

## A-level ENGLISH LITERATURE B

Paper 1B Literary genres: Aspects of comedy

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Thursday 21 May 2020

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.

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**Section A**

Answer **one** question in this section.

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**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]**

**PETRUCHIO**

Katherine, I charge thee, tell these headstrong women  
What duty they do owe their lords and husbands.

**WIDOW**

Come, come, you're mocking. We will have no telling.

**PETRUCHIO**

Come on, I say, and first begin with her.

**WIDOW**

She shall not.

**PETRUCHIO**

I say she shall. And first begin with her.

**KATHERINA**

Fie, fie, unknit that threatening unkind brow,  
And dart not scornful glances from those eyes  
To wound thy lord, thy king, thy governor.  
It blots thy beauty as frosts do bite the meads,  
Confounds thy fame as whirlwinds shake fair buds,  
And in no sense is meet or amiable.  
A woman moved is like a fountain troubled,  
Muddy, ill-seeming, thick, bereft of beauty,  
And while it is so, none so dry or thirsty  
Will deign to sip or touch one drop of it.  
Thy husband is thy lord, thy life, thy keeper,  
Thy head, thy sovereign; one that cares for thee,  
And for thy maintenance; commits his body  
To painful labour both by sea and land,  
To watch the night in storms, the day in cold,  
Whilst thou liest warm at home, secure and safe;  
And craves no other tribute at thy hands  
But love, fair looks, and true obedience –  
Too little payment for so great a debt.  
Such duty as the subject owes the prince,  
Even such a woman oweth to her husband.  
And when she is froward, peevish, sullen, sour,

And not obedient to his honest will,  
 What is she but a foul contending rebel  
 And graceless traitor to her loving lord?  
 I am ashamed that women are so simple  
 To offer war where they should kneel for peace,  
 Or seek for rule, supremacy, and sway,  
 When they are bound to serve, love, and obey.  
 Why are our bodies soft, and weak, and smooth,  
 Unapt to toil and trouble in the world,  
 But that our soft conditions and our hearts  
 Should well agree with our external parts?  
 Come, come, you froward and unable worms,  
 My mind hath been as big as one of yours,  
 My heart as great, my reason haply more,  
 To bandy word for word and frown for frown.  
 But now I see our lances are but straws,  
 Our strength as weak, our weakness past compare,  
 That seeming to be most which we indeed least are.  
 Then vail your stomachs, for it is no boot,  
 And place your hands below your husband's foot.  
 In token of which duty, if he please,  
 My hand is ready, may it do him ease.

**PETRUCHIO**

Why, there's a wench! Come on, and kiss me, Kate.

**LUCENTIO**

Well, go thy ways, old lad, for thou shalt ha't.

**VINCENTIO**

'Tis a good hearing when children are toward.

**LUCENTIO**

But a harsh hearing when women are froward.

**PETRUCHIO**

Come, Kate, we'll to bed.

We three are married, but you two are sped.

(*To Lucentio*) 'Twas I won the wager, though you hit  
 the white,

And being a winner, God give you good night!

*Exeunt Petruchio and Katherina*

**HORTENSIO**

Now go thy ways, thou hast tamed a curst shrew.

**LUCENTIO**

'Tis a wonder, by your leave, she will be tamed so.

*Exeunt*

(Act 5, Scene 2)

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]****OLIVIA**

Your lord does know my mind, I cannot love him.  
 Yet I suppose him virtuous, know him noble,  
 Of great estate, of fresh and stainless youth,  
 In voices well divulged, free, learned, and valiant,  
 And in dimension and the shape of nature  
 A gracious person. But yet I cannot love him.  
 He might have took his answer long ago.

**VIOLA**

If I did love you in my master's flame,  
 With such a suffering, such a deadly life,  
 In your denial I would find no sense;  
 I would not understand it.

**OLIVIA**

Why, what would you?

**VIOLA**

Make me a willow cabin at your gate,  
 And call upon my soul within the house;  
 Write loyal cantons of contemnèd love  
 And sing them loud even in the dead of night;  
 Hallow your name to the reverberate hills  
 And make the babbling gossip of the air  
 Cry out 'Olivia!' O, you should not rest  
 Between the elements of air and earth,  
 But you should pity me.

**OLIVIA**

You might do much.

What is your parentage?

**VIOLA**

Above my fortunes, yet my state is well.  
 I am a gentleman.

**OLIVIA**

Get you to your lord.

I cannot love him. Let him send no more –  
 Unless, perchance, you come to me again  
 To tell me how he takes it. Fare you well.  
 I thank you for your pains. Spend this for me.

**VIOLA**

I am no fee'd post, lady; keep your purse.  
 My master, not myself, lacks recompense.  
 Love make his heart of flint, that you shall love,  
 And let your fervour, like my master's be  
 Placed in contempt. Farewell, fair cruelty! *Exit*

**OLIVIA**

'What is your parentage?'  
'Above my fortunes, yet my state is well.  
I am a gentleman.' I'll be sworn thou art.  
Thy tongue, thy face, thy limbs, actions, and spirit  
Do give thee fivefold blazon. Not too fast! soft, soft –  
Unless the master were the man. How now?  
Even so quickly may one catch the plague?  
Methinks I feel this youth's perfections,  
With an invisible and subtle stealth,  
To creep in at mine eyes. Well, let it be!  
What ho, Malvolio!

*Enter Malvolio*

**MALVOLIO**

Here, madam, at your service.

**OLIVIA**

Run after that same peevish messenger,  
The County's man. He left this ring behind him,  
Would I or not. Tell him, I'll none of it.  
Desire him not to flatter with his lord,  
Nor hold him up with hopes; I am not for him.  
If that the youth will come this way tomorrow,  
I'll give him reasons for't. Hie thee, Malvolio!

**MALVOLIO**

Madam, I will.

*Exit*

**OLIVIA**

I do I know not what, and fear to find  
Mine eye too great a flatterer for my mind.  
Fate, show thy force; ourselves we do not owe.  
What is decreed must be, and be this so. *Exit*

(Act 1, Scene 5)

**Turn over for Section B**

**Turn over ►**

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**Section B**

Answer **one** question in this section.

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**Either**

**0 3**

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

‘Audiences enjoy Petruchio’s amusing and playful taming of Katherina.’

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**

‘The servants in the play are resourceful characters who make things happen.’

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 cruel treatment of Malvolio makes audiences feel pity, rather than making them 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**

‘The play suggests that being in love is a superficial and unsatisfactory experience.’

To what extent do you agree with this view?

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

**[25 marks]**

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**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*

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**Either**

0	7
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'Comedic literature contains revelations – key moments in the comedy where information is revealed or characters discover something.'

Explore the significance of revelations 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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'By the end of comedic texts, the central characters have changed for the better.'

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**

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

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