

## A-level ENGLISH LITERATURE B

Paper 1B Literary genres: Aspects of comedy

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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]**

**TRANIO**                    You will be schoolmaster,  
And undertake the teaching of the maid –  
That's your device.

**LUCENTIO**                It is. May it be done?

**TRANIO**  
Not possible. For who shall bear your part  
And be in Padua here Vincentio's son,  
Keep house and ply his book, welcome his friends,  
Visit his countrymen and banquet them?

**LUCENTIO**  
*Basta*, content thee, for I have it full.  
We have not yet been seen in any house,  
Nor can we be distinguished by our faces  
For man or master. Then it follows thus –  
Thou shalt be master, Tranio, in my stead,  
Keep house, and port, and servants, as I should.  
I will some other be – some Florentine,  
Some Neapolitan, or meaner man of Pisa.  
'Tis hatched, and shall be so. Tranio, at once  
Uncase thee, take my coloured hat and cloak.  
When Biondello comes, he waits on thee,  
But I will charm him first to keep his tongue.

**TRANIO**  
So had you need.  
*They exchange garments*  
In brief, sir, sith it your pleasure is,  
And I am tied to be obedient –  
For so your father charged me at our parting:  
'Be serviceable to my son', quoth he,  
Although I think 'twas in another sense –  
I am content to be Lucentio,  
Because so well I love Lucentio.

**LUCENTIO**  
Tranio, be so, because Lucentio loves.  
And let me be a slave, t'achieve that maid  
Whose sudden sight hath thrall'd my wounded eye.

*Enter Biondello*

Here comes the rogue. Sirrah, where have you been?

**BIONDELLO** Where have I been? Nay, how now, where are you? Master, has my fellow Tranio stolen your clothes, or you stolen his, or both? Pray, what's the news?

**LUCENTIO**

Sirrah, come hither. 'Tis no time to jest,  
And therefore frame your manners to the time.  
Your fellow Tranio here, to save my life,  
Puts my apparel and my countenance on,  
And I for my escape have put on his.  
For in a quarrel since I came ashore  
I killed a man, and fear I was descried.  
Wait you on him, I charge you, as becomes,  
While I make way from hence to save my life.  
You understand me?

**BIONDELLO** I, sir? Ne'er a whit.

**LUCENTIO**

And not a jot of Tranio in your mouth.  
Tranio is changed into Lucentio.

**BIONDELLO**

The better for him, would I were so too!

**TRANIO**

So could I, faith, boy, to have the next wish after,  
That Lucentio indeed had Baptista's youngest daughter.  
But, sirrah, not for my sake but your master's, I advise  
You use your manners discreetly in all kind of companies.

When I am alone, why then I am Tranio,  
But in all places else your master Lucentio.

**LUCENTIO**

Tranio, let's go.  
One thing more rests, that thyself execute –  
To make one among these wooers. If thou ask me why,  
Sufficeth, my reasons are both good and weighty. *Exeunt*  
*The Presenters above speak*

**LORD**

My lord, you nod, you do not mind the play.

**SLY** (*coming to with a start*) Yes, by Saint Anne, do I. A good matter, surely. Comes there any more of it?

**PAGE** My lord, 'tis but begun.

**SLY** 'Tis a very excellent piece of work, madam lady.

Would 'twere done!  
*They sit and mark*

(Act 1, Scene 1)

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 Malvolio*

**MALVOLIO** Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? He's fortified against any denial.

**OLIVIA** Tell him, he shall not speak with me.

**MALVOLIO** He's been told so; and he says he'll stand at your door like a sheriff's post and be the supporter to a bench, but he'll speak with you.

**OLIVIA** What kind o'man is he?

**MALVOLIO** Why, of mankind.

**OLIVIA** What manner of man?

**MALVOLIO** Of very ill manner; he'll speak with you, will you or no.

**OLIVIA** Of what personage and years is he?

**MALVOLIO** Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple. 'Tis with him in standing water between boy and man. He is very well-favoured, and he speaks very shrewishly. One would think his mother's milk were scarce out of him.

**OLIVIA** Let him approach. Call in my gentlewoman.

**MALVOLIO** Gentlewoman, my lady calls. *Exit*

*Enter Maria*

**OLIVIA**

Give me my veil. Come, throw it o'er my face.

We'll once more hear Orsino's embassy.

*Enter Viola*

**VIOLA** The honourable lady of the house, which is she?

**OLIVIA** Speak to me, I shall answer for her. Your will?

**VIOLA** Most radiant, exquisite, and unmatchable beauty – I pray you, tell me if this be the lady of the house, for I never saw her. I would be loath to cast away my speech; for besides that it is excellently well penned, I have taken great pains to con it. Good beauties, let me sustain no scorn. I am very comptible, even to the least sinister usage.

**OLIVIA** Whence came you, sir?

**VIOLA** I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

**OLIVIA** Are you a comedian?

**VIOLA** No, my profound heart; and yet, by the very fangs of malice, I swear I am not that I play. Are you the lady of the house?

**OLIVIA** If I do not usurp myself, I am.

**VIOLA** Most certain, if you are she, you do usurp yourself; for what is yours to bestow is not yours to reserve. But this is from my commission. I will on with my speech in your praise, and then show you the heart of my message.

**OLIVIA** Come to what is important in't. I forgive you the praise.

**VIOLA** Alas, I took great pains to study it, and 'tis poetical.

**OLIVIA** It is the more like to be feigned; I pray you, keep it in. I heard you were saucy at my gates, and allowed your approach rather to wonder at you than to hear you. If you be not mad, be gone; if you have reason, be brief. 'Tis not that time of moon with me, to make one in so skipping a dialogue.

**MARIA** (*showing Viola the way out*) Will you hoist sail, sir? Here lies your way.

**VIOLA** No, good swabber, I am to hull here a little longer. Some mollification for your giant, sweet lady! Tell me your mind; I am a messenger.

(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**

‘Katherina’s transformation into an obedient wife provides an uplifting end to the comedy.’

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**

‘Even though this is a play about courtship and marriage, romantic love is absent.’

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 misbehaviour and trickery in the play are great fun for audiences.’

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**

‘Orsino is a ridiculous romantic hero who cannot be taken seriously.’

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 texts are light-hearted: ultimately, they have nothing to say about serious matters.'

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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'Male characters in comedic literature are nothing more than figures of fun.'

To what extent do you agree with this view in relation to some of the male characters in **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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