



A-level

ENGLISH LITERATURE B

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

7717/1B

Thursday 21 May 2020 Afternoon

Time allowed: 2 hours 30 minutes

For this paper you must have:

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

[Turn over]



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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.

[Turn over]



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

**Read the extract on pages 7 to 12
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]**



PETRUCHIO

Katherine, I charge thee, tell these
headstrong women
What duty they do owe their lords
and husbands.

WIDOW

Come, come, you're mocking. We
will have no telling.

PETRUCHIO

Come on, I say, and first begin with
her.

WIDOW

She shall not.

PETRUCHIO

I say she shall. And first begin with
her.

KATHERINA

Fie, fie, unknit that threatening unkind
brow,
And dart not scornful glances from
those eyes
To wound thy lord, thy king, thy
governor.

[Turn over]



**It blots thy beauty as frosts do bite
the meads,
Confounds thy fame as whirlwinds
shake fair buds,
And in no sense is meet or amiable.
A woman moved is like a fountain
troubled,
Muddy, ill-seeming, thick, bereft of
beauty,
And while it is so, none so dry or
thirsty
Will deign to sip or touch one drop of
it.
Thy husband is thy lord, thy life, thy
keeper,
Thy head, thy sovereign; one that
cares for thee,
And for thy maintenance; commits
his body
To painful labour both by sea and
land,
To watch the night in storms, the day
in cold,
Whilst thou liest warm at home,
secure and safe;**



**And craves no other tribute at thy
hands
But love, fair looks, and true
obedience –
Too little payment for so great a debt.
Such duty as the subject owes the
prince,
Even such a woman oweth to her
husband.
And when she is froward, peevish,
sullen, sour,
And not obedient to his honest will,
What is she but a foul contending
rebel
And graceless traitor to her loving
lord?
I am ashamed that women are so
simple
To offer war where they should kneel
for peace,
Or seek for rule, supremacy, and
sway,
When they are bound to serve, love,
and obey.**

[Turn over]



Why are our bodies soft, and weak,
and smooth,
Unapt to toil and trouble in the world,
But that our soft conditions and our
hearts
Should well agree with our external
parts?
Come, come, you froward and unable
worms,
My mind hath been as big as one of
yours,
My heart as great, my reason haply
more,
To bandy word for word and frown
for frown.
But now I see our lances are but
straws,
Our strength as weak, our weakness
past compare,
That seeming to be most which we
indeed least are.
Then vail your stomachs, for it is no
boot,
And place your hands below your
husband's foot.



In token of which duty, if he please,
My hand is ready, may it do him ease.

PETRUCHIO

Why, there's a wench! Come on, and
kiss me, Kate.

LUCENTIO

Well, go thy ways, old lad, for thou
shalt ha't.

VINCENTIO

'Tis a good hearing when children are
toward.

LUCENTIO

But a harsh hearing when women are
froward.

PETRUCHIO

Come, Kate, we'll to bed.

We three are married, but you two are
sped.

(To Lucentio) 'Twas I won the wager,
though you hit
the white,

And being a winner, God give you
good night!

Exeunt Petruchio and Katherine

[Turn over]



HORTENSIO

Now go thy ways, thou hast tamed a
curst shrew.

LUCENTIO

'Tis a wonder, by your leave, she will
be tamed so.

Exeunt

(Act 5, Scene 2)



OR

0	2
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‘Twelfth Night’ – William Shakespeare

Read the extract on pages 14 to 18 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]**

[Turn over]



OLIVIA

Your lord does know my mind, I
cannot love him.

Yet I suppose him virtuous, know him
noble,

Of great estate, of fresh and stainless
youth,

In voices well divulged, free, learned,
and valiant,

And in dimension and the shape of
nature

A gracious person. But yet I cannot
love him.

He might have took his answer long
ago.

VIOLA

If I did love you in my master's flame,
With such a suffering, such a deadly
life,

In your denial I would find no sense;
I would not understand it.

OLIVIA
would you?

Why, what



VIOLA

Make me a willow cabin at your gate,
And call upon my soul within the
house;

Write loyal cantons of contemnèd
love

And sing them loud even in the dead
of night;

Hallow your name to the reverberate
hills

And make the babbling gossip of the
air

Cry out 'Olivia!' O, you should not
rest

Between the elements of air and
earth,

But you should pity me.

OLIVIA
much.

You might do

What is your parentage?

VIOLA

Above my fortunes, yet my state is
well.

I am a gentleman.

[Turn over]



OLIVIA
lord.

Get you to your

**I cannot love him. Let him send no
more –**

**Unless, perchance, you come to me
again**

**To tell me how he takes it. Fare you
well.**

**I thank you for your pains. Spend
this for me.**

VIOLA

**I am no fee'd post, lady; keep your
purse.**

**My master, not myself, lacks
recompense.**

**Love make his heart of flint, that you
shall love,**

**And let your fervour, like my master's
be**

**Placed in contempt. Farewell, fair
cruelty! *Exit***

OLIVIA

'What is your parentage?'

**'Above my fortunes, yet my state is
well.'**



I am a gentleman.' I'll be sworn thou
art.

Thy tongue, thy face, thy limbs,
actions, and spirit
Do give thee fivefold blazon. Not too
fast! soft, soft –

Unless the master were the man.
How now?

Even so quickly may one catch the
plague?

Methinks I feel this youth's
perfections,

With an invisible and subtle stealth,
To creep in at mine eyes. Well, let it
be!

What ho, Malvolio!

Enter Malvolio

MALVOLIO

Here, madam, at your service.

OLIVIA

Run after that same peevish
messenger,
The County's man. He left this ring
behind him,

[Turn over]



Would I or not. Tell him, I'll none of it.

Desire him not to flatter with his lord,
Nor hold him up with hopes; I am not
for him.

If that the youth will come this way
tomorrow,
I'll give him reasons for't. Hie thee,
Malvolio!

MALVOLIO

Madam, I will. *Exit*

OLIVIA

I do I know not what, and fear to find
Mine eye too great a flatterer for my
mind.

Fate, show thy force; ourselves we do
not owe.

What is decreed must be, and be this
so. *Exit*

(Act 1, Scene 5)



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[Turn over]



SECTION B

Answer ONE question in this section.

EITHER

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

**‘Audiences enjoy Petruchio’s
amusing and playful taming of
Katherina.’**

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

**‘The servants in the play are
resourceful characters who make
things happen.’**

**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]



OR

0	5
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‘Twelfth Night’ – William Shakespeare

‘The cruel treatment of Malvolio makes audiences feel pity, rather than making them laugh.’

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
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‘Twelfth Night’ – William Shakespeare

‘The play suggests that being in love is a superficial and unsatisfactory experience.’

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
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‘Comedic literature contains revelations – key moments in the comedy where information is revealed or characters discover something.’

Explore the significance of revelations in TWO texts you have studied.

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

[Turn over]



OR

0	8
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‘By the end of comedic texts, the central characters have changed for the better.’

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



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