

# A-level

## ENGLISH LITERATURE B

Paper 1A Literary genres: Aspects of tragedy

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Thursday 23 May 2019

Afternoon

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.

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**Section A**

Answer **one** question in this section.

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**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]**

**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 for the next question**

**Turn over ►**

or

0	2
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**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]**

**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 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.

**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 for Section B**

**Turn over ►**

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**Section B**

Answer **one** question in this section.

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**Either**

0	3
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***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
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***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
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***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
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***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]**

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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*

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**Either**

0	7
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'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
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'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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**There are no questions printed on this page**

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