



AS

ENGLISH LITERATURE B

Paper 1B Literary genres: Drama: Aspects of comedy

Thursday 15 May 2025 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 presentation of the relationship between Petruchio and Katherina
- the dramatic function of Hortensio
- other relevant aspects of dramatic comedy.

[25 marks]

Enter Petruchio, Katherina, Hortensio and Servants

PETRUCHIO

Come on, a God's name, once more toward our father's.

Good Lord, how bright and goodly shines the moon!

KATHERINA

The moon? The sun! It is not moonlight now.

PETRUCHIO

I say it is the moon that shines so bright.

KATHERINA

I know it is the sun that shines so bright.

PETRUCHIO

Now by my mother's son, and that's myself,

It shall be moon, or star, or what I list,

Or e'er I journey to your father's house.

(To the Servants) Go on and fetch our horses back again.

Evermore crossed and crossed, nothing but crossed!

HORTENSIO

Say as he says, or we shall never go.

KATHERINA

Forward, I pray, since we have come so far,

And be it moon, or sun, or what you please.

And if you please to call it a rush-candle,

Henceforth I vow it shall be so for me.

PETRUCHIO

I say it is the moon.

KATHERINA

I know it is the moon.

PETRUCHIO

Nay, then you lie. It is the blessed sun.

KATHERINA

Then, God be blessed, it is the blessed sun.

But sun it is not, when you say it is not,

And the moon changes even as your mind.

What you will have it named, even that it is,

And so it shall be so for Katherine.

HORTENSIO (*aside*)

Petruchio, go thy ways, the field is won.

PETRUCHIO

Well, forward, forward! Thus the bowl should run,
And not unluckily against the bias.
But soft, company is coming here.

Enter Vincentio

(*To Vincentio*) Good morrow, gentle mistress, where
away?

Tell me, sweet Kate, and tell me truly too,
Hast thou beheld a fresher gentlewoman?
Such war of white and red within her cheeks!
What stars do spangle heaven with such beauty
As those two eyes become that heavenly face?
Fair lovely maid, once more good day to thee.
Sweet Kate, embrace her for her beauty's sake.

HORTENSIO (*aside*) 'A will make the man mad, to make the
woman of him.

KATHERINA

Young budding virgin, fair and fresh and sweet,
Whither away, or where is thy abode?
Happy the parents of so fair a child,
Happier the man whom favourable stars
Allots thee for his lovely bedfellow.

PETRUCHIO

Why, how now, Kate, I hope thou art not mad!
This is a man, old, wrinkled, faded, withered,
And not a maiden, as thou say'st he is.

KATHERINA

Pardon, old father, my mistaking eyes,
That have been so bedazzled with the sun
That everything I look on seemeth green.
Now I perceive thou art a reverend father.
Pardon, I pray thee, for my mad mistaking.

(Act 4, Scene 5)

Turn over for the next question

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 impact of Sebastian's entrance
- comedic resolution
- other relevant aspects of dramatic comedy.

[25 marks]

Enter Sebastian

SEBASTIAN

I am sorry, madam, I have hurt your kinsman.
But had it been the brother of my blood
I must have done no less, with wit and safety.
You throw a strange regard upon me; and by that
I do perceive it hath offended you.
Pardon me, sweet one, even for the vows
We made each other but so late ago.

ORSINO

One face, one voice, one habit, and two persons!
A natural perspective, that is and is not.

SEBASTIAN

Antonio! O, my dear Antonio!
How have the hours racked and tortured me
Since I have lost thee!

ANTONIO

Sebastian, are you?

SEBASTIAN Fear'st thou that, Antonio?

ANTONIO

How have you made division of yourself?
An apple cleft in two is not more twin
Than these two creatures. Which is Sebastian?

OLIVIA

Most wonderful!

SEBASTIAN

Do I stand there? I never had a brother;
Nor can there be that deity in my nature
Of here and everywhere. I had a sister
Whom the blind waves and surges have devoured.
Of charity, what kin are you to me?
What countryman? What name? What parentage?

VIOLA

Of Messaline. Sebastian was my father.
Such a Sebastian was my brother too.
So went he suited to his watery tomb.
If spirits can assume both form and suit
You come to fright us.

SEBASTIAN A spirit I am indeed,
But am in that dimension grossly clad
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,
And say, 'Thrice welcome, drownèd Viola.'

VIOLA

My father had a mole upon his brow.

SEBASTIAN

And so had mine.

VIOLA

And died that day when Viola from her birth
Had numbered thirteen years.

SEBASTIAN

O, that record is lively in my soul.
He finishèd indeed his mortal act
That day that made my sister thirteen years.

VIOLA

If nothing lets to make us happy both
But this my masculine usurped attire,
Do not embrace me, till each circumstance
Of place, time, fortune, do cohere and jump
That I am Viola; which to confirm,
I'll bring you to a captain in this town
Where lie my maiden weeds; by whose gentle help
I was preserved to serve this noble Count.
All the occurrence of my fortune since
Hath been between this lady and this lord.

SEBASTIAN (*to Olivia*)

So comes it, lady, you have been mistook.
But nature to her bias drew in that.
You would have been contracted to a maid.
Nor are you therein, by my life, deceived:
You are betrothed both to a maid and man.

(Act 5, Scene 1)

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 town and country to the comedy of the play.

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 'the play is too dark to be funny'.

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 significance of education 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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