

AS

ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

Friday 15 May 2020

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 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 Othello
- other relevant aspects of dramatic tragedy.

[25 marks]

DUKE Fetch Desdemona hither.

OTHELLO

Ancient, conduct them: you best know the place.

Exit Iago with attendants

And till she come, as truly as to heaven
I do confess the vices of my blood,
So justly to your grave ears I'll present
How I did thrive in this fair lady's love,
And she in mine.

DUKE Say it, Othello.

OTHELLO

Her father loved me, oft invited me,
Still questioned me the story of my life
From year to year – the battles, sieges, fortunes
That I have passed.
I ran it through, even from my boyish days
To th'very moment that he bade me tell it:
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field,
Of hair-breadth scapes i'th'imminent deadly breach,
Of being taken by the insolent foe,
And sold to slavery; of my redemption thence,
And portance in my travels' history:
Wherein of antres vast and deserts idle,
Rough quarries, rocks, and hills whose heads touch
heaven,

It was my hint to speak – such was the process:
And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline:
But still the house affairs would draw her thence,
Which ever as she could with haste dispatch
She'd come again, and with a greedy ear

Devour up my discourse; which I observing
Took once a pliant hour, and found good means
To draw from her a prayer of earnest heart
That I would all my pilgrimage dilate
Whereof by parcels she had something heard,
But not intently. I did consent,
And often did beguile her of her tears
When I did speak of some distressful stroke
That my youth suffered. My story being done,
She gave me for my pains a world of sighs:
She swore, in faith 'twas strange, 'twas passing strange,
'Twas pitiful, 'twas wondrous pitiful;
She wished she had not heard it, yet she wished
That heaven had made her such a man. She thanked me,
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake:
She loved me for the dangers I had passed,
And I loved her, that she did pity them.
This only is the witchcraft I have used.
Here comes the lady: let her witness it.

(Act 1, Scene 3)

Turn over for the next question

Turn over ►

or

0	2
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King Lear – William Shakespeare

Explore the significance of 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 Gonerill
- the presentation of the Fool
- other relevant aspects of dramatic tragedy.

[25 marks]

GONERILL

Not only, sir, this your all-licensed fool
 But other of your insolent retinue
 Do hourly carp and quarrel, breaking forth
 In rank and not-to-be-endurèd riots. Sir,
 I had thought by making this well known unto you
 To have found a safe redress; but now grow fearful
 By what yourself too late have spoke and done
 That you protect this course and put it on
 By your allowance; which if you should, the fault
 Would not 'scape censure, nor the redresses sleep;
 Which in the tender of a wholesome weal
 Might in their working do you that offence
 Which else were shame, that then necessity
 Will call discreet proceeding.

FOOL For you know, nuncle,
 The hedge-sparrow fed the cuckoo so long
 That it's had it head bit off by it young.
 So out went the candle and we were left darkling.

LEAR Are you our daughter?

GONERILL

I would you would make use of your good wisdom,
 Whereof I know you are fraught, and put away
 These dispositions which of late transport you
 From what you rightly are.

FOOL May not an ass know when the cart draws the
 horse?

Whoop, Jug, I love thee!

LEAR

Does any here know me? This is not Lear.
 Does Lear walk thus, speak thus? Where are his eyes?
 Either his notion weakens, his discernings
 Are lethargied – Ha! Waking? 'Tis not so!
 Who is it that can tell me who I am?

FOOL Lear's shadow.

(Act 1 , Scene 4)

Section B

Answer **one** question from this section.

Either

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

Explore the view that 'Richard is more of a villain than a hero'.

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 'ultimately both Biff and Happy have positive outcomes in this tragedy'.

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 'Williams presents a world where all suffer'.

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

[25 marks]

END OF QUESTIONS

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