Thursday 15 June 2017  Morning  Time allowed: 2 hours 30 minutes

Materials
For this paper you must have:
• an AQA 12-page answer book.

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.
Section A

Answer one question in this section.

Either

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]

OTHELLO
   Give me your hand. This hand is moist, my lady.

DESDEMONA
   It yet has felt no age, nor known no sorrow.

OTHELLO
   This argues fruitfulness and liberal heart.
   Hot, hot and moist. This hand of yours requires
   A sequester from liberty, fasting and prayer,
   Much castigation, exercise devout;
   For there’s a young and sweating devil here
   That commonly rebels. ’Tis a good hand,
   A frank one.

DESDEMONA
   You may, indeed, say so:
   For ’twas that hand that gave away my heart.

OTHELLO
   A liberal hand! The hearts of old gave hands;
   But our new heraldry is hands, not hearts.

DESDEMONA
   I cannot speak of this. Come now, your promise.

OTHELLO
   What promise, chuck?

DESDEMONA
   I have sent to bid Cassio come speak with you.

OTHELLO
   I have a salt and sorry rheum offends me:
   Lend me thy handkerchief.

DESDEMONA
   Here, my lord.

OTHELLO
   That which I gave you.

DESDEMONA
   I have it not about me.

OTHELLO
   Not?
DESDEMONA  No, faith, my lord.

OTHELLO  That is a fault.

That handkerchief
Did an Egyptian to my mother give:
She was a charmer and could almost read
The thoughts of people. She told her, while she kept it,
'Twould make her amiable and subdue my father
Entirely to her love; but, if she lost it
Or made a gift of it, my father’s eye
Should hold her loathèd, and his spirits should hunt
After new fancies. She, dying, gave it me,
And bid me, when my fate would have me wive,
To give it her. I did so; and take heed on’t:
Make it a darling, like your precious eye.
To lose or give’t away were such perdition
As nothing else could match.

DESDEMONA  Is’t possible?

OTHELLO  'Tis true: there’s magic in the web of it.
A sibyl, that had numbered in the world
The sun to course two hundred compasses,
In her prophetic fury sewed the work:
The worms were hallowed that did breed the silk,
And it was dyed in mummy, which the skilful
Conserved of maidens’ hearts.

DESDEMONA  Indeed! Is’t true?

OTHELLO  Most veritable; therefore look to’t well.

DESDEMONA  Then would to God that I had never seen it!

(Act 3, Scene 4)
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]

[The heath. Before a hovel]

Enter Lear, Kent, and the Fool

KENT
Here is the place, my lord; good my lord, enter.
The tyranny of the open night’s too rough
For nature to endure.
Storm still

LEAR Let me alone.

KENT
Good my lord, enter here.

LEAR Wilt break my heart?

KENT
I had rather break mine own. Good my lord, enter.

LEAR
Thou think’st ’tis much that this contentious storm
Invades us to the skin; so ’tis to thee.
But where the greater malady is fixed
The lesser is scarce felt. Thou’dst shun a bear;
But if thy flight lay toward the roaring sea
Thou’dst meet the bear i’ the mouth. When the mind’s free
The body’s delicate; this tempest in my mind
Doth from my senses take all feeling else
Save what beats there. – Filial ingratitude!
Is it not as this mouth should tear this hand
For lifting food to’t? But I will punish home.
No, I will weep no more! In such a night
To shut me out! Pour on; I will endure.
In such a night as this! O Regan, Gonerill!
Your old kind father, whose frank heart gave all!
O, that way madness lies; let me shun that;
No more of that!

KENT
Good my lord, enter here.

LEAR
Prithee go in thyself; seek thine own ease.
This tempest will not give me leave to ponder
On things would hurt me more; but I’ll go in.
(To the Fool) In, boy, go first. –You houseless poverty –
Nay, get thee in. I’ll pray and then I’ll sleep.

Exit the Fool
Poor naked wretches, wheresoe’er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your looped and windowed raggedness, defend you
From seasons such as these? O, I have ta’en
Too little care of this! Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them
And show the heavens more just.

EDGAR  (within)
Fathom and half, fathom and half! Poor Tom!

*Enter The Fool from the hovel*

(Act 3, Scene 4)
Section B

Answer one question in this section.

Either

0 3  **Othello – William Shakespeare**

‘Iago’s villainy is fiendish and inexplicable.’

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’s tragedy is less the tragedy of personal weakness and more the tragedy of an individual caught in a society he doesn’t understand.’

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**

‘Despite the cruel treatment Gloucester suffers, his moral awakening is uplifting and enduring.’

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**

‘Gonerill and Regan are victims rather than villains.’

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

07 ‘The suffering experienced by tragic protagonists always evokes pity in readers and audiences.’

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

08 ‘Moments of happiness in tragedies are rare and their only purpose is to heighten the tragic outcome.’

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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