



A-level

ENGLISH LITERATURE B

Paper 1B Literary genres: Aspects of comedy

Thursday 15 June 2017

Morning

Time allowed: 2 hours 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 7717/1B.
- Answer **one** question from Section A, **one** question from Section B and **one** question from Section C.
- You may answer on the same Shakespeare play in Sections A and B.
- For Section C, you must write about **two** texts, at least **one** of which must be a pre-1900 drama text.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 75.
- 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 connections across the texts you have studied
 - explore different interpretations of your texts.

Section A

Answer **one** question in this section.

Either

0	1
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The Taming of the Shrew – William Shakespeare

Read the extract below and then answer the question.

Explore the significance of this extract in relation to the comedy of the play as a whole.

Remember to include in your answer relevant analysis of Shakespeare's dramatic methods.

[25 marks]

Enter Baptista with his two daughters Katherina and Bianca; Gremio, a pantaloone, and Hortensio, suitor to Bianca. Lucentio and Tranio stand by

BAPTISTA

Gentlemen, importune me no farther,
For how I firmly am resolved you know;
That is, not to bestow my youngest daughter
Before I have a husband for the elder.
If either of you both love Katherina,
Because I know you well and love you well,
Leave shall you have to court her at your pleasure.

GREMIO

To cart her rather. She's too rough for me.
There, there, Hortensio, will you any wife?

KATHERINA (*to Baptista*)

I pray you, sir, is it your will
To make a stale of me amongst these mates?

HORTENSIO

Mates, maid, how mean you that? No mates for you
Unless you were of gentler, milder mould.

KATHERINA

I'faith, sir, you shall never need to fear.
I wis it is not halfway to her heart.
But if it were, doubt not her care should be
To comb your noddle with a three-legged stool,
And paint your face, and use you like a fool.

HORTENSIO

From all such devils, good Lord deliver us!

GREMIO

And me too, good Lord!

TRANIO (*aside to Lucentio*)

Husht, master, here's some good pastime toward.
That wench is stark mad or wonderful froward.

LUCENTIO (*aside to Tranio*)

But in the other's silence do I see
Maid's mild behaviour and sobriety.

Peace, Tranio.

TRANIO (*aside to Lucentio*)

Well said, master. Mum! And gaze your fill.

BAPTISTA

Gentlemen, that I may soon make good
What I have said – Bianca, get you in.
And let it not displease thee, good Bianca,
For I will love thee ne'er the less, my girl.

KATHERINA

A pretty peat! It is best
Put finger in the eye, an she knew why.

BIANCA

Sister, content you in my discontent.
Sir, to your pleasure humbly I subscribe.
My books and instruments shall be my company,
On them to look and practise by myself.

LUCENTIO (*aside*)

Hark, Tranio, thou mayst hear Minerva speak.

HORTENSIO

Signor Baptista, will you be so strange?
Sorry am I that our good will effects
Bianca's grief.

GREMIO

Why will you mew her up,
Signor Baptista, for this fiend of hell,
And make her bear the penance of her tongue?

BAPTISTA

Gentlemen, content ye. I am resolved.
Go in, Bianca. *Exit Bianca*
And for I know she taketh most delight
In music, instruments, and poetry,
Schoolmasters will I keep within my house
Fit to instruct her youth. If you, Hortensio,
Or Signor Gremio, you, know any such,
Prefer them hither; for to cunning men
I will be very kind, and liberal
To mine own children in good bringing-up.
And so farewell. Katherina, you may stay,
For I have more to commune with Bianca. *Exit*

KATHERINA

Why, and I trust I may go too, may I not?
What, shall I be appointed hours, as though, belike,
I knew not what to take and what to leave? Ha? *Exit*

(Act 1, Scene 1)

Turn over for the next question

Turn over ►

or

0	2
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Twelfth Night – William Shakespeare

Read the extract below and then answer the question.

Explore the significance of this extract in relation to the comedy of the play as a whole.

Remember to include in your answer relevant analysis of Shakespeare's dramatic methods.

[25 marks]

- OLIVIA Sir, I bade them take away you.
- FESTE Misprision in the highest degree! Lady, *cucullus non facit monachum*; that's as much to say as I wear not motley in my brain. Good madonna, give me leave to prove you a fool.
- OLIVIA Can you do it?
- FESTE Dexteriously, good madonna.
- OLIVIA Make your proof.
- FESTE I must catechize you for it, madonna. Good my mouse of virtue, answer me.
- OLIVIA Well, sir, for want of other idleness, I'll bide your proof.
- FESTE Good madonna, why mourn'st thou?
- OLIVIA Good fool, for my brother's death.
- FESTE I think his soul is in hell, madonna.
- OLIVIA I know his soul is in heaven, fool.
- FESTE The more fool, madonna, to mourn for your brother's soul, being in heaven. Take away the fool, gentlemen.
- OLIVIA What think you of this fool, Malvolio? Doth he not mend?
- MALVOLIO Yes, and shall do, till the pangs of death shake him. Infirmity, that decays the wise, doth ever make the better fool.
- FESTE God send you, sir, a speedy infirmity for the better increasing your folly. Sir Toby will be sworn that I am no fox, but he will not pass his word for twopence that you are no fool.
- OLIVIA How say you to that, Malvolio?
- MALVOLIO I marvel your ladyship takes delight in such a barren rascal. I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he's out of his guard already; unless you laugh and minister occasion to him, he is gagged. I protest I take these wise men, that crow so at these set kind of fools, no better than the fools' zanies.
- OLIVIA O, you are sick of self-love, Malvolio, and taste with a distempered appetite. To be generous, guiltless, and of free disposition, is to take those things for bird-bolts that you deem cannon bullets. There is no slander in an allowed fool, though he do nothing but rail; nor no

railing in a known discreet man, though he do nothing
but reprove.

FESTE Now Mercury endue thee with leasing, for thou
speak'st well of fools.

Enter Maria

MARIA Madam, there is at the gate a young gentleman
much desires to speak with you.

OLIVIA From the Count Orsino, is it?

MARIA I know not, madam. 'Tis a fair young man, and
well attended.

OLIVIA Who of my people hold him in delay?

MARIA Sir Toby, madam, your kinsman.

OLIVIA Fetch him off, I pray you, he speaks nothing but
madman. Fie on him! Go you, Malvolio. If it be a suit
from the Count, I am sick, or not at home – what you
will, to dismiss it. *Exit Malvolio*

(Act 1, Scene 5)

Turn over for Section B

Turn over ►

Section B

Answer **one** question in this section.

Either

0 3 *The Taming of the Shrew* – William Shakespeare

‘Audiences have to like Petruchio; he is a witty and resourceful comedic hero.’

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

[25 marks]

or

0 4 *The Taming of the Shrew* – William Shakespeare

‘*The Taming of the Shrew* ends in a trio of happy marriages.’

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

[25 marks]

or

0 5 *Twelfth Night* – William Shakespeare

‘In *Twelfth Night*, humour primarily comes from situations involving cruelty and suffering.’

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

[25 marks]

or

0 6 *Twelfth Night* – William Shakespeare

‘In *Twelfth Night*, love causes complications but leads ultimately to joy.’

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

[25 marks]

Section C

Answer **one** question in this section.

In this section you must write about **two** texts, at least **one** of which must be a pre-1900 drama text.

You can write about the following texts:

She Stoops to Conquer (pre-1900 drama)

The Importance of Being Earnest (pre-1900 drama)

Emma

Small Island

The Nun's Priest's Tale

Poetry Anthology: Comedy (at least **two** poems must be covered).

Either

0	7
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'In comedic literature, the problems and difficult situations faced by characters are of no lasting importance, because they are always resolved.'

To what extent do you agree with this view in relation to **two** texts you have studied?

Remember to include in your answer relevant comment on the ways the writers have shaped meanings.

[25 marks]

or

0	8
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'Comedic literature entertains rather than instructs: it aims only to please.'

To what extent do you agree with this view in relation to **two** texts you have studied?

Remember to include in your answer relevant comment on the ways the writers have shaped meanings.

[25 marks]

END OF QUESTIONS

There are no questions printed on this page

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