



**A-level  
ENGLISH LITERATURE B**

**Paper 1A Literary genres: Aspects of tragedy**

**7717/1A**

**Thursday 7 June 2018      Afternoon**

**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** '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]**

**IAGO** But, sir, be you ruled by me. I have brought you from Venice. Watch you tonight: for the command, I'll lay't upon you. Cassio knows you not; I'll not be far from you. Do you find some occasion to anger Cassio, either by speaking too loud, or tainting his discipline, or from what other course you please, which the time shall more favourably minister.

**RODERIGO** Well.

**IAGO** Sir, he's rash and very sudden in choler, and haply with his truncheon may strike at you: provoke him that he may, for even out of that will I cause these of Cyprus to mutiny, whose qualification shall come into no true taste again but by the displanting of Cassio. So shall you have a shorter journey to your desires by the means I shall then have to prefer them, and the impediment most profitably removed, without the which there were no expectation of our prosperity.

**RODERIGO** I will do this, if you can bring it to any opportunity.

**IAGO** I warrant thee. Meet me by and by at the citadel. I must fetch his necessaries ashore. Farewell.

**RODERIGO** Adieu.

*Exit*

**IAGO** That Cassio loves her, I do well believe't:  
That she loves him, 'tis apt and of great credit.  
The Moor – howbeit that I endure him not –  
Is of a constant, loving, noble nature,  
And, I dare think, he'll prove to Desdemona  
A most dear husband. Now, I do love her too;  
Not out of absolute lust – though peradventure  
I stand accountant for as great a sin –  
But partly led to diet my revenge

[Turn over]

For that I do suspect the lusty Moor  
Hath leaped into my seat, the thought whereof  
Doth, like a poisonous mineral, gnaw my inwards,  
And nothing can, or shall, content my soul  
Till I am evened with him, wife for wife;  
Or failing so, yet that I put the Moor  
At least into a jealousy so strong  
That judgement cannot cure. Which thing to do  
If this poor trash of Venice, whom I leash  
For his quick hunting, stand the putting on,  
I'll have our Michael Cassio on the hip,  
Abuse him to the Moor in the rank garb –  
For I fear Cassio with my night-cap too –  
Make the Moor thank me, love me, and reward me  
For making him egregiously an ass,  
And practising upon his peace and quiet,  
Even to madness. 'Tis here, but yet confused:  
Knavery's plain face is never seen till used.

*Exit*

(Act 2, Scene 1)

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**[Turn over]**

**OR**

**0 2** '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]**



**CORDELIA**

'Tis wonder that thy life and wits at once  
Had not concluded all. – He wakes! Speak to him.

**DOCTOR** Madam, do you; 'tis fittest.

**CORDELIA**

How does my royal lord? How fares your majesty?

**LEAR**

You do me wrong to take me out o'the grave.  
Thou art a soul in bliss; but I am bound  
Upon a wheel of fire, that mine own tears  
Do scald like molten lead.

**CORDELIA**

Sir, do you know me?

**LEAR**

You are a spirit, I know. Where did you die?

**CORDELIA** Still, still far wide!

**DOCTOR**

He's scarce awake. Let him alone awhile.

**LEAR**

Where have I been? Where am I? Fair daylight?  
I am mightily abused. I should even die with pity  
To see another thus. I know not what to say.  
I will not swear these are my hands. Let's see.  
I feel this pin-prick. Would I were assured  
Of my condition.

**CORDELIA**

O look upon me, sir,  
And hold your hand in benediction o'er me.

*Lear falls to his knees*

No, sir, you must not kneel.

**LEAR**

Pray do not mock me.

I am a very foolish fond old man,  
Four score and upward, not an hour more nor less,

[Turn over]

And, to deal plainly,  
 I fear I am not in my perfect mind.  
 Methinks I should know you, and know this man;  
 Yet I am doubtful; for I am mainly ignorant  
 What place this is; and all the skill I have  
 Remembers not these garments; nor I know not  
 Where I did lodge last night. Do not laugh at me,  
 For, as I am a man, I think this lady  
 To be my child Cordelia.

CORDELIA (*weeping*)                      And so I am, I am.

LEAR

Be your tears wet? Yes, faith! I pray, weep not.  
 If you have poison for me I will drink it.  
 I know you do not love me, for your sisters  
 Have, as I do remember, done me wrong.  
 You have some cause; they have not.

CORDELIA    No cause, no cause.

LEAR

Am I in France?

KENT                                      In your own kingdom, sir.

LEAR Do not abuse me.

DOCTOR

Be comforted, good madam. The great rage,  
 You see, is killed in him; and yet it is danger  
 To make him even o'er the time he has lost.  
 Desire him to go in; trouble him no more  
 Till further settling.

CORDELIA                                      Will't please your highness walk?

LEAR You must bear with me. Pray you now, forget and  
 forgive. I am old and foolish.

*Exeunt all but Kent and Gentleman*

(Act 4, Scene 7)

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**[Turn over]**

**SECTION B**

**Answer ONE question in this section.**

**EITHER**

**0 3** ‘Othello’ – William Shakespeare

**‘Venice and Cyprus are polar opposites: Venice represents civilisation and control, Cyprus represents catastrophe and chaos.’**

**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

**‘Ultimately it is hard to see Emilia as anything other than a tragic victim of male power and malice.’**

**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

**'It is right and just that the wilful old men in 'King Lear' are taught a lesson.'**

**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

**'Albany is a highly moral force for good who offers hope for the salvation of the kingdom.'**

**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’**

**EITHER**

**07 ‘Villains and antagonists in tragedies are wickedly attractive.’**

**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

**‘The pride displayed by tragic heroes and tragic heroines elevates them rather than diminishes them.’**

**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**

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

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