

A-level ENGLISH LITERATURE B

Paper 1A Literary genres: Aspects of tragedy

Friday 24 May 2024

Morning

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
---	---

***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]

DESDEMONA

'Tis meet I should be used so, very meet.
How have I been behaved, that he might stick
The smallest opinion on my least misuse?
Enter Emilia and Iago

IAGO

What is your pleasure, madam? How is't with you?

DESDEMONA

I cannot tell: those that do teach young babes
Do it with gentle means and easy tasks:
He might have chid me so, for, in good faith,
I am a child to chiding.

IAGO

What is the matter, lady?

EMILIA

Alas, Iago, my lord hath so bewhored her,
Thrown such despite and heavy terms upon her
As true heart cannot bear.

DESDEMONA

Am I that name, Iago?

IAGO

What name, fair lady?

DESDEMONA

Such as she said my lord did say I was.

EMILIA

He called her whore: a beggar in his drink
Could not have laid such terms upon his callet.

IAGO

Why did he so?

DESDEMONA

I do not know: I am sure I am none such.

IAGO

Do not weep, do not weep. Alas the day!

EMILIA

Hath she forsook so many noble matches,
Her father, and her country, all her friends,
To be called whore? Would it not make one weep?

DESDEMONA

It is my wretched fortune.

IAGO Beshrew him for't!

How comes this trick upon him?

DESDEMONA Nay, heaven doth know.

EMILIA

I will be hanged if some eternal villain,
Some busy and insinuating rogue,
Some cogging, cozening slave, to get some office,
Have not devised this slander; I'll be hanged else.

IAGO

Fie, there is no such man! It is impossible.

DESDEMONA

If any such there be, heaven pardon him.

EMILIA

A halter pardon him and hell gnaw his bones!
Why should he call her whore? Who keeps her company?
What place, what time, what form, what likelihood?
The Moor's abused by some most villainous knave,
Some base notorious knave, some scurvy fellow.
O heaven, that such companions thou'dst unfold,
And put in every honest hand a whip
To lash the rascals naked through the world,
Even from the east to th'west!

IAGO Speak within door.

EMILIA

O fie upon them! Some such squire he was
That turned your wit the seamy side without
And made you to suspect me with the Moor.

(Act 4, Scene 2)

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]**(Act 1, Scene 3)**

Enter Gonerill and Oswald, her steward

GONERILL Did my father strike my gentleman for chiding of his Fool?

OSWARD Ay, madam.

GONERILL

By day and night he wrongs me; every hour
He flashes into one gross crime or other
That sets us all at odds. I'll not endure it!
His knights grow riotous, and himself upbraids us
On every trifle. When he returns from hunting
I will not speak with him. Say I am sick.
If you come slack of former services
You shall do well; the fault of it I'll answer.

OSWARD He's coming, madam; I hear him.

GONERILL

Put on what weary negligence you please,
You and your fellows. I'd have it come to question.
If he distaste it let him to my sister,
Whose mind and mine I know in that are one,
Not to be overruled. Idle old man,
That still would manage those authorities
That he hath given away! Now, by my life,
Old fools are babes again, and must be used
With checks, as flatteries, when they are seen abused.
Remember what I have said.

OSWARD Well, madam.

GONERILL

And let his knights have colder looks among you.
What grows of it, no matter. Advise your fellows so.
I would breed from hence occasions, and I shall,
That I may speak. I'll write straight to my sister
To hold my very course. Prepare for dinner. *Exeunt*

(Act 1, Scene 4)

Enter Kent in disguise

KENT

If but as well I other accents borrow
That can my speech diffuse, my good intent
May carry through itself to that full issue
For which I razed my likeness. Now, banished Kent,

If thou canst serve where thou dost stand condemned,
So may it come thy master whom thou lovest
Shall find thee full of labours.

Horns within. Enter Lear and Knights

LEAR Let me not stay a jot for dinner! Go, get it ready!
Exit First Knight

How now? What art thou?

KENT A man, sir.

LEAR What dost thou profess? What wouldst thou with us?

KENT I do profess to be no less than I seem: to serve him truly that will put me in trust, to love him that is honest, to converse with him that is wise and says little, to fear judgement, to fight when I cannot choose, and to eat no fish.

LEAR What art thou?

KENT A very honest-hearted fellow, and as poor as the King.

(Act 1, Scenes 3–4)

Turn over for Section B

Turn over ►

Section B

Answer **one** question in this section.

Either

0	3
---	---

***Othello* – William Shakespeare**

‘Othello is a tragic lover undone more by the intensity of his love than by the plotting of Iago.’

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
---	---

***Othello* – William Shakespeare**

‘Iago’s ability to adapt his skills to ensnare his various victims is as impressive as it is terrifying.’

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	5
---	---

***King Lear* – William Shakespeare**

‘In *King Lear*, Britain is itself a victim: a divided country that is damaged beyond repair.’

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
---	---

***King Lear* – William Shakespeare**

Explore the significance of ‘nothing’ 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
---	---

'In tragic texts, although happiness never lasts, its joy and intensity have enduring value.'

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
---	---

Explore the significance of friends and friendship to the tragedies of **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

Copyright information

For confidentiality purposes, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is published after each live examination series and is available for free download from www.aqa.org.uk.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team.

Copyright © 2024 AQA and its licensors. All rights reserved.

