, I can yield you none without words, and words are grown so false, I am loath to prove reason with them.

VIOLA I warrant thou art a merry fellow, and car'st for nothing.

FESTE Not so, sir. I do care for something; but in my conscience, sir, I do not care for you. If that be to care for nothing, sir, I would it would make you invisible.

VIOLA Art not thou the Lady Olivia's fool?

FESTE No indeed, sir, the Lady Olivia has no folly. She will keep no fool, sir, till she be married, and fools are as like husbands as pilchers are to herrings; the husband's the bigger. I am indeed not her fool, but her corrupter of words.

VIOLA I saw thee late at the Count Orsino's.

FESTE Foolery, sir, does walk about the orb like the sun, it shines everywhere. I would be sorry, sir, but the fool should be as oft with your master as with my mistress. I think I saw your wisdom there?

VIOLA Nay, an thou pass upon me, I'll no more with thee. Hold, there's expenses for thee!

She gives him a coin

FESTE Now Jove, in his next commodity of hair, send thee a beard!

VIOLA By my troth, I'll tell thee, I am almost sick for one – (*aside*) though I would not have it grow on my chin. Is thy lady within?

FESTE Would not a pair of these have bred, sir?

VIOLA Yes, being kept together and put to use.

FESTE I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus.

VIOLA I understand you, sir; 'tis well begged.

She gives another coin

FESTE The matter, I hope, is not great, sir, begging but a beggar – Cressida was a beggar. My lady is within, sir. I will conster to them whence you come. Who you are and what you would are out of my welkin – I might say 'element', but the word is overworn. *Exit*

VIOLA

This fellow is wise enough to play the fool;
And to do that well craves a kind of wit.
He must observe their mood on whom he jests,
The quality of persons, and the time,
And, like the haggard, check at every feather
That comes before his eye. This is a practice
As full of labour as a wise man's art.
For folly that he wisely shows is fit;
But wise men, folly-fallen, quite taint their wit.

(Act 3, Scene 1)

Turn over for Section B

Turn over ►

Section B

Answer **one** question from this section.

Either

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

Explore the view that the play is just too silly to be enjoyed.

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 is just too silly to be enjoyed.

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 'in this comedy Rita and Frank learn equally from each other'.

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

[25 marks]

END OF QUESTIONS

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