



**AS**  
**ENGLISH LITERATURE B**

**Paper 2B Literary genres: Prose and Poetry:  
Aspects of comedy**

**7716/2B**

**Wednesday 23 May 2018      Afternoon**

**Time allowed: 1 hour 30 minutes**

**For this paper you must have:**

- **an AQA 12-page answer book**
- **a copy of the set text(s) you have studied. These texts must NOT be annotated and must NOT contain additional notes or materials.**

**[Turn over]**

**BLANK PAGE**

## INSTRUCTIONS

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The PAPER REFERENCE is 7716/2B.
- 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.

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

**SECTION A**

**Answer ONE question from this section.**

**EITHER**

**0 1 'The Nun's Priest's Tale' – Geoffrey Chaucer**

**Explore the view that 'in "The Nun's Priest's Tale" the funny aspects are overshadowed by the serious moral lessons which emerge'.**

**In your answer you need to analyse closely Chaucer's authorial methods and include comment on the extract on page 5 and other relevant parts of the poem. [25 marks]**

From 'The Nun's Priest's Tale'

'Nay, thanne', quod he, 'I shrewe us bothe two!  
And first I shrewe myself, bothe blood and bones,  
If thow bigile me any offer than ones!  
Thou shalt namoore, thurgh thy flaterye,  
Do me to singe and winken with min eye;  
For he that winketh whan he sholde see,  
Al wilfully, God lat him nevere thee!'

'Nay,' quod the fox, 'but God yeve him  
meschaunce

That is so undiscreet of governaunce  
That jangleth whan he sholde holde his pees!  
Lo, swich it is for to be recchelees,  
And necligent, and truste on flaterye!

But ye that holden this tale a folye,  
As of a fox, or of a cok and hen,  
Taketh the moralitee, goode men.  
For Seint Paul seyth that al that writen is,  
To oure doctrine it is ywrite, iwys.  
Taketh the fruit, and lat the chaf be stille.  
Now, goode God, if that it be thy wille  
(As seyth my lord), so make us alle goode men,  
And bringe us to thy heighe blisse! Amen.

*Heere is ended the Nonnes Preestes Tale.*

[Turn over]

OR

**0 2** 'Poetry Anthology: Comedy'

**Explore the view that in 'Poetry Anthology: Comedy', the poets present the disappointment and frustration felt by female characters as no laughing matter.**

**You must refer to 'My Rival's House' and AT LEAST ONE other poem.**

**In your answer you need to analyse closely the poets' authorial methods and include comment on the extract on page 7. [25 marks]**

**From 'My Rival's House'**

**And I have much to thank her for.  
This son she bore –  
first blood to her –  
never, never can escape scot free  
the sour potluck of family.  
And oh how close  
this family that furnishes my rival's place.**

**Lady of the house.  
Queen bee.  
She is far more unconscious,  
far more dangerous than me.  
Listen, I was always my own worst enemy.  
She has taken even this from me.**

**She dishes up her dreams for breakfast.  
Dinner, and her salt tears pepper our soup.  
She won't  
give up.**

**[Turn over]**

OR

**0 3** 'Betjeman selection' – John Betjeman

**Explore the view that 'the endings of Betjeman's poems provide enjoyment and a feel-good factor'.**

**You must refer to 'A Subaltern's Love-song' and AT LEAST ONE other poem.**

**In your answer you need to analyse closely Betjeman's authorial methods and include comment on the extract on page 9. [25 marks]**



**From 'A Subaltern's Love-song'**

**By roads "not adopted", by woodlanded ways,  
She drove to the club in the late summer haze,  
Into nine-o'clock Camberley, heavy with bells  
And mushroomy, pine-woody, evergreen smells.**

**Miss Joan Hunter Dunn, Miss Joan Hunter Dunn,  
I can hear from the car-park the dance has begun.  
Oh! full Surrey twilight! importunate band!  
Oh! strongly adorable tennis-girl's hand!**

**Around us are Rovers and Austins afar,  
Above us, the intimate roof of the car,  
And here on my right is the girl of my choice,  
With the tilt of her nose and the chime of her voice.**

**And the scent of her wrap, and the words never said,  
And the ominous, ominous dancing ahead.  
We sat in the car park till twenty to one  
And now I'm engaged to Miss Joan Hunter Dunn.**

**[Turn over]**

**SECTION B**

**Answer ONE question from this section.**

**EITHER**

**0 4** 'Emma' – Jane Austen

**Explore the view that the parts of the story where characters experience embarrassment and discomfort are always funny.**

**Remember to include in your answer relevant analysis of Austen's authorial methods.  
[25 marks]**

**OR**

**0 5** 'Small Island' – Andrea Levy

**Explore the view that Bernard Bligh is 'nothing more than a figure of fun – a character to be laughed at'.**

**Remember to include in your answer relevant analysis of Levy's authorial methods.  
[25 marks]**

OR

**0 6** 'Wise Children' – Angela Carter

**Explore the view that 'the reader has to like Peregrine – he brings delight and magic whenever he appears in the novel'.**

**Remember to include in your answer relevant analysis of Carter's authorial 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.

**IB/M/Jun18/JW/7716/2B/E2**

