

## A-level ENGLISH LITERATURE B

Paper 1B Literary genres: Aspects of comedy

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Thursday 23 May 2019

Afternoon

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.

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**Section A**

Answer **one** question in this section.

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**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]**

**TRANIO** Call forth an officer.

*Enter an Officer*

Carry this mad knave to the gaol. Father Baptista, I charge you see that he be forthcoming.

**VINCENTIO** Carry me to the gaol?

**GREMIO** Stay, officer. He shall not go to prison.

**BAPTISTA** Talk not, Signor Gremio. I say he shall go to prison.

**GREMIO** Take heed, Signor Baptista, lest you be cony-catched in this business. I dare swear this is the right Vincentio.

**PEDANT** Swear if thou dar'st.

**GREMIO** Nay, I dare not swear it.

**TRANIO** Then thou wert best say that I am not Lucentio.

**GREMIO** Yes, I know thee to be Signor Lucentio.

**BAPTISTA** Away with the dotard, to the gaol with him!

**VINCENTIO** Thus strangers may be haled and abused. O monstrous villain!

*Enter Biondello, with Lucentio and Bianca*

**BIONDELLO** O, we are spoiled, and yonder he is! Deny him, forswear him, or else we are all undone.

**LUCENTIO** (*kneeling*)

Pardon, sweet father.

**VINCENTIO** Lives my sweet son?

*Exeunt Biondello, Tranio and Pedant, as fast as may be*

**BIANCA**

Pardon, dear father.

**BAPTISTA** How hast thou offended?

Where is Lucentio?

**LUCENTIO** Here's Lucentio,

Right son to the right Vincentio,

That have by marriage made thy daughter mine,

While counterfeit supposes bleared thine eyne.

**GREMIO**

Here's packing, with a witness, to deceive us all.

**VINCENTIO**

Where is that damnèd villain, Tranio,  
That faced and braved me in this matter so?

**BAPTISTA**

Why, tell me, is not this my Cambio?

**BIANCA**

Cambio is changed into Lucentio.

**LUCENTIO**

Love wrought these miracles. Bianca's love  
Made me exchange my state with Tranio,  
While he did bear my countenance in the town,  
And happily I have arrived at last  
Unto the wishèd haven of my bliss.  
What Tranio did, myself enforced him to;  
Then pardon him, sweet father, for my sake.

**VINCENTIO** I'll slit the villain's nose that would have sent  
me to the gaol.

**BAPTISTA** (*to Lucentio*) But do you hear, sir? Have you  
married my daughter without asking my good will?

**VINCENTIO** Fear not, Baptista, we will content you, go to.  
But I will in to be revenged for this villainy. *Exit*

**BAPTISTA** And I to sound the depth of this knavery. *Exit*

**LUCENTIO** Look not pale, Bianca – thy father will not  
frown. *Exeunt Lucentio and Bianca*

**GREMIO**

My cake is dough, but I'll in among the rest,  
Out of hope of all but my share of the feast. *Exit*

**KATHERINA** Husband, let's follow to see the end of this  
ado.

**PETRUCHIO** First kiss me, Kate, and we will.

**KATHERINA** What, in the midst of the street?

**PETRUCHIO** What, art thou ashamed of me?

**KATHERINA** No, sir, God forbid – but ashamed to kiss.

**PETRUCHIO**

Why then, let's home again.  
(*To Grumio*) Come, sirrah, let's away.

**KATHERINA**

Nay, I will give thee a kiss.  
*She kisses him*

Now pray thee, love, stay.

**PETRUCHIO**

Is not this well? Come, my sweet Kate.  
Better once than never, for never too late.

*Exeunt*

(Act 5, Scene 1)

**Turn over for the next question**

**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]**

**SEBASTIAN** I prithee, vent thy folly somewhere else; thou knowest not me.

**FESTE** Vent my folly! He has heard that word of some great man, and now applies it to a fool. Vent my folly! I am afraid this great lubber the world will prove a cockney. I prithee now, ungird thy strangeness, and tell me what I shall vent to my lady? Shall I vent to her that thou art coming?

**SEBASTIAN** I prithee, foolish Greek, depart from me. There's money for thee; if you tarry longer, I shall give worse payment.

**FESTE** By my troth, thou hast an open hand! These wise men that give fools money get themselves a good report – after fourteen years' purchase.

*Enter Sir Andrew, Sir Toby, and Fabian*

**SIR ANDREW** Now, sir, have I met you again? There's for you!

*He strikes Sebastian*

**SEBASTIAN** Why, there's for thee! And there!  
*He beats Sir Andrew with the handle of his dagger*  
And there! Are all the people mad?

**SIR TOBY** Hold, sir, or I'll throw your dagger o'er the house.

**FESTE** This will I tell my lady straight. I would not be in some of your coats, for twopence. *Exit*

**SIR TOBY** Come on, sir, hold!  
*He grips Sebastian*

**SIR ANDREW** Nay, let him alone. I'll go another way to work with him. I'll have an action of battery against him, if there be any law in Illyria – though I struck him first, yet it's no matter for that.

**SEBASTIAN** Let go thy hand!

**SIR TOBY** Come, sir, I will not let you go. Come, my young soldier, put up your iron; you are well fleshed. Come on!

**SEBASTIAN**  
I will be free from thee!

*He breaks free and draws his sword*

What wouldst thou now?

If thou darest tempt me further, draw thy sword.

**SIR TOBY** What, what! Nay, then, I must have an ounce

or two of this malapert blood from you.

*He draws*

*Enter Olivia*

**OLIVIA**

Hold, Toby! On thy life, I charge thee hold!

**SIR TOBY** Madam!

**OLIVIA**

Will it be ever thus? Ungracious wretch,  
Fit for the mountains and the barbarous caves  
Where manners ne'er were preached, out of my sight!  
Be not offended, dear Cesario.  
Rudesby, be gone!

*Exeunt Sir Toby, Sir Andrew, and Fabian*

I prithee, gentle friend,

Let thy fair wisdom, not thy passion, sway  
In this uncivil and unjust extent

Against thy peace. Go with me to my house,  
And hear thou there how many fruitless pranks  
This ruffian hath botched up, that thou thereby  
Mayst smile at this. Thou shalt not choose but go;  
Do not deny. Beshrew his soul for me!  
He started one poor heart of mine, in thee.

**SEBASTIAN** (*aside*)

What relish is in this? How runs the stream?  
Or I am mad, or else this is a dream.  
Let fancy still my sense in Lethe steep;  
If it be thus to dream, still let me sleep!

(Act 4, Scene 1)

**Turn over for Section B**

**Turn over ►**

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**Section B**

Answer **one** question in this section.

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**Either**

**0 3**

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

‘The events involving cruelty and humiliation make the audience laugh rather than feel pity.’

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**

‘Bianca is a heroine who knows how to exercise power and cunning.’

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**

‘The mood at the end of the play is one of celebration.’

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**

‘Viola’s problems are solved by good luck rather than her own resourcefulness.’

To what extent do you agree with this view?

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

**[25 marks]**

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**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*

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**Either**

0	7
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Explore the significance of marriage in **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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'Readers and audiences laugh at those with power and privilege in comedic literature.'

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

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