

AS ENGLISH LITERATURE B

Paper 1B Literary genres: Drama: Aspects of comedy

Friday 20 May 2016

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 *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 Petruchio in his first speech in this passage
- the wit and interplay between Petruchio and Katherina
- other relevant aspects of dramatic comedy.

[25 marks]

Exeunt all but Petruchio

PETRUCHIO

I'll attend her here,
 And woo her with some spirit when she comes.
 Say that she rail, why then I'll tell her plain
 She sings as sweetly as a nightingale.
 Say that she frown, I'll say she looks as clear
 As morning roses newly washed with dew.
 Say she be mute and will not speak a word,
 Then I'll commend her volubility,
 And say she uttereth piercing eloquence.
 If she do bid me pack, I'll give her thanks,
 As though she bid me stay by her a week.
 If she deny to wed, I'll crave the day
 When I shall ask the banns, and when be married.
 But here she comes, and now, Petruchio, speak.

Enter Katherina

Good morrow, Kate – for that's your name, I hear.

KATHERINA

Well have you heard, but something hard of hearing;
 They call me Katherina that do talk of me.

PETRUCHIO

You lie, in faith, for you are called plain Kate,
 And bonny Kate, and sometimes Kate the curst.
 But Kate, the prettiest Kate in Christendom,
 Kate of Kate Hall, my super-dainty Kate,
 For dainties are all Kates, and therefore, Kate,
 Take this of me, Kate of my consolation –
 Hearing thy mildness praised in every town,
 Thy virtues spoke of, and thy beauty sounded,
 Yet not so deeply as to thee belongs,
 Myself am moved to woo thee for my wife.

KATHERINA

Moved, in good time! Let him that moved you hither
Remove you hence. I knew you at the first
You were a movable.

PETRUCHIO Why, what's a movable?

KATHERINA

A joint-stool.

PETRUCHIO Thou hast hit it. Come, sit on me.

KATHERINA

Asses are made to bear, and so are you.

PETRUCHIO

Women are made to bear, and so are you.

KATHERINA

No such jade as you, if me you mean.

PETRUCHIO

Alas, good Kate, I will not burden thee!

For knowing thee to be but young and light –

KATHERINA

Too light for such a swain as you to catch,
And yet as heavy as my weight should be.

PETRUCHIO

Should be? Should – buzz!

KATHERINA

Well ta'en, and like a buzzard.

(Act 2, Scene 1)

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 play as a whole.

You should consider the following in your answer:

- comic disorder
- the dramatic effect of Malvolio's entrance
- other relevant aspects of dramatic comedy.

[25 marks]

SIR TOBY Come on, there is sixpence for you. Let's have a song.

SIR ANDREW There's a testril of me, too. If one knight give a –

FESTE Would you have a love song, or a song of good life?

SIR TOBY A love song! A love song!

SIR ANDREW Ay, ay, I care not for good life.

FESTE (*sings*)

O mistress mine! Where are you roaming?

O, stay and hear: your true love's coming,

That can sing both high and low.

Trip no further, pretty sweeting;

Journeys end in lovers meeting,

Every wise man's son doth know.

SIR ANDREW Excellent good, i'faith.

SIR TOBY Good, good.

FESTE (*sings*)

What is love? 'Tis not hereafter;

Present mirth hath present laughter,

What's to come is still unsure.

In delay there lies no plenty –

Then come kiss me, sweet and twenty,

Youth's a stuff will not endure.

SIR ANDREW A mellifluous voice, as I am true knight.

SIR TOBY A contagious breath.

SIR ANDREW Very sweet and contagious, i'faith.

SIR TOBY To hear by the nose, it is dulcet in contagion.

But shall we make the welkin dance indeed? Shall we rouse the night-owl in a catch that will draw three souls out of one weaver? Shall we do that?

SIR ANDREW An you love me, let's do't. I am dog at a catch.

FESTE By'r lady, sir, and some dogs will catch well.

SIR ANDREW Most certain. Let our catch be 'Thou knave'.

FESTE 'Hold thy peace, thou knave', knight? I shall be constrained in't to call thee knave, knight.

SIR ANDREW 'Tis not the first time I have constrained
one to call me knave. Begin, fool; it begins (*he sings*)
Hold thy peace –

FESTE I shall never begin if I hold my peace.

SIR ANDREW Good, i'faith. Come, begin!

Catch sung. Enter Maria

MARIA What a caterwauling do you keep here! If my lady
have not called up her steward Malvolio and bid him
turn you out of doors, never trust me.

SIR TOBY My lady's a – Cataian; we are – politicians;
Malvolio's a – Peg-a-Ramsey; and (*he sings*)
Three merry men be we!

Am not I consanguineous? Am I not of her blood?

Tilly-vally! 'Lady'! (*He sings*)

There dwelt a man in Babylon, lady, lady –

FESTE Beshrew me, the knight's in admirable fooling.

SIR ANDREW Ay, he does well enough if he be disposed,
and so do I too. He does it with a better grace, but I do
it more natural.

SIR TOBY (*sings*)

O' the twelfth day of December –

MARIA For the love o'God, peace!

Enter Malvolio

MALVOLIO My masters, are you mad? Or what are you?

Have you no wit, manners, nor honesty, but to gabble
like tinkers at this time of night? Do ye make an ale -
house of my lady's house, that ye squeak out your
coziers' catches without any mitigation or remorse of
voice? Is there no respect of place, persons, nor time in
you?

SIR TOBY We did keep time, sir, in our catches. Sneck up!

MALVOLIO Sir Toby, I must be round with you. My lady
bade me tell you that, though she harbours you as her
kinsman, she's nothing allied to your disorders. If you
can separate yourself and your misdemeanours, you are
welcome to the house. If not, an it would please you to
take leave of her, she is very willing to bid you farewell.

SIR TOBY (*sings*)

Farewell, dear heart, since I must needs be gone –

(Act 2, Scene 3)

Turn over for Section B

Section B

Answer **one** question from this section.

Either

0 3 *She Stoops to Conquer* – Oliver Goldsmith

Explore the view that Tony Lumpkin, supposedly the play's fool, is in fact its cleverest character.

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 significance of disguise and false identity in the play.

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 settings in relation 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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