



**A-level**

**ENGLISH LITERATURE B**

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

**7717/1A**

**Friday 24 May 2024**

**Morning**

**Time allowed: 2 hours 30 minutes**

**MATERIALS**

**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**

**‘Othello’ – William Shakespeare**

**Read the extract, on pages 5–7, 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]**

**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.

[Turn over]

**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]**

OR

0	2
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**‘King Lear’ – William Shakespeare**

**Read the extract, on pages 9–11, 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]**

(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.

[Turn over]

**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]**

**SECTION B**

**Answer ONE question in this section.**

**EITHER**

**03**

**‘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

04

**'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

05

**'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]**

**[Turn over]**

OR

0	6
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**‘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]**

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**[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**

**07**

**“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**

**08**

**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**

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