



# **A-level ENGLISH LITERATURE B**

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

**7717/1B**

**Thursday 15 June 2017 Morning**

**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 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 Baptista with his two daughters  
Katherina and Bianca;  
Gremio, a pantaloon, and Hortensio, suitor to  
Bianca. Lucentio and Tranio stand by***

**BAPTISTA**

**Gentlemen, importune me no farther,  
For how I firmly am resolved you know;  
That is, not to bestow my youngest  
daughter  
Before I have a husband for the elder.  
If either of you both love Katherina,  
Because I know you well and love you well,  
Leave shall you have to court her at your  
pleasure.**

**GREMIO**

To cart her rather. She's too rough for me.  
There, there, Hortensio, will you any wife?

**KATHERINA** (*to Baptista*)

I pray you, sir, is it your will  
To make a stale of me amongst these  
mates?

**HORTENSIO**

Mates, maid, how mean you that? No mates  
for you

Unless you were of gentler, milder mould.

**KATHERINA**

I'faith, sir, you shall never need to fear.

Iwis it is not halfway to her heart.

But if it were, doubt not her care should be  
To comb your noddle with a three-legged  
stool,

And paint your face, and use you like a fool.

**HORTENSIO**

From all such devils, good Lord deliver us!

**GREMIO**

And me too, good Lord!

**TRANIO** (*aside to Lucentio*)

Husht, master, here's some good pastime  
toward.

That wench is stark mad or wonderful  
froward.

**LUCENTIO** (*aside to Tranio*)

But in the other's silence do I see  
Maid's mild behaviour and sobriety.  
Peace, Tranio.

**TRANIO** (*aside to Lucentio*)

Well said, master. Mum! And gaze your fill.

[Turn over]

**BAPTISTA**

Gentlemen, that I may soon make good  
 What I have said – Bianca, get you in.  
 And let it not displease thee, good Bianca,  
 For I will love thee ne'er the less, my girl.

**KATHERINA**

A pretty peat! It is best  
 Put finger in the eye, an she knew why.

**BIANCA**

Sister, content you in my discontent.  
 Sir, to your pleasure humbly I subscribe.  
 My books and instruments shall be my  
 company,  
 On them to look and practise by myself.

**LUCENTIO** (*aside*)

Hark, Tranio, thou mayst hear Minerva  
 speak.

**HORTENSIO**

Signor Baptista, will you be so strange?  
 Sorry am I that our good will effects  
 Bianca's grief.

**GREMIO** Why will you mew her up,  
 Signor Baptista, for this fiend of hell,  
 And make her bear the penance of her  
 tongue?

**BAPTISTA**

Gentlemen, content ye. I am resolved.  
 Go in, Bianca. *Exit Bianca*  
 And for I know she taketh most delight  
 In music, instruments, and poetry,  
 Schoolmasters will I keep within my house  
 Fit to instruct her youth. If you, Hortensio,  
 Or Signor Gremio, you, know any such,  
 Prefer them hither; for to cunning men  
 I will be very kind, and liberal  
 To mine own children in good bringing-up.

And so farewell. Katherina, you may stay,  
For I have more to commune with Bianca.

*Exit*

**KATHERINA**

Why, and I trust I may go too, may I not?  
What, shall I be appointed hours, as though,  
belike,  
I knew not what to take and what to leave?  
Ha?

*Exit*

(Act 1, Scene 1)

[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]

**OLIVIA** Sir, I bade them take away you.

**FESTE** Misprision in the highest degree!

Lady, *cucullus non facit monachum*; that's as much to say as I wear not motley in my brain. Good madonna, give me leave to prove you a fool.

**OLIVIA** Can you do it?

**FESTE** Dexteriously, good madonna.

**OLIVIA** Make your proof.

**FESTE** I must catechize you for it, madonna.

Good my mouse of virtue, answer me.

**OLIVIA** Well, sir, for want of other idleness, I'll bide your proof.

**FESTE** Good madonna, why mourn'st thou?

**OLIVIA** Good fool, for my brother's death.

**FESTE** I think his soul is in hell, madonna.

**OLIVIA** I know his soul is in heaven, fool.

**FESTE** The more fool, madonna, to mourn for your brother's soul, being in heaven.

Take away the fool, gentlemen.

**OLIVIA** What think you of this fool, Malvolio? Doth he not mend?

**MALVOLIO** Yes, and shall do, till the pangs of death shake him. Infirmity, that decays the wise, doth ever make the better fool.

**FESTE** God send you, sir, a speedy infirmity for the better increasing your folly. Sir Toby will be sworn that I am no fox, but he will not pass his word for twopence that you are no fool.

**OLIVIA** How say you to that, Malvolio?

**MALVOLIO** I marvel your ladyship takes delight in such a barren rascal. I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he's out of his guard already; unless you laugh and minister occasion to him, he is gagged. I protest I take these wise men, that crow so at these set kind of fools, no better than the fools' zanies.

**OLIVIA** O, you are sick of self-love, Malvolio, and taste with a distempered appetite. To be generous, guiltless, and of free disposition, is to take those things for bird-bolts that you deem cannon bullets. There is no slander in an allowed fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

**FESTE** Now Mercury endue thee with leasing, for thou speak'st well of fools.

*Enter Maria*

**MARIA** Madam, there is at the gate a young gentleman much desires to speak with you.

**OLIVIA** From the Count Orsino, is it?

[Turn over]

**MARIA** I know not, madam. 'Tis a fair  
young man, and well attended.

**OLIVIA** Who of my people hold him in  
delay?

**MARIA** Sir Toby, madam, your kinsman.

**OLIVIA** Fetch him off, I pray you, he  
speaks nothing but madman. Fie on him!  
Go you, Malvolio. If it be a suit from the  
Count, I am sick, or not at home – what you  
will, to dismiss it. *Exit Malvolio*

**(Act 1, Scene 5)**

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**[Turn over]**

**SECTION B**

**Answer ONE question in this section.**

**EITHER**

**0 3**

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

**‘Audiences have to like Petruchio; he is a witty  
and resourceful comedic hero.’**

**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 Taming of the Shrew ends in a trio of  
happy marriages.’**

**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
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 Twelfth Night – William Shakespeare

**‘In Twelfth Night, humour primarily comes from situations involving cruelty and suffering.’**

**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

**‘In Twelfth Night, love causes complications but leads ultimately to joy.’**

**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 (at least TWO poems must be covered).**

**EITHER**

0	7
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**'In comedic literature, the problems and difficult situations faced by characters are of no lasting importance, because they are always resolved.'**

**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
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**‘Comedic literature entertains rather than instructs: it aims only to please.’**

**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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