



A-level

ENGLISH LITERATURE B

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

7717/1B

Wednesday 24 May 2023

Afternoon

Time allowed: 2 hours 30 minutes

MATERIALS

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

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

**Read the extract, provided on pages 5
to 9, 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]**

PETRUCHIO

Am I not wise?

KATHERINA Yes, keep you warm.

PETRUCHIO

Marry, so I mean, sweet Katherine, in
thy bed.

And therefore, setting all this chat
aside,

Thus in plain terms – your father hath
consented

That you shall be my wife; your dowry
'greed on;

And will you, nill you, I will marry you.

Now, Kate, I am a husband for your
turn,

For by this light whereby I see thy
beauty,

Thy beauty that doth make me like thee
well,

Thou must be married to no man but
me.

For I am he am born to tame you, Kate,

[Turn over]

And bring you from a wild Kate to a
Kate

Conformable as other household
Kates.

Enter Baptista, Gremio, and Tranio

Here comes your father. Never make
denial;

I must and will have Katherine to my
wife.

BAPTISTA

Now, Signor Petruchio, how speed you
with my daughter?

PETRUCHIO

How but well, sir? How but well?
It were impossible I should speed
amiss.

BAPTISTA

Why, how now, daughter Katherine? In
your dumps?

KATHERINA

Call you me daughter? Now I promise
you

You have showed a tender fatherly
regard

To wish me wed to one half lunatic,
A madcap ruffian and a swearing Jack,
That thinks with oaths to face the
matter out.

PETRUCHIO

Father, 'tis thus – yourself and all the
world

That talked of her have talked amiss of
her.

If she be curst, it is for policy,
For she's not froward, but modest as
the dove.

She is not hot, but temperate as the
morn.

For patience she will prove a second
Grissel,

And Roman Lucrece for her chastity.

And to conclude, we have 'greed so
well together

That upon Sunday is the wedding-day.

KATHERINA

I'll see thee hanged on Sunday first.

[Turn over]

GREMIO

Hark, Petruchio, she says she'll see
thee hanged first.

TRANIO

Is this your speeding? Nay then, good
night our part.

PETRUCHIO

Be patient, gentlemen, I choose her for
myself.

If she and I be pleased, what's that to
you?

'Tis bargained 'twixt us twain, being
alone,

That she shall still be curst in
company.

I tell you 'tis incredible to believe
How much she loves me – O, the
kindest Kate!

She hung about my neck, and kiss on
kiss

She vied so fast, protesting oath on
oath,

That in a twink she won me to her love.
O, you are novices! 'Tis a world to see

**How tame, when men and women are
alone,**

**A meacock wretch can make the
curstest shrew.**

**Give me thy hand, Kate, I will unto
Venice,**

**To buy apparel 'gainst the wedding-
day.**

**Provide the feast, father, and bid the
guests.**

**I will be sure my Katherine shall be
fine.**

BAPTISTA

**I know not what to say – but give me
your hands.**

**God send you joy! Petruchio, 'tis a
match.**

GREMIO *and* TRANIO

Amen, say we. We will be witnesses.

(Act 2, Scene 1)

[Turn over]

OR

02

‘Twelfth Night’ – William Shakespeare

Read the extract, provided on pages 11 to 15, 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 Sebastian

SEBASTIAN

I am sorry, madam, I have hurt your
kinsman.

But had it been the brother of my blood
I must have done no less, with wit and
safety.

You throw a strange regard upon me;
and by that

I do perceive it hath offended you.

Pardon me, sweet one, even for the
vows

We made each other but so late ago.

ORSINO

One face, one voice, one habit, and two
persons!

A natural perspective, that is and is
not.

SEBASTIAN

Antonio! O, my dear Antonio!

How have the hours racked and
tortured me

Since I have lost thee!

[Turn over]

ANTONIO

Sebastian, are you?

SEBASTIAN Fear'st thou that, Antonio?

ANTONIO

How have you made division of
yourself?

An apple cleft in two is not more twin
Than these two creatures. Which is
Sebastian?

OLIVIA

Most wonderful!

SEBASTIAN

Do I stand there? I never had a
brother;

Nor can there be that deity in my
nature

Of here and everywhere. I had a sister
Whom the blind waves and surges
have devoured.

Of charity, what kin are you to me?

What countryman? What name? What
parentage?

VIOLA

Of Messaline. Sebastian was my
father.

Such a Sebastian was my brother too.
So went he suited to his watery tomb.
If spirits can assume both form and
suit

You come to fright us.

SEBASTIAN A spirit I am indeed,
But am in that dimension grossly clad
Which from the womb I did participate.
Were you a woman, as the rest goes
even,
I should my tears let fall upon your
cheek,
And say, 'Thrice welcome, drownèd
Viola.'

VIOLA

My father had a mole upon his brow.

SEBASTIAN

And so had mine.

[Turn over]

VIOLA

And died that day when Viola from her
birth

Had numbered thirteen years.

SEBASTIAN

O, that record is lively in my soul.

He finishèd indeed his mortal act

That day that made my sister thirteen
years.

VIOLA

If nothing lets to make us happy both

But this my masculine usurped attire,

Do not embrace me, till each

circumstance

Of place, time, fortune, do cohere and

jump

That I am Viola; which to confirm,

I'll bring you to a captain in this town

Where lie my maiden weeds; by whose

gentle help

I was preserved to serve this noble

Count.

All the occurrence of my fortune since

Hath been between this lady and this lord.

SEBASTIAN (*to Olivia*)

So comes it, lady, you have been mistook.

But nature to her bias drew in that.

You would have been contracted to a maid.

Nor are you therein, by my life, deceived:

You are betrothed both to a maid and man.

(Act 5, Scene 1)

[Turn over]

SECTION B

Answer ONE question in this section.

EITHER

03

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

**“An entertaining comic romp that
shouldn’t be taken seriously.”**

**To what extent do you agree with this
view of the play?**

**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**

**Explore the significance of the Induction
to the comedy of ‘The Taming of the
Shrew’.**

**Remember to include in your answer
relevant comment on Shakespeare’s
dramatic methods. [25 marks]**

[Turn over]

OR

0 5

‘Twelfth Night’ – William Shakespeare

“Feste is simply a playful truth-teller who makes 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 6

‘Twelfth Night’ – William Shakespeare

“In ‘Twelfth Night’, desire turns the characters into self-indulgent fools.”

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’

EITHER

07

“In comedic literature, characters undergo both literal and metaphorical journeys.”

Explore the significance of journeys to the comedy of TWO texts you have studied.

Remember to include in your answer relevant comment on the ways the writers have shaped meanings.

[25 marks]

[Turn over]

OR

0 8

Explore the significance of happiness to the comedy of 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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