

## AS ENGLISH LITERATURE B

Paper 2B Literary genres: Prose and Poetry: Aspects of comedy

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Wednesday 22 May 2019      Afternoon      Time allowed: 1 hour 30 minutes

### Materials

For this paper you must have:

- an AQA 12-page answer book
- a copy of the set text(s) you have studied. These texts must **not** be annotated and must **not** contain additional notes or materials.

### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is 7716/2B.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must answer **one** question from Section A and **one** question from Section B.

### Information

- The maximum mark for this paper is 50.
- The marks for questions are shown in brackets.
- 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 the connections across the texts you have studied
  - explore different interpretations of your texts.

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**Section A**

Answer **one** question from this section.

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**Either**

0	1
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***The Nun's Priest's Tale* – Geoffrey Chaucer**

Explore the view that 'in *The Nun's Priest's Tale*, Pertelote is presented as an idealised, attractive and good-natured female'.

In your answer you need to analyse closely Chaucer's authorial methods and include comments on the extract below.

**[25 marks]**

**From *The Nun's Priest's Tale***

This gentil cok hadde in his governaunce  
Sevene hennes, for to doon al his plesaunce,  
Whiche were hise sustres and his paramours,  
And wonder like to him, as of colours;  
Of whiche the faireste hewed on hire throte  
Was cleped faire damoisele Pertelote.  
Curteis she was, discret, and debonaire,  
And compaignable, and bar himself so faire  
Sin thilke day that she was seven night oold,  
That trewely she hath the herte in hoold  
Of Chauntecleer, loken in every lith.  
He loved hire so that wel was him therwith.  
But swich a joye was it to here hem singe,  
Whan that the brighte sonne gan to springe,  
In swete acord, 'My leef is faren in londe'.  
– For thilke time, as I have understonde,  
Beestes and briddes kouden speke and singe.

or

0	2
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**Poetry Anthology: Comedy**

Explore the view that 'Tam is nothing more than a drunken fool'.

You must refer to the extract below and other relevant parts of *Tam o'Shanter. A Tale*.

In your answer you need to analyse closely Burns' authorial methods and include comments on the extract below.

[25 marks]

**From *Tam o'Shanter. A Tale*.**

But to our tale: Ae market-night,  
*Tam* had got planted unco right;  
 Fast by an ingle, bleezing finely,  
 Wi' reaming swats, that drank divinely;  
 And at his elbow, Souter *Johnny*,  
 His ancient, trusty, drouthy crony;  
*Tam* lo'ed him like a vera brither;  
 They had been fou for weeks thegither.  
 The night drave on wi' sangs and clatter;  
 And ay the ale was growing better:  
 The landlady and *Tam* grew gracious,  
 Wi' favours secret, sweet, and precious:  
 The Souter tauld his queerest stories;  
 The landlord's laugh was ready chorus:  
 The storm without might rair and rustle,  
*Tam* did na mind the storm a whistle.  
 Care, mad to see a man sae happy,  
 E'en drown'd himsel amang the nappy:  
 As bees flee hame wi' lades o' treasure,  
 The minutes wing'd their way wi' pleasure:  
 Kings may be blest, but *Tam* was glorious,  
 O'er a' the ills o' life victorious!

**Turn over for the next question**

**Turn over ►**

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or

0	3
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***Betjeman selection* – John Betjeman**

Explore the view that ‘although we laugh at the characters in Betjeman’s poems, the laughter is uncomfortable’.

You must refer to *Executive* and at least **one** other poem.

In your answer you need to analyse closely Betjeman’s authorial methods and include comments on the poem below.

**[25 marks]**

**From *Executive***

I am a young executive. No cuffs than mine are cleaner;  
I have a Slimline brief-case and I use the firm’s Cortina.  
In every roadside hostelry from here to Burgess Hill  
The *maitres d’hôtel* all know me well and let me sign the bill.

You ask me what it is I do. Well, actually, you know,  
I’m partly a liaison man and partly P.R.O.  
Essentially I integrate the current export drive  
And basically I’m viable from ten o’clock till five.

For vital off-the-record work — that’s talking transport-wise —  
I’ve a scarlet Aston-Martin — and does she go? She flies!  
Pedestrians and dogs and cats — we mark them down for  
slaughter.  
I also own a speed-boat which has never touched the water.

She’s built of fibre-glass, of course. I call her ‘Mandy Jane’  
After a bird I used to know — No soda, please, just plain —  
And how did I acquire her? Well to tell you about that  
And to put you in the picture I must wear my other hat.

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**Section B**

Answer **one** question from this section.

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**Either**

0	4
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***Emma* – Jane Austen**

Explore the view that Frank Churchill is a likeable romantic hero.

Remember to include in your answer relevant analysis of Austen's authorial methods.

**[25 marks]**

**or**

0	5
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***Small Island* – Andrea Levy**

Explore the view that 'the sexual encounters in *Small Island* are presented as comic rather than romantic'.

Remember to include in your answer relevant analysis of Levy's authorial methods.

**[25 marks]**

**or**

0	6
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***Wise Children* – Angela Carter**

Explore the significance of places to the comedy of *Wise Children*.

Remember to include in your answer relevant analysis of Carter's authorial methods.

**[25 marks]**

**END OF QUESTIONS**

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