

A



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 7, 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,
 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

[Turn over]

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.

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

0 2

‘Twelfth Night’ – William Shakespeare

Read the extract, provided on pages 9 to 11, 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!

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

[Turn over]

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

04

‘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]

OR

05

'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

06

'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]**

OR

08

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

BLANK PAGE**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.

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 © 2023 AQA and its licensors. All rights reserved.

WP/M/CD/Jun23/7717/1B/E2

2 3 6 A 7 7 1 7 / 1 B