

A-level ENGLISH LITERATURE B

Paper 1B Literary genres: Aspects of comedy

Thursday 23 May 2019

Afternoon

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
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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]

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-catched 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.

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?

LUCENTIO Here's Lucentio,

Right son to the right Vincentio,

That have by marriage made thy daughter mine,

While counterfeit supposes bleared thine eyne.

GREMIO

Here's packing, with a witness, to deceive us all.

VINCENTIO

Where is that damnèd villain, Tranio,
That faced and braved me in this matter so?

BAPTISTA

Why, tell me, is not this my Cambio?

BIANCA

Cambio is changed into Lucentio.

LUCENTIO

Love wrought these miracles. Bianca's love
Made me exchange my state with Tranio,
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.

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)

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]

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.

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

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 for Section B

Turn over ►

Section B

Answer **one** question in this section.

Either

0 3

***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]

or

0 5

***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]

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
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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]

or

0	8
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'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

There are no questions printed on this page

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