

AS

ENGLISH LITERATURE B

Paper 1B Literary genres: Drama: Aspects of comedy

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 build-up to the entrance of Petruchio
- the presentation of Katherina
- other relevant aspects of dramatic comedy.

[25 marks]

Enter Baptista, Gremio, Tranio as Lucentio, Katherina, Bianca, Lucentio as Cambio, and attendants on Katherina

BAPTISTA (*to Tranio*)

Signor Lucentio, this is the 'pointed day
That Katherine and Petruchio should be married,
And yet we hear not of our son-in-law.
What will be said? What mockery will it be
To want the bridegroom when the priest attends
To speak the ceremonial rites of marriage!
What says Lucentio to this shame of ours?

KATHERINA

No shame but mine. I must forsooth be forced
To give my hand, opposed against my heart,
Unto a mad-brain rudesby, full of spleen,
Who wooed in haste and means to wed at leisure.
I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behaviour.
And to be noted for a merry man,
He'll woo a thousand, 'point the day of marriage,
Make feast, invite friends, and proclaim the banns,
Yet never means to wed where he hath wooed.
Now must the world point at poor Katherine,
And say 'Lo, there is mad Petruchio's wife,
If it would please him come and marry her.'

TRANIO

Patience, good Katherine, and Baptista too.
Upon my life, Petruchio means but well,
Whatever fortune stays him from his word.
Though he be blunt, I know him passing wise,
Though he be merry, yet withal he's honest.

KATHERINA

Would Katherine had never seen him though.

Exit weeping, followed by Bianca and the other women

BAPTISTA

Go, girl, I cannot blame thee now to weep,
For such an injury would vex a saint,
Much more a shrew of thy impatient humour.

Enter Biondello

BIONDELLO Master, master, news! And such old news as
you never heard of.

BAPTISTA Is it new and old too? How may that be?

BIONDELLO Why, is it not news to hear of Petruchio's
coming?

BAPTISTA Is he come?

BIONDELLO Why, no, sir.

BAPTISTA What then?

BIONDELLO He is coming.

BAPTISTA When will he be here?

BIONDELLO When he stands where I am and sees you
there.

TRANIO But say, what to thine old news?

BIONDELLO Why, Petruchio is coming in a new hat and
an old jerkin; a pair of old breeches thrice turned; a
pair of boots that have been candle-cases, one buckled,
another laced; an old rusty sword ta'en out of the town
armoury, with a broken hilt, and chapeless; with two
broken points; his horse hipped – with an old mothy
saddle and stirrups of no kindred – besides, possessed
with the glanders and like to mose in the chine, troubled
with the lampass, infected with the fashions, full of
windgalls, sped with spavins, rayed with the yellows,
past cure of the fives, stark spoiled with the staggers,
begnawn with the bots, swayed in the back and shoulder-
shotten, near-legged before, and with a half-cheeked
bit and a headstall of sheep's leather, which, being
restrained to keep him from stumbling, hath been often
burst and new-repaired with knots; one girth six times
pieced, and a woman's crupper of velure, which hath
two letters for her name fairly set down in studs, and
here and there pieced with pack-thread.

(Act 3, Scene 2)

Turn over for the next question

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 Sebastian
- the role of Antonio
- other relevant aspects of dramatic comedy.

[25 marks]

Enter Sebastian and Antonio

SEBASTIAN

I would not by my will have troubled you.
But since you make your pleasure of your pains,
I will no further chide you.

ANTONIO

I could not stay behind you. My desire,
More sharp than filèd steel, did spur me forth,
And not all love to see you – though so much
As might have drawn one to a longer voyage –
But jealousy what might befall your travel,
Being skill-less in these parts; which to a stranger,
Unguided and unfriended, often prove
Rough and unhospitable. My willing love,
The rather by these arguments of fear,
Set forth in your pursuit.

SEBASTIAN My kind Antonio,
I can no other answer make but thanks,
And thanks. And ever oft good turns
Are shuffled off with such uncurrent pay.
But were my worth, as is my conscience, firm,
You should find better dealing. What's to do?
Shall we go see the reliques of this town?

ANTONIO

Tomorrow, sir; best first go see your lodging.

SEBASTIAN

I am not weary, and 'tis long to night.
I pray you, let us satisfy our eyes
With the memorials and the things of fame
That do renown this city.

ANTONIO

Would you'd pardon me.
I do not without danger walk these streets.
Once in a seafight 'gainst the Count his galleys
I did some service – of such note indeed
That, were I ta'en here, it would scarce be answered.

SEBASTIAN

Belike you slew great number of his people?

ANTONIO

Th'offence is not of such a bloody nature,
Albeit the quality of the time and quarrel
Might well have given us bloody argument.
It might have since been answered in repaying
What we took from them, which, for traffic's sake,
Most of our city did. Only myself stood out.
For which, if I be lapsèd in this place,
I shall pay dear.

SEBASTIAN Do not then walk too open.

ANTONIO

It doth not fit me. Hold, sir, here's my purse.
In the south suburbs, at the Elephant,
Is best to lodge. I will bespeak our diet
Whiles you beguile the time, and feed your knowledge
With viewing of the town. There shall you have me.

SEBASTIAN

Why I your purse?

ANTONIO

Haply your eye shall light upon some toy
You have desire to purchase; and your store,
I think, is not for idle markets, sir.

SEBASTIAN

I'll be your purse-bearer, and leave you for
An hour.

ANTONIO To th'Elephant.

SEBASTIAN I do remember.

Exeunt separately

(Act 3, Scene 3)

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 significance of George Hastings 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 significance of secrets and their discovery to the comedy of the play.

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 comedic significance of Frank's and Rita's friends and families, who are spoken about but not seen on stage.

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

[25 marks]

END OF QUESTIONS

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