



A-level

ENGLISH LITERATURE B

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

7717/1A

Wednesday 24 May 2023 Afternoon

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, provided on pages 5 to 8, 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]

RODERIGO

I would not follow him then.

IAGO

O, sir, content you:

I follow him to serve my turn upon him.

We cannot all be masters, nor all

masters

Cannot be truly followed. You shall

mark

Many a duteous and knee-crooking

knave

That, doting on his own obsequious

bondage,

Wears out his time, much like his

master's ass,

For naught but provender, and when

he's old – cashiered!

Whip me such honest knaves. Others

there are

Who, trimmed in forms and visages of

duty,

Keep yet their hearts attending on

themselves,

[Turn over]

**And, throwing but shows of service on
their lords,
Do well thrive by them; and when they
have lined their coats,
Do themselves homage: these fellows
have some soul,
And such a one do I profess myself.
For, sir,
It is as sure as you are Roderigo,
Were I the Moor, I would not be Iago:
In following him, I follow but myself.
Heaven is my judge, not I for love and
duty,
But seeming so for my peculiar end:
For when my outward action doth
demonstrate
The native act and figure of my heart
In compliment extern, 'tis not long
after,
But I will wear my heart upon my
sleeve
For daws to peck at – I am not what I
am.**

RODERIGO

What a full fortune does the thick-lips
owe

If he can carry't thus!

IAGO

Call up her father,

Rouse him, make after him, poison his
delight,

Proclaim him in the streets; incense
her kinsmen,

And, though he in a fertile climate
dwell,

Plague him with flies: though that his
joy be joy,

Yet throw such chances of vexation
on't,

As it may lose some colour.

RODERIGO

Here is her father's house; I'll call
aloud.

[Turn over]

IAGO

**Do, with like timorous accent and dire
yell,
As when, by night and negligence, the
fire
Is spied in populous cities.**

RODERIGO

**What, ho, Brabantio! Signor Brabantio,
ho!**

IAGO

**Awake! What, ho, Brabantio! Thieves,
thieves!**

**Look to your house, your daughter,
and your bags!**

Thieves, thieves!

Enter Brabantio above, at a window

(Act 1, Scene 1)

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[Turn over]

OR

0	2
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‘King Lear’ – William Shakespeare

Read the extract, provided on pages 11 to 14, 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]

KENT

Good my liege –

LEAR

Peace, Kent!

**Come not between the dragon and his
wrath.**

**I loved her most, and thought to set my
rest**

On her kind nursery. (*To Cordelia*)

Hence and avoid my sight! –

**So be my grave my peace as here I
give**

Her father's heart from her. Call

France! Who stirs?

**Call Burgundy! Cornwall and Albany,
With my two daughters' dowers digest
the third.**

**Let pride, which she calls plainness,
marry her.**

**I do invest you jointly with my power,
Pre-eminence, and all the large effects
That troop with majesty. Ourselves by
monthly course,**

[Turn over]

With reservation of an hundred
 knights,
 By you to be sustained, shall our
 abode
 Make with you by due turn. Only we
 shall retain
 The name and all th'addition to a king;
 the sway,
 Revenue, execution of the rest,
 Beloved sons, be yours; which to
 confirm,
 This coronet part between you.

KENT **Royal Lear,**
 Whom I have ever honoured as my
 king,
 Loved as my father, as my master
 followed,
 As my great patron thought on in my
 prayers –

LEAR
 The bow is bent and drawn; make from
 the shaft.

KENT

**Let it fall rather, though the fork invade
The region of my heart. Be Kent
unmannerly**

**When Lear is mad. What wouldst thou
do, old man?**

**Think'st thou that duty shall have
dread to speak**

**When power to flattery bows? To
plainness honour's bound**

**When majesty stoops to folly. Reserve
thy state,**

And in thy best consideration check

**This hideous rashness. Answer my life
my judgement,**

**Thy youngest daughter does not love
thee least,**

**Nor are those empty-hearted whose
low sounds**

Reverb no hollowness.

LEAR **Kent, on thy life, no more!**

[Turn over]

KENT

My life I never held but as a pawn
 To wage against thine enemies; nor
 fear to lose it,
 Thy safety being motive.

LEAR **Out of my sight!**

KENT

See better, Lear, and let me still remain
 The true blank of thine eye.

LEAR

Now by Apollo –

KENT **Now by Apollo, King,**
 Thou swear'st thy gods in vain.

LEAR **O vassal, miscreant!**

He makes to strike him

(Act 1, Scene 1)

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[Turn over]

SECTION B

Answer ONE question in this section.

EITHER

03

‘Othello’ – William Shakespeare

“In ‘Othello’ the female characters are innocent victims of male power.”

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

Explore the significance of reputation to the tragedy of ‘Othello’.

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods. [25 marks]

[Turn over]

OR

0 5

‘King Lear’ – William Shakespeare

“Gloucester is a man more sinned against than sinning.”

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

“In ‘King Lear’, Shakespeare presents humanity as relentlessly self-destructive.”

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

“Tragic heroes begin with power and then lose it.”

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

Explore the significance of nature and the natural environment 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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