



A-level ENGLISH LITERATURE B

Paper 1A Literary genres: Aspects of tragedy

7717/1A

Thursday 15 June 2017 Morning

Time allowed: 2 hours 30 minutes

For this paper you must have:

- **an AQA 12-page answer book.**

[Turn over]

INSTRUCTIONS

- **Use black ink or black ball-point pen.**
- **Write the information required on the front of your answer book. The PAPER REFERENCE is 7717/1A.**
- **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: ONE drama text and ONE further text, ONE of which must be written pre-1900.**
- **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.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

SECTION A

Answer ONE question in this section.

EITHER

0	1
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Othello – William Shakespeare

Read the extract below and then answer the question.

Explore the significance of this extract in relation to the tragedy of the play as a whole.

Remember to include in your answer relevant analysis of Shakespeare's dramatic methods.
[25 marks]

OTHELLO

Give me your hand. This hand is moist,
my lady.

DESDEMONA

It yet has felt no age, nor known no sorrow.

OTHELLO

This argues fruitfulness and liberal heart.
Hot, hot and moist. This hand of yours
requires

A sequester from liberty, fasting and prayer,
Much castigation, exercise devout;
For there's a young and sweating devil here
That commonly rebels. 'Tis a good hand,
A frank one.

DESDEMONA You may, indeed, say so:

For 'twas that hand that gave away my
heart.

OTHELLO

A liberal hand! The hearts of old gave
hands;

But our new heraldry is hands, not hearts.

DESDEMONA

I cannot speak of this. Come now, your promise.

OTHELLO

What promise, chuck?

DESDEMONA

I have sent to bid Cassio come speak with you.

OTHELLO

I have a salt and sorry rheum offends me:
Lend me thy handkerchief.

DESDEMONA

Here, my lord.

OTHELLO

That which I gave you.

DESDEMONA

I have it not about me.

OTHELLO

Not?

DESDEMONA No, faith, my lord.

OTHELLO

That is a fault.

That handkerchief

Did an Egyptian to my mother give:

She was a charmer and could almost read

The thoughts of people. She told her, while
she kept it,

'Twould make her amiable and subdue my
father

Entirely to her love; but, if she lost it

Or made a gift of it, my father's eye

Should hold her loathèd, and his spirits
should hunt

After new fancies. She, dying, gave it me,

And bid me, when my fate would have me
wife,

[Turn over]

To give it her. I did so; and take heed on't:
 Make it a darling, like your precious eye.
 To lose or give't away were such perdition
 As nothing else could match.

DESDEMONA Is't possible?

OTHELLO

'Tis true: there's magic in the web of it.
 A sibyl, that had numbered in the world
 The sun to course two hundred compasses,
 In her prophetic fury sewed the work:
 The worms were hallowed that did breed
 the silk,
 And it was dyed in mummy, which the
 skilful
 Conserved of maidens' hearts.

DESDEMONA Indeed! Is't true?

OTHELLO

Most veritable; therefore look to't well.

DESDEMONA

Then would to God that I had never seen it!

(Act 3, Scene 4)

OR

0	2
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King Lear – William Shakespeare

Read the extract below and then answer the question.

Explore the significance of this extract in relation to the tragedy of the play as a whole.

Remember to include in your answer relevant analysis of Shakespeare's dramatic methods.
[25 marks]

[The heath. Before a hovel]

Enter Lear, Kent, and the Fool

KENT

Here is the place, my lord; good my lord,
enter.

The tyranny of the open night's too rough
For nature to endure.

Storm still

LEAR

Let me alone.

KENT

Good my lord, enter here.

LEAR

Wilt break my heart?

KENT

I had rather break mine own. Good my lord,
enter.

[Turn over]

LEAR

Thou think'st 'tis much that this contentious
storm

Invades us to the skin; so 'tis to thee.

But where the greater malady is fixed

The lesser is scarce felt. Thou'dst shun a
bear;

But if thy flight lay toward the roaring sea

Thou'dst meet the bear i'the mouth. When
the mind's free

The body's delicate; this tempest in my
mind

Doth from my senses take all feeling else

Save what beats there. – Filial ingratitude!

Is it not as this mouth should tear this hand

For lifting food to't? But I will punish home.

No, I will weep no more! In such a night

To shut me out! Pour on; I will endure.

In such a night as this! O Regan, Gonerill!

Your old kind father, whose frank heart
gave all!

O, that way madness lies; let me shun that;

No more of that!

KENT

Good my lord, enter here.

LEAR

Prithee go in thyself; seek thine own ease.

This tempest will not give me leave to

ponder

On things would hurt me more; but I'll go in.

(To the Fool) In, boy, go first. – You

houseless poverty –

Nay, get thee in. I'll pray and then I'll sleep.

Exit the Fool

Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed
sides,

Your looped and windowed raggedness,
defend you

From seasons such as these? O, I have
ta'en

Too little care of this! Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to
them

And show the heavens more just.

EDGAR (*within*)

Fathom and half, fathom and half!

Poor Tom!

Enter The Fool from the hovel

(Act 3, Scene 4)

[Turn over]

SECTION B

Answer ONE question in this section.

EITHER

0 3 Othello – William Shakespeare

‘Iago’s villainy is fiendish and inexplicable.’

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 Othello – William Shakespeare

‘Othello’s tragedy is less the tragedy of personal weakness and more the tragedy of an individual caught in a society he doesn’t understand.’

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 King Lear – William Shakespeare

‘Despite the cruel treatment Gloucester suffers, his moral awakening is uplifting and enduring.’

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 King Lear – William Shakespeare

‘Gonerill and Regan are victims rather than villains.’

To what extent do you agree with this view?

**Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.
[25 marks]**

[Turn over]

SECTION C

Answer ONE question in this section.

In this section you must write about TWO texts. ONE text must be a drama text. ONE text must be written pre-1900.

You can write about the following texts:

Richard II (pre-1900 drama)

Death of a Salesman (drama)

Tess of the D'Urbervilles (pre-1900)

The Great Gatsby

Keats Poetry Selection (pre-1900)

Poetry Anthology: Tragedy (at least TWO poems must be covered).

EITHER

0	7
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'The suffering experienced by tragic protagonists always evokes pity in readers and audiences.'

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

‘Moments of happiness in tragedies are rare and their only purpose is to heighten the tragic outcome.’

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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