



A-level

ENGLISH LITERATURE B

Paper 1A Literary genres: Aspects of tragedy

7717/1A

Thursday 23 May 2019 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, on pages 6 and 7, 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]**

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[Turn over]

OTHELLO

O fool, fool, fool!

CASSIO

There is besides, in Roderigo's letter,
How he upbraids Iago, that he made him
Brave me upon the watch, whereon it came
That I was cast; and even but now he spake
After long seeming dead – Iago hurt him,
Iago set him on.

LODOVICO

You must forsake this room and go with us.
Your power and your command is taken off
And Cassio rules in Cyprus. For this slave,
If there be any cunning cruelty
That can torment him much, and hold him
long,
It shall be his. You shall close prisoner rest,
Till that the nature of your fault be known
To the Venetian state. Come, bring him away.

OTHELLO

Soft you; a word or two before you go.
I have done the state some service and they
know't:

No more of that. I pray you in your letters
When you shall these unlucky deeds relate
Speak of me as I am: nothing extenuate,
Nor set down aught in malice. Then must
you speak

Of one that loved not wisely, but too well;
Of one, not easily jealous but, being wrought,
Perplexed in the extreme; of one whose hand
Like the base Indian threw a pearl away

Richer than all his tribe; of one whose
 subdued eyes,
 Albeit unused to the melting mood,
 Drop tears as fast as the Arabian trees
 Their medicinal gum. Set you down this:
 And say, besides, that in Aleppo once
 Where a malignant and a turbaned Turk
 Beat a Venetian and traduced the state,
 I took by th' throat the circumcised dog
 And smote him thus.

He stabs himself

LODOVICO

O bloody period!

GRATIANO All that's spoke is marred!

OTHELLO

I kissed thee, ere I killed thee: no way but this,
 Killing myself, to die upon a kiss.

He falls on the bed

and dies

(Act 5, Scene 2)

[Turn over]

OR

0 2 'King Lear' – William Shakespeare

Read the extract, on pages 10 and 11, 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]**

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[Turn over]

OSWALD

Madam, here comes my lord.
Exit

Enter Albany

GONERILL

I have been worth the whistling.

ALBANY

O Gonerill,

You are not worth the dust which the rude
wind

Blows in your face. I fear your disposition:

That nature which contemns its origin

Cannot be bordered certain in itself.

She that herself will sliver and disbranch

From her material sap perforce must wither

And come to deadly use.

GONERILL No more; the text is foolish.

ALBANY

Wisdom and goodness to the vile seem vile;

Filths savour but themselves. What have you
done,

Tigers not daughters, what have you
performed?

A father, and a gracious aged man,

Whose reverence even the head-lugged bear
would lick,

Most barbarous, most degenerate, have you
madded.

Could my good brother suffer you to do it?

A man, a prince, by him so benefited?

If that the heavens do not their visible spirits

Send quickly down to tame these vile offences,

It will come –

Humanity must perforce prey on itself

Like monsters of the deep.

GONERILL

Milk-livered man!

That bear'st a cheek for blows, a head

for wrongs!

Who hast not in thy brows an eye discerning
Thine honour from thy suffering, that not
knowest

Fools do those villains pity who are punished
Ere they have done their mischief. Where's thy
drum?

France spreads his banners in our noiseless
land,

With plumèd helm thy state begins to threat,
Whilst thou, a moral fool, sits still and cries
'Alack, why does he so?'

ALBANY **See thyself, devil!**

Proper deformity shows not in the fiend
So horrid as in woman.

GONERILL **O vain fool!**

ALBANY

Thou changèd and self-covered thing, for
shame,

Be-monster not thy feature. Were't my fitness
To let these hands obey my blood,
They are apt enough to dislocate and tear
Thy flesh and bones. Howe'er thou art a fiend,
A woman's shape doth shield thee.

GONERILL Marry, your manhood! Mew!

Enter a Messenger

ALBANY What news?

MESSENGER

O, my good lord, the Duke of Cornwall's dead,
Slain by his servant, going to put out
The other eye of Gloucester.

(Act 4, Scene 2)

[Turn over]

SECTION B

Answer ONE question in this section.

EITHER

0 3 'Othello' – William Shakespeare

Explore the significance of the military world to the tragedy of 'Othello'.

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

OR

0 4 'Othello' – William Shakespeare

"Othello is a misguided murderer rather than a cruel one."

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

“In ‘King Lear’ Shakespeare presents a world where there is neither divine nor human justice.”

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

“Cordelia is an innocent victim who is saintly, yet at the same time tender and human.”

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

0 7 “At the end of tragic texts positives always emerge.”

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 “In tragic texts the protagonists are exceptional characters who fall from good fortune to misery.”

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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