

## AS ENGLISH LITERATURE B

Paper 1B Literary genres: Drama: Aspects of comedy

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Friday 19 May 2017

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

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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 text as a whole.

You should consider the following in your answer:

- the presentation of Petruchio
- the roles of the Tailor and Grumio
- other relevant aspects of dramatic comedy.

[25 marks]

**PETRUCHIO**

Thy gown? Why, ay. Come, tailor, let us see't.

*Exit Haberdasher*

O mercy, God! What masquing stuff is here?  
 What's this? A sleeve? 'Tis like a demi-cannon.  
 What, up and down carved like an apple-tart?  
 Here's snip and nip and cut and slish and slash,  
 Like to a censer in a barber's shop.  
 Why, what a devil's name, tailor, call'st thou this?

**HORTENSIO** (*aside*)

I see she's like to have neither cap nor gown.

**TAILOR**

You bid me make it orderly and well,  
 According to the fashion and the time.

**PETRUCHIO**

Marry, and did. But if you be remembered,  
 I did not bid you mar it to the time.  
 Go, hop me over every kennel home,  
 For you shall hop without my custom, sir.  
 I'll none of it. Hence, make your best of it.

**KATHERINA**

I never saw a better-fashioned gown,  
 More quaint, more pleasing, nor more commendable.  
 Belike you mean to make a puppet of me.

**PETRUCHIO**

Why, true, he means to make a puppet of thee.

**TAILOR**

She says your worship means to make a puppet of her.

**PETRUCHIO**

O monstrous arrogance! Thou liest, thou thread, thou  
 thimble,  
 Thou yard, three-quarters, half-yard, quarter, nail,

Thou flea, thou nit, thou winter-cricket thou!  
Braved in mine own house with a skein of thread?  
Away, thou rag, thou quantity, thou remnant,  
Or I shall so bemetee thee with thy yard  
As thou shalt think on prating whilst thou liv'st.  
I tell thee, I, that thou hast marred her gown.

**TAILOR**

Your worship is deceived – the gown is made  
Just as my master had direction.  
Grumio gave order how it should be done.

**GRUMIO** I gave him no order, I gave him the stuff.

**TAILOR**

But how did you desire it should be made?

**GRUMIO** Marry, sir, with needle and thread.

**TAILOR**

But did you not request to have it cut?

**GRUMIO**

Thou hast faced many things.

**TAILOR**

I have.

**GRUMIO** Face not me. Thou hast braved many men, brave  
not me. I will neither be faced nor braved. I say unto  
thee, I bid thy master cut out the gown, but I did not  
bid him cut it to pieces. Ergo, thou liest.

**TAILOR** Why, here is the note of the fashion to testify.

(Act 4, Scene 3)

**Turn over for the next question**

or

0 2

**Twelfth Night – William Shakespeare**

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

You should consider the following in your answer:

- the treatment of Malvolio and his response to it
- the use of disguise
- other relevant aspects of dramatic comedy.

**[25 marks]**

*Enter Maria and Feste*

**MARIA** Nay, I prithee, put on this gown and this beard; make him believe thou art Sir Topas the curate. Do it quickly. I'll call Sir Toby the whilst.

*Exit*

**FESTE** Well, I'll put it on and I will dissemble myself in't, and I would I were the first that ever dissembled in such a gown. I am not tall enough to become the function well, nor lean enough to be thought a good student. But to be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar. The competitors enter.

*Enter Sir Toby and Maria*

**SIR TOBY** Jove bless thee, Master Parson!

**FESTE** *Bonos dies*, Sir Toby; for as the old hermit of Prague that never saw pen and ink very wittily said to a niece of King Gorboduc: that that is, is. So I, being Master Parson, am Master Parson; for what is 'that' but 'that'? And 'is' but 'is'?

**SIR TOBY** To him, Sir Topas.

**FESTE** What ho, I say! Peace in this prison!

**SIR TOBY** The knave counterfeits well; a good knave.

**MALVOLIO** (*within*) Who calls there?

**FESTE** Sir Topas the curate, who comes to visit Malvolio the lunatic.

**MALVOLIO** Sir Topas, Sir Topas, good Sir Topas, go to my lady –

**FESTE** Out, hyperbolic fiend, how vexest thou this man! Talkest thou nothing but of ladies?

**SIR TOBY** Well said, Master Parson.

**MALVOLIO** Sir Topas, never was man thus wronged.

Good Sir Topas, do not think I am mad. They have laid me here in hideous darkness –

**FESTE** Fie, thou dishonest Satan! I call thee by the most modest terms, for I am one of those gentle ones that will

use the devil himself with courtesy. Sayst thou that house is dark?

**MALVOLIO** As hell, Sir Topas.

**FESTE** Why, it hath bay windows transparent as barricadoes, and the clerestories toward the south–north are as lustrous as ebony. And yet complainest thou of obstruction!

**MALVOLIO** I am not mad, Sir Topas. I say to you, this house is dark.

**FESTE** Madman, thou errest. I say there is no darkness but ignorance, in which thou art more puzzled than the Egyptians in their fog.

**MALVOLIO** I say this house is as dark as ignorance, though ignorance were as dark as hell. And I say there was never man thus abused. I am no more mad than you are – make the trial of it in any constant question.

**FESTE** What is the opinion of Pythagoras concerning wildfowl?

**MALVOLIO** That the soul of our grandam might haply inhabit a bird.

**FESTE** What thinkest thou of his opinion?

**MALVOLIO** I think nobly of the soul, and no way approve his opinion.

**FESTE** Fare thee well; remain thou still in darkness. Thou shalt hold the opinion of Pythagoras ere I will allow of thy wits, and fear to kill a woodcock lest thou dispossess the soul of thy grandam. Fare thee well.

**MALVOLIO** Sir Topas, Sir Topas!

**SIR TOBY** My most exquisite Sir Topas!

**FESTE** Nay, I am for all waters.

**MARIA** Thou mightst have done this without thy beard and gown; he sees thee not.

**SIR TOBY** To him in thine own voice, and bring me word how thou findest him. I would we were well rid of this knavery. If he may be conveniently delivered, I would he were, for I am now so far in offence with my niece that I cannot pursue with any safety this sport the up-shot. Come by and by to my chamber.

(Act 4, Scene 2)

**Turn over for Section B**

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**Section B**

Answer **one** question from this section.

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**Either**

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

Explore the significance of the Hardcastles' home as a comedic setting.

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

**[25 marks]**

**or**

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

Explore the view that the comedy of *The Importance of Being Earnest* is always trivial and never serious.

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

**[25 marks]**

**or**

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

Explore the significance of class differences to the comedy of the play.

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

**[25 marks]**

**END OF QUESTIONS**

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