



---

# A-level

## ENGLISH LITERATURE B

Paper 1B Literary genres: Aspects of comedy

---

Friday 24 May 2024

Morning

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.

---

## 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]**

#### **BAPTISTA**

I have a daughter, sir, called Katherina.

#### **GREMIO**

You are too blunt, go to it orderly.

#### **PETRUCHIO**

You wrong me, Signor Gremio, give me leave.  
 I am a gentleman of Verona, sir,  
 That hearing of her beauty and her wit,  
 Her affability and bashful modesty,  
 Her wondrous qualities and mild behaviour,  
 Am bold to show myself a forward guest  
 Within your house, to make mine eye the witness  
 Of that report which I so oft have heard.  
 And for an entrance to my entertainment  
 I do present you with a man of mine,  
     *(presenting Hortensio)*  
 Cunning in music and the mathematics,  
 To instruct her fully in those sciences,  
 Whereof I know she is not ignorant.  
 Accept of him, or else you do me wrong.  
 His name is Licio, born in Mantua.

#### **BAPTISTA**

Y'are welcome, sir, and he for your good sake.  
 But for my daughter Katherine, this I know,  
 She is not for your turn, the more my grief.

#### **PETRUCHIO**

I see you do not mean to part with her,  
 Or else you like not of my company.

#### **BAPTISTA**

Mistake me not, I speak but as I find.  
 Whence are you, sir? What may I call your name?

#### **PETRUCHIO**

Petruchio is my name, Antonio's son,  
 A man well known throughout all Italy.

**BAPTISTA**

I know him well. You are welcome for his sake.

**GREMIO**

Saving your tale, Petruchio, I pray

Let us that are poor petitioners speak too.

Baccare! You are marvellous forward.

**PETRUCHIO**

O pardon me, Signor Gremio, I would fain be doing.

**GREMIO**

I doubt it not, sir, but you will curse your wooing.

(*To Baptista*) Neighbour, this is a gift very grateful, I am sure of it. To express the like kindness, myself, that have been more kindly beholding to you than any, freely give unto you this young scholar (*presenting Lucentio*) that hath been long studying at Rheims, as cunning in Greek, Latin, and other languages, as the other in music and mathematics. His name is Cambio. Pray accept his service.

**BAPTISTA** A thousand thanks, Signor Gremio. Welcome, good Cambio. (*To Tranio*) But, gentle sir, methinks you walk like a stranger. May I be so bold to know the cause of your coming?

**TRANIO**

Pardon me, sir, the boldness is mine own

That, being a stranger in this city here,

Do make myself a suitor to your daughter,

Unto Bianca, fair and virtuous.

Nor is your firm resolve unknown to me

In the preferment of the eldest sister.

This liberty is all that I request –

That, upon knowledge of my parentage,

I may have welcome 'mongst the rest that woo,

And free access and favour as the rest.

And toward the education of your daughters

I here bestow a simple instrument,

And this small packet of Greek and Latin books.

*Biondello steps forward with the lute and the books*

If you accept them, then their worth is great.

(Act 2, 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]**

**ORSINO** Give me now leave, to leave thee.

**FESTE** Now the melancholy god protect thee, and the  
tailor make thy doublet of changeable taffeta, for thy  
mind is a very opal. I would have men of such constancy  
put to sea, that their business might be everything,  
and their intent everywhere; for that's it that  
always makes a good voyage of nothing. Farewell.

*Exit Feste*

**ORSINO**

Let all the rest give place.

*Curio and attendants withdraw*

Once more, Cesario,

Get thee to yond same sovereign cruelty.

Tell her my love, more noble than the world,

Prizes not quantity of dirty lands.

The parts that fortune hath bestowed upon her

Tell her I hold as giddily as fortune.

But 'tis that miracle and queen of gems

That nature pranks her in, attracts my soul.

**VIOLA**

But if she cannot love you, sir?

**ORSINO**

It cannot be so answered.

**VIOLA**

Sooth, but you must.

Say that some lady, as perhaps there is,

Hath for your love as great a pang of heart

As you have for Olivia. You cannot love her.

You tell her so. Must she not then be answered?

**ORSINO**

There is no woman's sides

Can bide the beating of so strong a passion

As love doth give my heart; no woman's heart

So big to hold so much, they lack retention.

Alas, their love may be called appetite,

No motion of the liver, but the palate,

That suffer surfeit, cloyment, and revolt.

But mine is all as hungry as the sea,

And can digest as much. Make no compare

Between that love a woman can bear me

And that I owe Olivia.

**VIOLA** Ay, but I know –

**ORSINO**

What dost thou know?

**VIOLA**

Too well what love women to men may owe.

In faith, they are as true of heart as we.

My father had a daughter loved a man –

As it might be perhaps, were I a woman,

I should your lordship.

**ORSINO**

And what's her history?

**VIOLA**

A blank, my lord. She never told her love,

But let concealment, like a worm i'the bud,

Feed on her damask cheek. She pined in thought,

And with a green and yellow melancholy,

She sat like Patience on a monument,

Smiling at grief. Was not this love indeed?

We men may say more, swear more, but indeed

Our shows are more than will; for still we prove

Much in our vows, but little in our love.

**ORSINO**

But died thy sister of her love, my boy?

**VIOLA**

I am all the daughters of my father's house,

And all the brothers too; and yet, I know not . . .

Sir, shall I to this lady?

**ORSINO**

Ay, that's the theme.

To her in haste; give her this jewel; say

My love can give no place, bide no denay. *Exeunt*

(Act 2, Scene 4)

**Turn over for Section B**

**Turn over ►**

---

**Section B**

Answer **one** question in this section.

---

**Either**

0	3
---	---

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

‘A comedy with an unsatisfying ending.’

To what extent do you agree with this view of *The Taming of the Shrew*?

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**

‘Katherina and Bianca are more similar than different.’

To what extent do you agree with this view of the comic presentation of the two sisters?

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

**[25 marks]**

**or**

0	5
---	---

***Twelfth Night* – William Shakespeare**

Explore the significance of the setting of Illyria to the comedy of the play.

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

**[25 marks]**

---

or

0	6
---	---

***Twelfth Night* – William Shakespeare**

*Twelfth Night* ends with one of Feste's songs:

'A great while ago the world begun,  
With hey-ho, the wind and the rain;  
But that's all one, our play is done,  
And we'll strive to please you every day.' (Act 5, Scene 1)

Explore the significance of songs and music to the comedy of the play as a whole.

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

**[25 marks]**

**Turn over for Section C**

**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*

---

**Either**

0	7
---	---

Explore the significance of the openings of **two** comedic 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
---	---

'Protagonists in comedic literature often have flaws, for example, a tendency to lie, self-importance, a lack of self-awareness. But nobody cares about these flaws.'

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**

**Copyright information**

For confidentiality purposes, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is published after each live examination series and is available for free download from [www.aqa.org.uk](http://www.aqa.org.uk).

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.

Copyright © 2024 AQA and its licensors. All rights reserved.



2 4 6 A 7 7 1 7 / 1 B