
A-level

ENGLISH LITERATURE B

(7717/1B)

Paper 1B: Literary Genres: Aspects of Comedy

2015

Morning Time allowed: 2 hours 30 minutes

Materials

For this paper you must have:

- an AQA 12-page answer booklet.

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 7717/1B.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.
- 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 **one** pre-1900 drama text and **one** further text.

Information

- The maximum mark for this paper is 75.
 - 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 connections across the texts you have studied
 - explore different interpretations of your texts.
-

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]

In Baptista's house

Enter Katherina, and Bianca with her hands tied

BIANCA

Good sister, wrong me not, nor wrong yourself,
To make a bondmaid and a slave of me.
That I disdain. But for these other gauds,
Unbind my hands, I'll pull them off myself,
Yea, all my raiment, to my petticoat,
Or what you will command me will I do,
So well I know my duty to my elders.

KATHERINA

Of all thy suitors here I charge thee tell
Whom thou lov'st best. See thou dissemble not.

BIANCA

Believe me, sister, of all men alive
I never yet beheld that special face
Which I could fancy more than any other.

KATHERINA

Minion, thou liest. Is't not Hortensio?

BIANCA

If you affect him, sister, here I swear
I'll plead for you myself but you shall have him.

KATHERINA

O then, belike, you fancy riches more.
You will have Gremio to keep you fair.

BIANCA

Is it for him you do envy me so?
Nay then you jest, and now I well perceive
You have but jested with me all this while.
I prithee, sister Kate, untie my hands.

KATHERINA

Strikes her

If that be jest, then all the rest was so.

Enter Baptista

BAPTISTA

Why, how now, dame, whence grows this insolence?

Bianca, stand aside. Poor girl, she weeps.

He unties her hands

Go ply thy needle, meddle not with her.

(to Katherina) For shame, thou hilding of a devilish spirit,

Why dost thou wrong her that did ne'er wrong thee?

When did she cross thee with a bitter word?

KATHERINA

Her silence flouts me, and I'll be revenged.

She flies after Bianca

BAPTISTA

What, in my sight? Bianca, get thee in.

Exit Bianca

KATHERINA

What, will you not suffer me? Nay, now I see

She is your treasure, she must have a husband.

I must dance bare-foot on her wedding-day,

And for your love to her lead apes in hell.

Talk not to me, I will go sit and weep,

Till I can find occasion of revenge.

Exit Katherina

BAPTISTA

Was ever gentleman thus grieved as I?

But who comes here?

Enter Gremio, with Lucentio, disguised as Cambio, in the habit of a mean man; Petruchio, with Hortensio, disguised as Licio; and Tranio, disguised as Lucentio, with his boy, Biondello, bearing a lute and books

GREMIO

Good morrow, neighbour Baptista.

BAPTISTA

Good morrow, neighbour Gremio. God save you, gentlemen.

PETRUCHIO

And you, good sir. Pray have you not a daughter

Called Katherina, fair and virtuous?

BAPTISTA

I have a daughter, sir, called Katherina.

(Act 2, Scene 1)

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 Valentine, and Viola in man's attire

VALENTINE

If the Duke continue these favours towards you, Cesario, you are like to be much advanced. He hath known you but three days, and already you are no stranger.

VIOLA

You either fear his humour or my negligence, that you call in question the continuance of his love. Is he inconstant, sir, in his favours?

VALENTINE No, believe me.

Enter Orsino, Curio, and attendants

VIOLA I thank you. Here comes the Count.

ORSINO Who saw Cesario, ho?

VIOLA On your attendance, my lord, here.

ORSINO *(to Curio and attendants)*

Stand you awhile aloof. *(to Viola)* Cesario,
Thou knowest no less but all. I have unclasped
To thee the book even of my secret soul.
Therefore, good youth, address thy gait unto her.
Be not denied access; stand at her doors,
And tell them, there thy fixèd foot shall grow
Till thou have audience.

VIOLA

Sure, my noble lord,
If she be so abandoned to her sorrow
As it is spoke, she never will admit me.

ORSINO

Be clamorous and leap all civil bounds
Rather than make unprofited return.

VIOLA

Say I do speak with her, my lord, what then?

ORSINO

O, then unfold the passion of my love.
Surprise her with discourse of my dear faith.
It shall become thee well to act my woes;
She will attend it better in thy youth
Than in a nuncio's of more grave aspect.

VIOLA

I think not so, my lord.

ORSINO

Dear lad, believe it.
For they shall yet belie thy happy years
That say thou art a man. Diana's lip
Is not more smooth and rubious. Thy small pipe
Is as the maiden's organ, shrill and sound,
And all is semblative a woman's part.
I know thy constellation is right apt
For this affair. Some four or five attend him –
All, if you will; for I myself am best
When least in company. Prosper well in this,
And thou shalt live as freely as thy lord,
To call his fortunes thine.

VIOLA

I'll do my best
To woo your lady. *(Aside)* Yet, a barful strife!
Whoe'er I woo, myself would be his wife.

Exeunt.

(Act 1, Scene 4)

Section B

Answer **one** question in this section.

Either

0 3

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

‘If the audience find the ending of *The Taming of the Shrew* funny then they are the intellectual equivalent of the drunken tinker, Christopher Sly.’

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**

‘The tongue-lashings that Katherina gives Petruchio have no other purpose than to make audiences 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 5

***Twelfth Night* – William Shakespeare**

‘In *Twelfth Night* men are presented as having a greater depth of feeling than women.’

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**

‘*Twelfth Night* delights in the folly of misrule.’

To what extent do you agree with this view?

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

[25 marks]

Section C

Answer **one** question in this section.

In this section you must write about **two** texts, **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
---	---

'Comedies leave readers and audiences with a final sense of joy.'

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]

or

0	8
---	---

'In comedic literature, humour is primarily provided by the uncultivated behaviour and speech of the lower social classes.'

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

Acknowledgement of copyright-holders and publishers

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Question 1: from *The Taming of the Shrew* by William Shakespeare, published by Penguin, 1968

Question 2: from *Twelfth Night* by William Shakespeare, published by Penguin, 1968

Copyright © 2014 AQA and its licensors. All rights reserved.
