

A-level ENGLISH LITERATURE B

Paper 1B Literary genres: Aspects of comedy

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]

SECOND SERVINGMAN

Will't please your mightiness to wash your hands?
 O, how we joy to see your wit restored!
 O, that once more you knew but what you are!
 These fifteen years you have been in a dream,
 Or when you waked, so waked as if you slept.

SLY

These fifteen years! By my fay, a goodly nap.
 But did I never speak of all that time?

FIRST SERVINGMAN

O, yes, my lord, but very idle words,
 For though you lay here in this goodly chamber,
 Yet would you say ye were beaten out of door,
 And rail upon the hostess of the house,
 And say you would present her at the leet,
 Because she brought stone jugs and no sealed quarts.
 Sometimes you would call out for Cicely Hacket.

SLY

Ay, the woman's maid of the house.

THIRD SERVINGMAN

Why, sir, you know no house, nor no such maid,
 Nor no such men as you have reckoned up,
 As Stephen Sly, and old John Naps of Greece,
 And Peter Turph, and Henry Pimpernell,
 And twenty more such names and men as these,
 Which never were nor no man ever saw.

SLY

Now Lord be thankèd for my good amends.

ALL Amen.

Enter Page as a lady, with attendants. One gives Sly a pot of ale

SLY I thank thee, thou shalt not lose by it.

PAGE How fares my noble lord?

SLY Marry, I fare well, for here is cheer enough.

He drinks

Where is my wife?

PAGE

Here, noble lord, what is thy will with her?

SLY

Are you my wife, and will not call me husband?

My men should call me 'lord', I am your goodman.

PAGE

My husband and my lord, my lord and husband,

I am your wife in all obedience.

SLY I know it well. What must I call her?

LORD Madam.

SLY Al'ce madam, or Joan madam?

LORD

Madam and nothing else, so lords call ladies.

SLY

Madam wife, they say that I have dreamed

And slept above some fifteen year or more.

PAGE

Ay, and the time seems thirty unto me,

Being all this time abandoned from your bed.

SLY

'Tis much. Servants, leave me and her alone.

Exeunt Lord and Servingmen

Madam, undress you and come now to bed.

PAGE

Thrice-noble lord, let me entreat of you

To pardon me yet for a night or two,

Or, if not so, until the sun be set.

For your physicians have expressly charged,

In peril to incur your former malady,

That I should yet absent me from your bed.

I hope this reason stands for my excuse.

SLY Ay, it stands so that I may hardly tarry so long. But I would be loath to fall into my dreams again. I will therefore tarry in despite of the flesh and the blood.

Enter the Lord as a Messenger

LORD

Your honour's players, hearing your amendment,

Are come to play a pleasant comedy;

For so your doctors hold it very meet,

Seeing too much sadness hath congealed your blood,

And melancholy is the nurse of frenzy.

Therefore they thought it good you hear a play

And frame your mind to mirth and merriment,

Which bars a thousand harms and lengthens life.

SLY Marry, I will. Let them play it. Is not a comonty a

Christmas gambold or a tumbling-trick?

PAGE

No, my good lord, it is more pleasing stuff.

SLY What, household stuff?

PAGE It is a kind of history.

SLY Well, we'll see't. Come, madam wife, sit by my side and let the world slip, we shall ne'er be younger.

They sit

A flourish of trumpets to announce the play

(Induction 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]**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.

ORSINO

Be not amazed; right noble is his blood.
 If this be so, as yet the glass seems true,
 I shall have share in this most happy wrack.
 (*To Viola*) Boy, thou hast said to me a thousand times
 Thou never shouldst love woman like to me.

VIOLA

And all those sayings will I overswear
 And all those swearings keep as true in soul
 As doth that orbèd continent the fire
 That severs day from night.

ORSINO Give me thy hand,
 And let me see thee in thy woman's weeds.

VIOLA

The Captain that did bring me first on shore
 Hath my maid's garments. He, upon some action,
 Is now in durance at Malvolio's suit,
 A gentleman and follower of my lady's.

OLIVIA

He shall enlarge him; fetch Malvolio hither.
 And yet, alas, now I remember me,
 They say, poor gentleman, he's much distract.

Enter Feste with a letter, and Fabian

A most extracting frenzy of mine own
 From my remembrance clearly banished his.
 (*To Feste*) How does he, sirrah?

FESTE Truly, madam, he holds Beelzebub at the stave's
 end as well as a man in his case may do. He's here writ a
 letter to you. I should have given it you today morning.
 But as a madman's epistles are no gospels, so it skills not
 much when they are delivered.

OLIVIA Open it, and read it.

FESTE Look, then, to be well edified when the fool
 delivers the madman.

He reads frantically

By the Lord, madam –

OLIVIA How now, art thou mad?

FESTE No, madam; I do but read madness. An your ladyship will have it as it ought to be, you must allow vox.

OLIVIA Prithee, read i'thy right wits.

FESTE So I do, madonna; but to read his right wits, is to read thus. Therefore, perpend, my princess, and give ear.

OLIVIA (*snatching the letter and giving it to Fabian*) Read it you, sirrah.

FABIAN (*reads*)

By the Lord, madam, you wrong me, and the world shall know it. Though you have put me into darkness and given your drunken cousin rule over me, yet have I the benefit of my senses as well as your ladyship. I have your own letter that induced me to the semblance I put on; with the which I doubt not but to do myself much right, or you much shame. Think of me as you please, I leave my duty a little unthought-of, and speak out of my injury. The madly-used Malvolio.

OLIVIA Did he write this?

FESTE Ay, madam.

ORSINO This savours not much of distraction.

OLIVIA

See him delivered, Fabian, bring him hither.

Exit Fabian

My lord, so please you, these things further thought on,
To think me as well a sister as a wife,
One day shall crown th'alliance on't, so please you,
Here at my house, and at my proper cost.

ORSINO

Madam, I am most apt t'embrace your offer.

(Act 5, 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**

‘Katherina is a clever woman who beats Petruchio at his own game.’

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**

Explore the significance of the play’s title 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

0 5

***Twelfth Night* – William Shakespeare**

‘Audiences are delighted by the ending of Viola’s story: she is happy, and her problems are fully resolved.’

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’s full title is *Twelfth Night, or What You Will*.

Explore the significance of this full title to the comedy of the play.

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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'The predicaments and difficult situations presented in comedic literature make readers laugh.'

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]

or

0	8
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Explore the significance of romantic love 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

There are no questions printed on this page

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