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# A-level

## ENGLISH LITERATURE B

Paper 1A Literary genres: Aspects of tragedy

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Wednesday 24 May 2023      Afternoon      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]**

**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,

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.

**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)

**Turn over for the next question**

**Turn over ►**

or

0	2
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**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]**

**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. Ourself by monthly course,

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!

**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)

**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**

‘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**

0	4
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***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]**

**or**

0	5
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***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
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***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]**

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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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'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]

or

0	8
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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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**There are no questions printed on this page**

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