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# A-level

## ENGLISH LITERATURE B

Paper 1A Literary genres: Aspects of tragedy

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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.

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**Section A**

Answer **one** question in this section.

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**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]**

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)

**Turn over for the next question**

**Turn over ►**



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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)

**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** *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]**

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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* (at least **two** poems must be covered).

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**Either**

0	7
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'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

0	8
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'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**

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**There are no questions printed on this page**

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