



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

[Turn over]

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

**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 –**

[Turn over]

**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
know me?

Sir, do you

LEAR

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

CORDELIA Still, still far wide!

[Turn over]

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,
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.

[Turn over]

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?

15

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)

[Turn over]

SECTION B

Answer ONE question in this section.

EITHER

03 '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]**

[Turn over]

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

0 7 **‘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]

[Turn over]

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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