



A-level

ENGLISH LITERATURE B

**Paper 1A Literary genres: Aspects of
tragedy**

7717/1A

Time allowed: 2 hours 30 minutes

For this paper you must have:

- **an AQA 12-page answer book.**

[Turn over]

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.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

SECTION A

Answer ONE question in this section.

EITHER

0	1
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‘Othello’ – William Shakespeare

Read the extract, provided on pages 5 to 8, 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,

[Turn over]

**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 theoric,

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,**

[Turn over]

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)

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[Turn over]

OR

0	2
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‘King Lear’ – William Shakespeare

Read the extract provided on pages 11 to 14, 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.**

[Turn over]

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

[Turn over]

**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)

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[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]

[Turn over]

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]

[Turn over]

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]

[Turn over]

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

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