

## AS

# ENGLISH LITERATURE B

Paper 1B Literary genres: Drama: Aspects of comedy

---

Friday 18 May 2018

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 Lucentio and Hortensio
- the reactions of Bianca
- other relevant aspects of dramatic comedy.

**[25 marks]**

**Padua. Baptista's house.**

**BIANCA**

Why, gentlemen, you do me double wrong  
 To strive for that which resteth in my choice.  
 I am no breeching scholar in the schools,  
 I'll not be tied to hours nor 'pointed times,  
 But learn my lessons as I please myself.  
 And, to cut off all strife, here sit we down.  
 Take you your instrument, play you the whiles –  
 His lecture will be done ere you have tuned.

**HORTENSIO**

You'll leave his lecture when I am in tune?

**LUCENTIO**

That will be never. Tune your instrument.

**BIANCA** Where left we last?

**LUCENTIO** Here, madam.

*(He reads)*

*'Hic ibat Simois, hic est Sigeia tellus,  
 Hic steterat Priami regia celsa senis.'*

**BIANCA** Construe them.

**LUCENTIO** *'Hic ibat'*, as I told you before – *'Simois'*, I am  
 Lucentio – *'hic est'*, son unto Vincentio of Pisa – *'Sigeia  
 tellus'*, disguised thus to get your love – *'Hic steterat'*,  
 and that Lucentio that comes a-wooing – *'Priami'*, is my  
 man Tranio – *'regia'*, bearing my port – *'celsa senis'*,  
 that we might beguile the old pantaloon.

**HORTENSIO** Madam, my instrument's in tune.

**BIANCA** Let's hear. *(He plays)* O fie! The treble jars.

**LUCENTIO** Spit in the hole, man, and tune again.

**BIANCA** Now let me see if I can construe it. *'Hic ibat  
 Simois'*, I know you not – *'hic est Sigeia tellus'*, I trust you  
 not – *'Hic steterat Priami'*, take heed he hear us not –  
*'regia'*, presume not – *'celsa senis'*, despair not.

**HORTENSIO**

Madam, 'tis now in tune.

**LUCENTIO** All but the bass.

**HORTENSIO**

The bass is right, 'tis the base knave that jars.  
*(Aside)* How fiery and forward our pedant is.  
 Now, for my life, the knave doth court my love.  
 Pedasculc, I'll watch you better yet.

**BIANCA**

In time I may believe, yet I mistrust.

**LUCENTIO**

Mistrust it not – for, sure, Aeacides  
 Was Ajax, called so from his grandfather.

**BIANCA**

I must believe my master, else, I promise you,  
 I should be arguing still upon that doubt.  
 But let it rest. Now, Licio, to you.  
 Good master, take it not unkindly, pray,  
 That I have been thus pleasant with you both.

**HORTENSIO** *(to Lucentio)*

You may go walk, and give me leave awhile.  
 My lessons make no music in three parts.

**LUCENTIO**

Are you so formal, sir? Well, I must wait –  
*(aside)* And watch withal, for, but I be deceived,  
 Our fine musician groweth amorous.

**HORTENSIO**

Madam, before you touch the instrument  
 To learn the order of my fingering,  
 I must begin with rudiments of art,  
 To teach you gamut in a briefer sort,  
 More pleasant, pithy, and effectual,  
 Than hath been taught by any of my trade.  
 And there it is in writing fairly drawn.

**BIANCA**

Why, I am past my gamut long ago.

**HORTENSIO**

Yet read the gamut of Hortensio.

**BIANCA** *(reads)*

'Gamut I am, the ground of all accord –  
 A re, to plead Hortensio's passion –  
 B mi, Bianca, take him for thy lord –  
 C fa ut, that loves with all affection –  
 D sol re, one clef, two notes have I –  
 E la mi, show pity or I die.'

Call you this gamut? Tut, I like it not!  
 Old fashions please me best. I am not so nice  
 To change true rules for odd inventions.

*Enter a Servant*

**SERVANT**

Mistress, your father prays you leave your books,  
 And help to dress your sister's chamber up.  
 You know tomorrow is the wedding-day.

**BIANCA**

Farewell, sweet masters both, I must be gone.

*Exeunt Bianca and Servant*

**LUCENTIO**

Faith, mistress, then I have no cause to stay.

*Exit*

**HORTENSIO**

But I have cause to pry into this pedant,  
Methinks he looks as though he were in love.  
Yet if thy thoughts, Bianca, be so humble  
To cast thy wandering eyes on every stale,  
Seize thee that list. If once I find thee ranging,  
Hortensio will be quit with thee by changing.

*Exit*

(Act 3, Scene 1)

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 Malvolio
- Olivia's reactions to Malvolio's 'strange manner'
- other relevant aspects of dramatic comedy.

**[25 marks]****Olivia's garden.**

*Enter Olivia and Maria*

**OLIVIA** (*aside*)

I have sent after him. He says he'll come:  
How shall I feast him? What bestow of him?  
For youth is bought more oft than begged or borrowed.  
I speak too loud.

(*To Maria*) Where's Malvolio? He is sad and civil,  
And suits well for a servant with my fortunes.  
Where is Malvolio?

**MARIA** He's coming, madam, but in very strange manner.  
He is sure possessed, madam.

**OLIVIA** Why, what's the matter? Does he rave?

**MARIA** No, madam, he does nothing but smile. Your  
ladyship were best to have some guard about you, if he  
come, for sure the man is tainted in's wits.

**OLIVIA**

Go, call him hither.

*Exit Maria*

I am as mad as he,

If sad and merry madness equal be.

*Enter Malvolio and Maria*

How now, Malvolio?

**MALVOLIO** Sweet lady! Ho! Ho!

**OLIVIA** Smil'st thou? I sent for thee upon a sad occasion.

**MALVOLIO** Sad, lady! I could be sad; this does make  
some obstruction in the blood, this cross-gartering – but  
what of that? If it please the eye of one, it is with me as  
the very true sonnet is: 'Please one and please all.'

**OLIVIA** Why, how dost thou, man? What is the matter  
with thee?

**MALVOLIO** Not black in my mind, though yellow in my  
legs. It did come to his hands; and commands shall be  
executed. I think we do know the sweet Roman hand.

**OLIVIA** Wilt thou go to bed, Malvolio?

**MALVOLIO** To bed! 'Ay, sweetheart, and I'll come to  
thee!

**OLIVIA** God comfort thee! Why dost thou smile so, and  
kiss thy hand so oft?

**MARIA** How do you, Malvolio?

**Turn over ►**

**MALVOLIO** At your request? Yes; nightingales answer daws.

**MARIA** Why appear you with this ridiculous boldness before my lady?

**MALVOLIO** 'Be not afraid of greatness.' 'Twas well writ.

**OLIVIA** What mean'st thou by that, Malvolio?

**MALVOLIO** 'Some are born great –'

**OLIVIA** Ha?

**MALVOLIO** 'Some achieve greatness –'

**OLIVIA** What sayst thou?

**MALVOLIO** 'And some have greatness thrust upon them.'

**OLIVIA** Heaven restore thee!

**MALVOLIO** 'Remember who commended thy yellow stockings –'

**OLIVIA** Thy yellow stockings?

**MALVOLIO** '– and wished to see thee cross-gartered.'

**OLIVIA** Cross-gartered?

**MALVOLIO** 'Go to, thou art made if thou desir'st to be so.'

**OLIVIA** Am I maid!

**MALVOLIO** 'If not, let me see thee a servant still.'

**OLIVIA** Why, this is very midsummer madness.

(Act 3, Scene 4)

---

**Section B**

Answer **one** question from this section.

---

**Either**

**0 3**

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

Explore the view that Marlow's misunderstandings are the principal source of comedy in *She Stoops to Conquer*.

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 character and role of Lady Bracknell provide the principal source of comedy in *The Importance of Being Earnest*.

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 'while *Educating Rita* is undoubtedly funny, the audience is always aware of the characters' suffering'.

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**

**Copyright information**

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from [www.aqa.org.uk](http://www.aqa.org.uk) after the live examination series.

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, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2018 AQA and its licensors. All rights reserved.

