

## A-level ENGLISH LITERATURE B

Paper 1A Literary genres: Aspects of tragedy

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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
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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]**

**IAGO** Come, come; good wine is a good familiar creature if it be well used: exclaim no more against it. And, good Lieutenant, I think you think I love you.

**CASSIO** I have well approved it, sir. I drunk!

**IAGO** You or any man living may be drunk at a time, man. I'll tell you what you shall do. Our General's wife is now the General. I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces. Confess yourself freely to her; importune her help to put you in your place again. She is of so free, so kind, so apt, so blessed a disposition, that she holds it a vice in her goodness not to do more than she is requested. This broken joint between you and her husband, entreat her to splinter; and my fortunes against any lay worth naming, this crack of your love shall grow stronger than it was before.

**CASSIO** You advise me well.

**IAGO** I protest in the sincerity of love and honest kindness.

**CASSIO** I think it freely; and betimes in the morning I will beseech the virtuous Desdemona to undertake for me. I am desperate of my fortunes if they check me here.

**IAGO** You are in the right. Good night, Lieutenant, I must to the watch.

**CASSIO** Good night, honest Iago. *Exit*

**IAGO**

And what's he then that says I play the villain,  
When this advice is free I give, and honest,  
Probal to thinking, and indeed the course  
To win the Moor again? For 'tis most easy  
Th'inclining Desdemona to subdue  
In any honest suit. She's framed as fruitful  
As the free elements; and then for her  
To win the Moor, were't to renounce his baptism,

All seals and symbols of redeemed sin,  
His soul is so enfeathered to her love,  
That she may make, unmake, do what she list,  
Even as her appetite shall play the god  
With his weak function. How am I then a villain  
To counsel Cassio to this parallel course  
Directly to his good? Divinity of hell!  
When devils will the blackest sins put on,  
They do suggest at first with heavenly shows  
As I do now. For whiles this honest fool  
Plies Desdemona to repair his fortunes  
And she for him pleads strongly to the Moor,  
I'll pour this pestilence into his ear:  
That she repeals him for her body's lust,  
And by how much she strives to do him good,  
She shall undo her credit with the Moor.  
So will I turn her virtue into pitch,  
And out of her own goodness make the net  
That shall enmesh them all.

*Enter Roderigo*

(Act 2, Scene 3)

**Turn over for the next question**

**Turn over ►**

or

0 2

**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]**

*A trumpet sounds*

**HERALD** (*reading*) *If any man of quality or degree within the lists of the army will maintain upon Edmund, supposed Earl of Gloucester, that he is a manifold traitor, let him appear by the third sound of the trumpet. He is bold in his defence.*

*(First trumpet)*

Again!

*(Second trumpet)*

Again!

*Third trumpet*

*Trumpet answers within. Enter Edgar armed, a trumpet before him*

**ALBANY**

Ask him his purposes, why he appears  
Upon this call o'the trumpet.

**HERALD**

What are you?

Your name, your quality, and why you answer  
This present summons?

**EDGAR**

Know, my name is lost,

By treason's tooth bare-gnawn and canker-bit;  
Yet am I noble as the adversary  
I come to cope.

**ALBANY**

Which is that adversary?

**EDGAR**

What's he that speaks for Edmund, Earl of Gloucester?

**EDMUND**

Himself. What sayest thou to him?

**EDGAR**

Draw thy sword,

That if my speech offend a noble heart  
Thy arm may do thee justice. Here is mine.

*He draws his sword*

Behold; it is the privilege of mine honours,  
My oath, and my profession. I protest,  
Maugre thy strength, place, youth, and eminence,  
Despite thy victor sword and fire-new fortune,  
Thy valour and thy heart, thou art a traitor,  
False to thy gods, thy brother, and thy father,  
Conspirant 'gainst this high illustrious prince,  
And, from th'extremest upward of thy head

To the descent and dust below thy foot,  
A most toad-spotted traitor. Say thou 'no',  
This sword, this arm, and my best spirits are bent  
To prove upon thy heart, whereto I speak,  
Thou liest.

**EDMUND** In wisdom I should ask thy name;  
But since thy outside looks so fair and warlike  
And that thy tongue some 'say of breeding breathes,  
What safe and nicely I might well delay  
By rule of knighthood, I disdain and spurn.  
Back do I toss these treasons to thy head,  
With the hell-hated lie o'erwhelm thy heart,  
Which, for they yet glance by and scarcely bruise,  
This sword of mine shall give them instant way  
Where they shall rest for ever. Trumpets, speak!  
*Alarums. Fights. Edmund falls*

(Act 5, Scene 3)

**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
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***Othello* – William Shakespeare**

‘Desdemona is an innocent tragic victim who evokes pity.’

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 Othello’s background and otherness to the tragedy of the play.

Remember to include in your answer relevant analysis of Shakespeare’s dramatic methods.

**[25 marks]**

**or**

0	5
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***King Lear* – William Shakespeare**

‘The Fool’s primary dramatic function is that of a tragic victim.’

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**

‘Family relationships are broken beyond repair in the tragedy of *King Lear*.’

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*

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**Either**

0	7
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'The mistakes made by tragic protagonists always have terrible consequences for those around them.'

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 tragedy, order is disrupted and never restored.'

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 authors' methods.

[25 marks]

**END OF QUESTIONS**

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

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