

A-level ENGLISH LITERATURE B

Paper 1A Literary genres: Aspects of tragedy

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

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]

Enter Roderigo and Iago

RODERIGO

Tush, never tell me! I take it much unkindly
That thou, Iago, who hast had my purse
As if the strings were thine, shouldst know of this.

IAGO

'Sblood, but you will not hear me!
If ever I did dream of such a matter,
Abhor me.

RODERIGO

Thou told'st me thou didst hold him in thy hate.

IAGO

Despise me, if I do not. Three great ones of the city,
In personal suit to make me his Lieutenant,
Off-capped to him: and by the faith of man,
I know my price, I am worth no worse a place.
But he, as loving his own pride and purposes,
Evades them with a bombast circumstance
Horribly stuffed with epithets of war,
And in conclusion
Non-suits my mediators. For 'Certes,' says he,
'I have already chose my officer.'
And what was he?
Forsooth, a great arithmetician,
One Michael Cassio, a Florentine –
A fellow almost damned in a fair wife –
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster – unless the bookish theoretic,
Wherein the togèd consuls can propose
As masterly as he. Mere prattle without practice
Is all his soldiership. But he, sir, had th'election:
And I, of whom his eyes had seen the proof
At Rhodes, at Cyprus, and on other grounds

Christian and heathen, must be leed and calmed
By debtor and creditor; this counter-caster,
He in good time must his Lieutenant be,
And I – God bless the mark! – his Moorship's Ancient.

RODERIGO

By heaven, I rather would have been his hangman.

IAGO

Why, there's no remedy. 'Tis the curse of service:
Preferment goes by letter and affection,
And not by old gradation, where each second
Stood heir to th'first. Now sir, be judge yourself
Whether I in any just term am affined
To love the Moor.

RODERIGO

I would not follow him then.

IAGO

O, sir, content you:
I follow him to serve my turn upon him.

(Act 1, Scene 1)

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]

LEAR

To thee and thine hereditary ever
 Remain this ample third of our fair kingdom,
 No less in space, validity, and pleasure
 Than that conferred on Gonerill. – Now, our joy,
 Although our last and least, to whose young love
 The vines of France and milk of Burgundy
 Strive to be interested: what can you say to draw
 A third more opulent than your sisters'? Speak!

CORDELIA Nothing, my lord.

LEAR Nothing?

CORDELIA Nothing.

LEAR

Nothing will come of nothing. Speak again.

CORDELIA

Unhappy that I am, I cannot heave
 My heart into my mouth. I love your majesty
 According to my bond, no more nor less.

LEAR

How, how, Cordelia! Mend your speech a little
 Lest you may mar your fortunes.

CORDELIA Good my lord,

You have begot me, bred me, loved me.
 I return those duties back as are right fit,
 Obey you, love you, and most honour you.
 Why have my sisters husbands, if they say
 They love you all? Haply when I shall wed,
 That lord whose hand must take my plight shall carry
 Half my love with him, half my care and duty.
 Sure I shall never marry like my sisters,
 To love my father all.

LEAR

But goes thy heart with this?

CORDELIA Ay, my good lord.

LEAR So young, and so untender?

CORDELIA So young, my lord, and true.

LEAR

Let it be so! Thy truth then be thy dower!
 For by the sacred radiance of the sun,
 The mysteries of Hecat and the night,

By all the operation of the orbs
From whom we do exist, and cease to be,
Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee from this for ever. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighboured, pitied, and relieved
As thou my sometime daughter.

(Act 1, Scene 1)

Turn over for Section B

Turn over ►

Section B

Answer **one** question in this section.

Either

0	3
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***Othello* – William Shakespeare**

‘*Othello*’s pride ennobles him rather than diminishes him as a tragic hero.’

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
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***Othello* – William Shakespeare**

Explore the significance of marriage to the tragedy of *Othello*.

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**

‘Although he gives away his kingly power, Lear retains his majesty and his greatness.’

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**

Explore the significance of the heath and the storm to the tragedy of *King Lear*.

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

Either

0	7
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'In tragic texts although the villains are far from good, they are not evil.'

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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Explore the significance of places to the tragedies of the **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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