



---

# 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
---	---

### ***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
---	---

**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
---	---

***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
---	---

***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
---	---

***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**

---

**There are no questions printed on this page**

---

**There are no questions printed on this page**

#### **Copyright information**

For confidentiality purposes, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is published after each live examination series and is available for free download from [www.aqa.org.uk](http://www.aqa.org.uk).

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team.

Copyright © 2024 AQA and its licensors. All rights reserved.



2 4 6 A 7 7 1 6 / 1 B