
A-level

ENGLISH LITERATURE B

(7717/1A)

Paper 1A: Literary Genres: Aspects of Tragedy

2015

Morning Time allowed: 2 hours 30 minutes

Materials

For this paper you must have:

- an AQA 12-page answer booklet.

Instructions

- Use black ink or black ball point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 7717/1A.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.
- 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 **two** texts: **one** drama text and **one** further text, **one** of which must be written pre-1900.

Information

- The maximum mark for this paper is 75.
 - The marks for questions are shown in brackets.
 - 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.
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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]

Venice Outside the Saggitary

Enter Othello, Iago and attendants with torches

IAGO

Though in the trade of war I have slain men,
 Yet do I hold it very stuff o'th' conscience
 To do no contrived murder: I lack iniquity
 Sometimes to do me service. Nine or ten times
 I had thought t'have yerked him here under the ribs.

OTHELLO

'Tis better as it is.

IAGO

Nay, but he prated
 And spoke such scurvy and provoking terms
 Against your honour,
 That with the little godliness I have,
 I did full hard forbear him. But I pray, sir,
 Are you fast married? For be assured of this,
 That the Magnifico is much beloved,
 And hath in his effect a voice potential
 As double as the Duke's. He will divorce you,
 Or put upon you what restraint and grievance
 That law, with all his might to enforce it on,
 Will give him cable.

OTHELLO

Let him do his spite:
 My services, which I have done the signory,
 Shall out-tongue his complaints. 'Tis yet to know –
 Which, when I know that boasting is an honour,
 I shall provulgate – I fetch my life and being
 From men of royal siege, and my demerits
 May speak, unbonneted, to as proud a fortune
 As this that I have reached. For know, Iago,
 But that I love the gentle Desdemona,
 I would not my unhoused free condition

Put into circumscription and confine
For the seas' worth. But look what lights come yond!

IAGO

Those are the raised father and his friends:
You were best go in.

OTHELLO

Not I: I must be found.
My parts, my title, and my perfect soul
Shall manifest me rightly. Is it they?

IAGO

By Janus, I think no.

Enter Cassio, with men bearing torches

OTHELLO

The servants of the Duke and my Lieutenant!
The goodness of the night upon you, friends.
What is the news?

CASSIO

The Duke does greet you, General,
And he requires your haste-post-haste appearance
Even on the instant.

OTHELLO

What is the matter, think you?

CASSIO

Something from Cyprus, as I may divine:
It is a business of some heat. The galleys
Have sent a dozen sequent messengers
This very night at one another's heels;
And many of the consuls, raised and met,
Are at the Duke's already. You have been hotly called for,
When being not at your lodging to be found.
The senate hath sent about three several quests
To search you out.

OTHELLO

'Tis well I am found by you:
I will but spend a word here in the house
And go with you.

Exit

(Act 1, Scene 2)

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]**Before Gloucester's castle**

Kent still in the stocks

Enter Lear, the Fool and a Gentleman

LEAR

'Tis strange that they should so depart from home
And not send back my messengers.

GENTLEMAN

As I learned,
The night before there was no purpose in them
Of this remove.

KENT

Hail to thee, noble master!

LEAR

Ha!
Makest thou this shame thy pastime?

KENT

No, my lord.

FOOL Ha, ha! He wears cruel garters. Horses are tied by the heads, dogs and bears by the neck, monkeys by the loins, and men by the legs. When a man's over-lusty at legs, then he wears wooden nether-stocks.

LEAR

What's he that hath so much thy place mistook
To set thee here?

KENT

It is both he and she;
Your son and daughter.

LEAR

No. **KENT**
Yes.

LEAR

No, I say.

KENT

I say yea.

LEAR

No, no, they would not.

KENT

Yes, they have.

LEAR

By Jupiter, I swear no!

KENT

By Juno, I swear ay!

Section B

Answer **one** question in this section.

Either

0 3

***Othello* – William Shakespeare**

‘Othello’s virtue and valour ultimately make him admirable.’

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* is more about the absurdity of jealousy than its destructive power.’

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**

‘Edgar’s buoyancy of spirit makes him ultimately a comforting force in the tragedy.’

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’s death is the shocking climax of cruelty in Shakespeare’s exploration of evil.’

To what extent do you agree with this view?

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

[25 marks]

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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'Tragedies leave readers and audiences with a final sense of emptiness and disillusion.'

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
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'At the heart of the tragic experience is an overwhelming sense of shame.'

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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Question 1: from *Othello* by William Shakespeare, published by Penguin, 1968

Question 2: from *King Lear* by William Shakespeare, published by Penguin, 1972

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