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

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)
or

**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)
Section B

Answer one question from this section.

Either

0.3  
*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  
*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  
*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
There are no questions printed on this page