



**A-level**

# **ENGLISH LITERATURE B**

**Paper 1B Literary genres: Aspects of comedy**

**7717/1B**

**Thursday 7 June 2018      Afternoon**

**Time allowed: 2 hours 30 minutes**

**For this paper you must have:**

- **an AQA 12-page answer book.**

**[Turn over]**

## **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.**

**DO NOT TURN OVER UNTIL TOLD TO DO SO**

**SECTION A**

**Answer ONE question in this section.**

**EITHER**

**0 1** **'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 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.

[Turn over]

*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.

PETRUCHIO

Do, good old grandsire, and withal make known  
Which way thou travellest – if along with us,  
We shall be joyful of thy company.

**VINCENTIO**

Fair sir, and you my merry mistress,  
That with your strange encounter much amazed me,  
My name is called Vincentio, my dwelling Pisa,  
And bound I am to Padua, there to visit  
A son of mine, which long I have not seen.

**PETRUCHIO**

What is his name?

**VINCENTIO**                      Lucentio, gentle sir.

**(Act 4, Scene 5)**

**[Turn over]**

OR

**0 2** '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]

*Enter Malvolio and Fabian*

**ORSINO**

Is this the madman?

**OLIVIA** Ay, my lord, this same.

How now, Malvolio?

**MALVOLIO**

Madam, you have done me wrong;

Notorious wrong.

**OLIVIA** Have I, Malvolio? No!

**MALVOLIO**

Lady, you have; pray you, peruse that letter.

You must not now deny it is your hand.

Write from it, if you can, in hand or phrase,

Or say 'tis not your seal, nor your invention;

You can say none of this. Well, grant it then,

And tell me, in the modesty of honour,

Why you have given me such clear lights of favour?



Bade me come smiling and cross-gartered to you,  
To put on yellow stockings, and to frown  
Upon Sir Toby and the lighter people?  
And, acting this in an obedient hope,  
Why have you suffered me to be imprisoned,  
Kept in a dark house, visited by the priest,  
And made the most notorious geck and gull  
That e'er invention played on? Tell me why?

**OLIVIA**

Alas, Malvolio, this is not my writing,  
Though, I confess, much like the character.  
But out of question 'tis Maria's hand.  
And now I do bethink me, it was she  
First told me thou wast mad; then, camest in smiling,  
And in such forms which here were presupposed  
Upon thee in the letter. Prithee, be content.  
This practice hath most shrewdly passed upon thee;  
But when we know the grounds and authors of it,  
Thou shalt be both the plaintiff and the judge  
Of thine own cause.

**FABIAN**

Good madam, hear me speak;

And let no quarrel, nor no brawl to come,  
Taint the condition of this present hour,  
Which I have wondered at. In hope it shall not,  
Most freely I confess, myself and Toby  
Set this device against Malvolio here,  
Upon some stubborn and uncourteous parts  
We had conceived against him. Maria writ  
The letter at Sir Toby's great importance,  
In recompense whereof, he hath married her.

[Turn over]

How with a sportful malice it was followed  
May rather pluck on laughter than revenge,  
If that the injuries be justly weighed  
That have on both sides passed.

**OLIVIA**

Alas, poor fool! How have they baffled thee!

**FESTE** Why, 'Some are born great, some achieve greatness, and some have greatness thrown upon them.' I was one, sir, in this interlude, one Sir Topas, sir – but that's all one. 'By the Lord, fool, I am not mad!' But do

you remember: 'Madam, why laugh you at such a barren rascal, an you smile not, he's gagged'? And thus the whirligig of time brings in his revenges.

**MALVOLIO**

I'll be revenged on the whole pack of you!

*Exit*

**OLIVIA**

He hath been most notoriously abused.

(Act 5, Scene 1)

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**[Turn over]**

**SECTION B**

**Answer ONE question in this section.**

**EITHER**

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

**‘Shakespeare characterises Lucentio as a romantic, engaging and triumphant lover.’**

**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**

**‘Old men in the play, such as Gremio and Baptista, are there to be laughed at: that is their only comedic function.’**

**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

**'Sir Toby Belch is a riotous festive figure who delights audiences.'**

**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', the adopting of disguise results in painful rather than positive outcomes.'**

**To what extent do you agree with this view?**

**Remember to include in your answer relevant comment on Shakespeare's dramatic methods.  
[25 marks]**

**[Turn over]**

**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’**

**EITHER**

**0 7** **‘Comedic literature celebrates the resourcefulness and power of female characters.’**

**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 writers have shaped meanings. [25 marks]**

15

OR

0 8

**‘Deception is a central aspect of comedic literature.’**

**Explore the significance of deception to the comedy of TWO texts you have studied.**

**Remember to include in your answer relevant comment on the ways writers have shaped meanings. [25 marks]**

**END OF QUESTIONS**

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

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