



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]



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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.

[Turn over]



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 8 to 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]



*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,

[Turn over]



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 **'King Lear' – William Shakespeare**

Read the extract on pages 14 to 17 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
depositories;

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

[Turn over]



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 stirs 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]

[Turn over]



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]

[Turn over]



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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