



A-level

ENGLISH LITERATURE B

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

7717/1B

Thursday 23 May 2019

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

**Read the extract, on pages 5–10, 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-
caught 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.

[Turn over]

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?

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.

[Turn over]

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)

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[Turn over]

OR

0 2

‘Twelfth Night’ – William Shakespeare

Read the extract, on pages 13–17, 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.

[Turn over]

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

[Turn over]

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]

SECTION B

Answer ONE question in this section.

EITHER

03

**‘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]**

[Turn over]

OR

05

‘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]

[Turn over]

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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’

[Turn over]

EITHER

07

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]

25

OR

0 8

‘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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