



A-level

ENGLISH LITERATURE B

Paper 1A Literary genres: Aspects of tragedy

7717/1A

Thursday 21 May 2020 Afternoon

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



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SECTION A

Answer **ONE** question in this section.

EITHER

0	1
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‘Othello’ – William Shakespeare

Read the extract on pages 6 and 7 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]**

[Turn over]



Exeunt Desdemona and Emilia

OTHELLO

Excellent wretch! Perdition catch my soul
But I do love thee! And when I love thee not,
Chaos is come again.

IAGO My noble lord –

OTHELLO

What dost thou say, Iago?

IAGO Did Michael Cassio,
When you wooed my lady, know of your love?

OTHELLO

He did, from first to last. Why dost thou ask?

IAGO

But for a satisfaction of my thought –
No further harm.

OTHELLO Why of thy thought, Iago?

IAGO

I did not think he had been acquainted with her.

OTHELLO

O yes, and went between us very oft.

IAGO

Indeed!

OTHELLO

Indeed? Ay, indeed. Discern'st thou aught in that?
Is he not honest?

IAGO Honest, my lord?

OTHELLO Honest? Ay, honest.

IAGO

My lord, for aught I know.

OTHELLO What dost thou think?

IAGO

Think, my lord?

OTHELLO

Think, my lord! By heaven, he echoes me,
As if there were some monster in his thought
Too hideous to be shown. Thou dost mean something.



I heard thee say even now, thou lik'st not that,
 When Cassio left my wife. What didst not like?
 And when I told thee he was of my counsel
 In my whole course of wooing, thou cried'st 'Indeed!
 And didst contract and purse thy brow together,
 As if thou then hadst shut up in thy brain
 Some horrible conceit. If thou dost love me,
 Show me thy thought.

IAGO

My lord, you know I love you.

OTHELLO

I think thou dost:

And for I know thou'rt full of love and honesty,
 And weigh'st thy words before thou giv'st them breath,
 Therefore these stops of thine affright me more:
 For such things in a false disloyal knave
 Are tricks of custom; but in a man that's just,
 They're close dilations, working from the heart,
 That passion cannot rule.

IAGO

For Michael Cassio,

I dare be sworn I think that he is honest.

OTHELLO

I think so too.

IAGO

Men should be what they seem;

Or those that be not, would they might seem none!

OTHELLO

Certain, men should be what they seem.

IAGO

Why, then, I think Cassio's an honest man.

(Act 3, Scene 3)

[Turn over]



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OR

0	2
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‘King Lear’ – William Shakespeare

Read the extract on pages 10 and 11 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]**

[Turn over]



GONERILL

Why might not you, my lord, receive attendance
From those that she calls servants, or from mine?

REGAN

Why not, my lord? If then they chanced to slack ye,
We could control them. If you will come to me,
For now I spy a danger, I entreat you
To bring but five-and-twenty; to no more
Will I give place or notice.

LEAR

I gave you all –

REGAN

And in good time you gave it.

LEAR

Made you my guardians, my depositaries;
But kept a reservation to be followed
With such a number. What, must I come to you
With five-and-twenty – Regan, said you so?

REGAN

And speak't again, my lord. No more with me.

LEAR

Those wicked creatures yet do look well-favoured
When others are more wicked. Not being the worst
Stands in some rank of praise. (*To Gonerill*) I'll go
with thee.

Thy fifty yet doth double five-and-twenty,
And thou art twice her love.

GONERILL

Hear me, my lord;

What need you five-and-twenty, ten, or five
To follow, in a house where twice so many
Have a command to tend you?

REGAN

What need one?

LEAR

O, reason not the need! Our basest beggars
Are in the poorest thing superfluous.
Allow not nature more than nature needs –
Man's life is cheap as beast's. Thou art a lady;



If only to go warm were gorgeous,
 Why, nature needs not what thou gorgeous wear'st,
 Which scarcely keeps thee warm. But for true need –
 You heavens, give me that patience, patience I need!
 You see me here, you gods, a poor old man,
 As full of grief as age, wretched in both;
 If it be you that stir these daughters' hearts
 Against their father, fool me not so much
 To bear it tamely; touch me with noble anger,
 And let not women's weapons, water drops,
 Stain my man's cheeks. No, you unnatural hags,
 I will have such revenges on you both
 That all the world shall – I will do such things –
 What they are yet I know not; but they shall be
 The terrors of the earth. You think I'll weep.
 No, I'll not weep.

I have full cause of weeping;

(storm and tempest)

but this heart

Shall break into a hundred thousand flaws
 Or ere I'll weep. O Fool, I shall go mad!

Exeunt Lear, Gloucester, Kent, the Fool, and Gentleman

(Act 2, Scene 4)

[Turn over]



SECTION B

Answer ONE question in this section.

EITHER

0	3
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‘Othello’ – William Shakespeare

‘Love is a destructive rather than a positive force in the tragedy of ‘Othello’.’

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

‘Cassio is a tragic innocent ensnared in Iago’s plot.’

To what extent do you agree with this view of Cassio?

**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

‘At the end of the play audiences agree with Kent that all is cheerless, dark and deadly.’

To what extent do you agree with this view of ‘King Lear’?

**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

‘Edmund is an attractive, energetic and likeable villain.’

To what extent do you agree with this view?

**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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‘Although tragic protagonists are flawed, they are redeemed by the love and care they show to others.’

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 literature when characters die, their deaths are always met with sadness.’

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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