



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
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‘Othello’ – William Shakespeare

Read the extract, on pages 5–7, 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]

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,**

[Turn over]

**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
 sùbdued eyes,
 Albeit unused to the melting mood,
 Drop tears as fast as the Arabian trees
 Their med'cinable 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 circumcisèd 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 9–12, 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]

OSWALD
comes my lord.

Madam, here

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.

[Turn over]

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 agèd 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.**

[Turn over]

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)

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[Turn over]

SECTION B

Answer ONE question in this section.

EITHER

03

‘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

04

‘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]

[Turn over]

OR

05

‘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]

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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’

[Turn over]

EITHER

07

“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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