

## A-level ENGLISH LITERATURE B

Paper 1B Literary genres: Aspects of comedy

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Wednesday 24 May 2023      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 |
|---|---|

***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**

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  
 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 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]**

*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  
 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.

**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 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**

‘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]**

**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]**

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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 |
|---|---|

'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**

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

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