

## AS ENGLISH LITERATURE B

Paper 2B Literary genres: Prose and Poetry: Aspects of comedy

---

Thursday 26 May 2016      Morning      Time allowed: 1 hour 30 minutes

### Materials

For this paper you must have:

- an AQA 12-page answer book
- a copy of the set text(s) you have studied. These texts must **not** be annotated and must **not** contain additional notes or materials.

### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is 7716/2B.
- Do all your rough work in your answer book. Cross through any work you do not want to be marked.
- You must answer **one** question from Section A and **one** question from Section B.

### Information

- The maximum mark for this paper is 50.
- 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: Poetry**

Answer **one** question from this section.

---

**Either**

**0 1** *The Nun's Priest's Tale* – Geoffrey Chaucer

Explore the view that Chauntecleer is presented as heroic in spite of his comic weaknesses.

In your answer you need to analyse closely Chaucer's authorial methods and include comments on the extract below.

**[25 marks]**

**From *The Nun's Priest's Tale***

This Chauntecleer hise winges gan to bete,  
As man that koude his traisoun nat espye,  
So was he ravished with his flaterye.

Allas, ye lordes, many a fals flatour  
Is in youre courtes, and many a losengeour,  
That plesen yow wel moore, by my feith,  
Than he that soothfastnesse unto yow seyth!  
Redeth Ecclesiaste of flaterye;  
Beth war, ye lordes, of hir trecherye.

This Chauntecleer stood hye upon his toos,  
Strecching his nekke, and heeld hise eyen cloos,  
And gan to crowe loude for the nones.  
And daun Russell the fox stirte up atones,  
And by the gargat hente Chauntecleer,  
And on his bak toward the wode him beer,  
For yet ne was ther no man that him sewed.

O destinee, that mayst nat been eschewed!

or

**0 2** *Poetry Anthology: Comedy*

Explore the view that, in the poems in this selection, men are always presented as weak and foolish.

You must refer to *Mrs Sisyphus* and **at least one** other poem.

In your answer you need to analyse closely the poets' authorial methods and include comments on the extract below.

**[25 marks]**

**From *Mrs Sisyphus***

That's him pushing the stone up the hill, the jerk.  
I call it a stone – it's nearer the size of a kirk.  
When he first started out, it just used to irk,  
but now it incenses me, and him, the absolute berk.  
I could do something vicious to him with a dirk.

Think of the perks, he says.  
What use is a perk, I shriek,  
when you haven't the time to pop open a cork  
or go for so much as a walk in the park?  
He's a dork.  
Folk flock from miles around just to gawk.  
They think it's a quirk,  
a bit of a lark.

or

**0 3** ***Betjeman selection – John Betjeman***

Explore the view that in Betjeman's poems death and ageing are always presented in a light-hearted way.

You must refer to *Late-Flowering Lust* and **at least one** other poem.

In your answer you need to analyse closely the poet's authorial methods and include comments on the extract below.

**[25 marks]**

**From *Late-Flowering Lust***

My head is bald, my breath is bad,  
Unshaven is my chin,  
I have not now the joys I had  
When I was young in sin.

I run my fingers down your dress  
With brandy-certain aim  
And you respond to my caress  
And maybe feel the same.

But I've a picture of my own  
On this reunion night,  
Wherein two skeletons are shewn  
To hold each other tight;

Dark sockets look on emptiness  
Which once was loving-eyed,  
The mouth that opens for a kiss  
Has got no tongue inside.

---

**Section B: Prose**

Answer **one** question from this section.

---

**Either**

**0 | 4** ***Emma* – Jane Austen**

Explore the view that, in *Emma*, the misunderstandings which arise from courtship are always comic.

Remember to include in your answer relevant analysis of Austen's authorial methods.

**[25 marks]**

**or**

**0 | 5** ***Small Island* – Andrea Levy**

Explore the view that, in *Small Island*, Levy presents marriage as a source of dissatisfaction rather than of happiness.

Remember to include in your answer relevant analysis of Levy's authorial methods.

**[25 marks]**

**or**

**0 | 6** ***Wise Children* – Angela Carter**

Explore the view that, in *Wise Children*, Carter creates an entirely celebratory resolution to the story.

Remember to include in your answer relevant analysis of Carter's authorial methods.

**[25 marks]**

**END OF QUESTIONS**

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

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

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

**Copyright Information**

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from [www.aqa.org.uk](http://www.aqa.org.uk) after the live examination series.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2016 AQA and its licensors. All rights reserved.