

AS ENGLISH LITERATURE B

Paper 1B Literary genres: Drama: Aspects of comedy

Friday 17 May 2019

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 interplay between Petruchio and Grumio
- the dramatic function of Hortensio
- other relevant aspects of dramatic comedy.

[25 marks]

Padua

Enter Petruchio and his man Grumio

PETRUCHIO

Verona, for a while I take my leave,
To see my friends in Padua, but of all
My best belovèd and approvèd friend,
Hortensio; and I trow this is his house.
Here, sirrah Grumio, knock, I say.

GRUMIO Knock, sir? Whom should I knock? Is there any
man who has rebused your worship?

PETRUCHIO Villain, I say, knock me here soundly.

GRUMIO Knock you here, sir? Why, sir, what am I, sir,
that I should knock you here, sir?

PETRUCHIO

Villain, I say, knock me at this gate,
And rap me well, or I'll knock your knave's pate.

GRUMIO

My master is grown quarrelsome. I should knock you
first,

And then I know after who comes by the worst.

PETRUCHIO

Will it not be?
Faith, sirrah, an you'll not knock, I'll ring it.
I'll try how you can *sol-fa* and sing it.

He wrings him by the ears

GRUMIO

Help, masters, help! My master is mad.

PETRUCHIO

Now knock when I bid you, sirrah villain.

Enter Hortensio

HORTENSIO How now, what's the matter? My old friend
Grumio and my good friend Petruchio! How do you all
at Verona?

PETRUCHIO

Signor Hortensio, come you to part the fray?
Con tutto il cuore ben trovato, may I say.

HORTENSIO

*Alla nostra casa ben venuto,
 Molto honorato signor mio Petruchio.*

Rise, Grumio, rise. We will compound this quarrel.

GRUMIO Nay, 'tis no matter, sir, what he 'leges in Latin. If this be not a lawful cause for me to leave his service, look you, sir. He bid me knock him and rap him soundly, sir. Well, was it fit for a servant to use his master so, being perhaps, for aught I see, two and thirty, a pip out?

Whom would to God I had well knocked at first,
 Then had not Grumio come by the worst.

PETRUCHIO

A senseless villain. Good Hortensio,
 I bade the rascal knock upon your gate,
 And could not get him for my heart to do it.

GRUMIO Knock at the gate? O heavens! Spake you not these words plain, 'Sirrah, knock me here, rap me here, knock me well, and knock me soundly'? And come you now with 'knocking at the gate'?

PETRUCHIO

Sirrah, be gone, or talk not, I advise you.

HORTENSIO

Petruchio, patience, I am Grumio's pledge.
 Why, this's a heavy chance 'twixt him and you,
 Your ancient, trusty, pleasant servant Grumio.
 And tell me now, sweet friend, what happy gale
 Blows you to Padua here from old Verona?

PETRUCHIO

Such wind as scatters young men through the world
 To seek their fortunes farther than at home,
 Where small experience grows. But in a few,
 Signor Hortensio, thus it stands with me:
 Antonio, my father, is deceased,
 And I have thrust myself into this maze,
 Haply to wive and thrive as best I may.
 Crowns in my purse I have, and goods at home,
 And so am come abroad to see the world.

HORTENSIO

Petruchio, shall I then come roundly to thee
 And wish thee to a shrewd ill-favoured wife?
 Thou'dst thank me but a little for my counsel,
 And yet I'll promise thee she shall be rich,
 And very rich. But th' art too much my friend,
 And I'll not wish thee to her.

(Act 1, 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 dramatic function of the Captain
- other relevant aspects of dramatic comedy.

[25 marks]

The sea coast

VIOLA

O, my poor brother! and so perchance may he be.

CAPTAIN

True, madam, and to comfort you with chance,
Assure yourself, after our ship did split,
When you and those poor number saved with you
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself –
Courage and hope both teaching him the practice –
To a strong mast, that lived upon the sea;
Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.

VIOLA

For saying so, there's gold.
Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Knowest thou this country?

CAPTAIN

Ay, madam, well, for I was bred and born
Not three hours' travel from this very place.

VIOLA

Who governs here?

CAPTAIN

A noble duke, in nature as in name.

VIOLA

What is his name?

CAPTAIN

Orsino.

VIOLA

Orsino . . . I have heard my father name him.
He was a bachelor then.

CAPTAIN

And so is now, or was so, very late;
For but a month ago I went from hence,
And then 'twas fresh in murmur – as you know,
What great ones do, the less will prattle of –
That he did seek the love of fair Olivia.

VIOLA

What's she?

CAPTAIN

A virtuous maid, the daughter of a count
That died some twelvemonth since, then leaving her
In the protection of his son, her brother,
Who shortly also died; for whose dear love,
They say, she hath abjured the sight
And company of men.

VIOLA

O, that I served that lady,
And might not be delivered to the world –
Till I had made mine own occasion mellow –
What my estate is.

CAPTAIN That were hard to compass,
Because she will admit no kind of suit,
No, not the Duke's.

VIOLA

There is a fair behaviour in thee, Captain,
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character.
I prithee – and I'll pay thee bounteously –
Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I'll serve this Duke.
Thou shalt present me as an eunuch to him.
It may be worth thy pains, for I can sing
And speak to him in many sorts of music
That will allow me very worth his service.
What else may hap to time I will commit.
Only shape thou thy silence to my wit.

CAPTAIN

Be you his eunuch, and your mute I'll be.
When my tongue blabs, then let mine eyes not see.

VIOLA

I thank thee. Lead me on. *Exeunt*

(Act 1, Scene 2)

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 Mrs Hardcastle to the comedy of *She Stoops to Conquer*.

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 'Bunburying is nothing more than a device for Wilde to create humour'.

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 *Educating Rita* learning and self-discovery are always presented as being positive'.

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

[25 marks]

END OF QUESTIONS

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