



AS

ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

Friday 18 May 2018

Morning

Time allowed: 1 hour 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 7716/1A.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must answer **one** question from Section A and **one** question from Section B.

Information

- The maximum mark for this paper is 50.
- The marks for questions are shown in brackets.
- 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 the connections across the texts you have studied
 - explore different interpretations of your texts.

Section A

Answer **one** question from this section.

Either

0	1
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Othello – William Shakespeare

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Desdemona
- the presentation of Emilia
- any other relevant aspects of dramatic tragedy.

[25 marks]

DESDEMONA (*sings*)

I called my love false love, but what said he then?

Sing willow, willow, willow:

If I court moe women, you'll couch with moe men.

(*She speaks*)

So get thee gone; good night. Mine eyes do itch:

Does that bode weeping?

EMILIA 'Tis neither here nor there.

DESDEMONA

I have heard it said so. O, these men, these men!

Dost thou in conscience think – tell me, Emilia –

That there be women do abuse their husbands

In such gross kind?

EMILIA There be some such, no question.

DESDEMONA

Wouldst thou do such a deed for all the world?

EMILIA

Why, would not you?

DESDEMONA No, by this heavenly light.

EMILIA Nor I neither by this heavenly light: I might do't
as well i'th'dark.

DESDEMONA Wouldst thou do such a deed for all the
world?

EMILIA The world's a huge thing: it is a great price for a
small vice.

DESDEMONA In troth, I think thou wouldst not.

EMILIA In troth I think I should, and undo't when I had
done it. Marry, I would not do such a thing for a joint
ring, nor for measures of lawn, nor for gowns, petticoats,
nor caps, nor any petty exhibition. But for all the whole
world! Ud's pity, who would not make her husband a
cuckold, to make him a monarch? I should venture
purgatory for't.

DESDEMONA Beshrew me, if I would do such a wrong for the whole world!

EMILIA Why, the wrong is but a wrong i'th'world; and having the world for your labour, 'tis a wrong in your own world, and you might quickly make it right.

DESDEMONA I do not think there is any such woman.

EMILIA Yes, a dozen: and as many to th'vantage as would store the world they played for.

But I do think it is their husbands' faults
If wives do fall. Say that they slack their duties,
And pour our treasures into foreign laps;
Or else break out in peevish jealousies,
Throwing restraint upon us; or say they strike us,
Or scant our former having in despite –
Why, we have galls, and though we have some grace,
Yet have we some revenge. Let husbands know
Their wives have sense like them: they see and smell,
And have their palates both for sweet and sour
As husbands have. What is it that they do,
When they change us for others? Is it sport?
I think it is. And doth affection breed it?
I think it doth. Is't frailty that thus errs?
It is so too. And have not we affections,
Desires for sport, and frailty, as men have?
Then let them use us well: else let them know
The ills we do, their ills instruct us so.

DESDEMONA

Good night, good night. God me such uses send,
Not to pick bad from bad, but by bad mend! *Exeunt*

(Act 4, Scene 3)

Turn over for the next question

Turn over ►

or

0 2

King Lear – William Shakespeare

Explore the significance of the aspects of dramatic tragedy in the following passage in relation to the play as a whole.

You should consider the following in your answer:

- the presentation of Lear
- the dramatic action of the extract
- any other relevant aspects of dramatic tragedy.

[25 marks]

Edmund is borne off

*Enter Lear with Cordelia in his arms, followed by
Second Officer and others*

LEAR

Howl, howl, howl! O, you are men of stones!
Had I your tongues and eyes I'd use them so
That heaven's vault should crack. She's gone for ever.
I know when one is dead and when one lives;
She's dead as earth. Lend me a looking-glass;
If that her breath will mist or stain the stone,
Why, then she lives.

KENT Is this the promised end?

EDGAR

Or image of that horror?

ALBANY Fall, and cease!

LEAR

This feather stirs – she lives! If it be so,
It is a chance which does redeem all sorrows
That ever I have felt.

KENT O my good master!

LEAR

Prithee away.

EDGAR 'Tis noble Kent, your friend.

LEAR

A plague upon you, murderers, traitors all!
I might have saved her; now she's gone for ever.
Cordelia, Cordelia, stay a little. Ha!
What is't thou sayest? Her voice was ever soft,
Gentle and low – an excellent thing in woman.
I killed the slave that was a-hanging thee.

SECOND OFFICER

'Tis true, my lords; he did.

LEAR

Did I not, fellow?

I have seen the day, with my good biting falchion
I would have made them skip. I am old now
And these same crosses spoil me. – Who are you?
Mine eyes are not o'the best, I'll tell you straight.

KENT

If Fortune brag of two she loved and hated
One of them we behold.

LEAR

This is a dull sight. Are you not Kent?

KENT

The same –
Your servant Kent. Where is your servant Caius?

LEAR

He's a good fellow, I can tell you that;
He'll strike, and quickly too. He's dead and rotten.

KENT

No, my good lord; I am the very man –

LEAR I'll see that straight.

KENT

That from your first of difference and decay
Have followed your sad steps –

LEAR

You are welcome hither.

KENT

Nor no man else. All's cheerless, dark, and deadly.
Your eldest daughters have fordone themselves,
And desperately are dead.

LEAR

Ay, so I think.

ALBANY

He knows not what he sees, and vain is it
That we present us to him.

EDGAR

Very bootless.

Enter a Messenger

MESSENGER

Edmund is dead, my lord.

ALBANY

That's but a trifle here.

You lords and noble friends, know our intent:
What comfort to this great decay may come
Shall be applied. For us, we will resign
During the life of this old majesty
To him our absolute power.

(To Edgar and Kent) You, to your rights
With boot, and such addition as your honours
Have more than merited. All friends shall taste
The wages of their virtue, and all foes
The cup of their deservings. – O, see, see!

LEAR

And my poor fool is hanged! No, no, no life!
Why should a dog, a horse, a rat have life,
And thou no breath at all? Thou'lt come no more;
Never, never, never, never, never.
Pray you undo this button. Thank you, sir.
Do you see this? Look on her! Look, her lips!
Look there! Look there! *He dies*

(Act 5, Scene 3)

Turn over ►

Section B

Answer **one** question from this section.

Either

0	3
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***Richard II* – William Shakespeare**

Explore the view that ‘In *Richard II*, Gaunt and York display more greatness and nobility than Richard.’

Remember to include in your answer relevant comment on Shakespeare’s dramatic methods.

[25 marks]

or

0	4
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***Death of a Salesman* – Arthur Miller**

Explore the view that ‘The suffering of Willy’s family is as painful to watch as the suffering of Willy himself.’

Remember to include in your answer relevant comment on Miller’s dramatic methods.

[25 marks]

or

0	5
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***A Streetcar Named Desire* – Tennessee Williams**

Explore the view that ‘Despite all the cruelty and suffering experienced in the play, the ending is ultimately uplifting.’

Remember to include in your answer relevant comment on Williams’ dramatic methods.

[25 marks]

END OF QUESTIONS

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