

A-level ENGLISH LITERATURE B

Paper 1A Literary genres: Aspects of tragedy

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.

Section A

Answer **one** question in this section.

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 ►

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 ►

Section B

Answer **one** question in this section.

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]

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
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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

There are no questions printed on this page

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