



AS

ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

7716/1A

Time allowed: 1 hour 30 minutes

For this paper you must have:

- **an AQA 12-page answer book.**

[Turn over]

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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.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

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

[25 marks]

OTHELLO It is too late.

DESDEMONA

O Lord, Lord, Lord!

He smothers her

EMILIA

(without) My lord, my lord! What, ho! My lord, my lord!

OTHELLO

What noise is this? Not dead? Not yet quite dead?

I, that am cruel, am yet merciful:

I would not have thee linger in thy pain.

So, so.

EMILIA *(without)* What, ho! My lord, my lord!

OTHELLO Who's there?

EMILIA

(without) O, good my lord, I'd speak a word with you.

OTHELLO

Yes, 'tis Emilia. – By and by. – She's dead.

'Tis like she comes to speak of Cassio's death:

The noise was high. Ha! No more moving?

Still as the grave. Shall she come in? Were't good?

I think she stirs again. No. What's best to do?

If she come in, she'll sure speak to my wife –

My wife! My wife! What wife? I have no wife.

O, insupportable! O heavy hour!

Methinks it should be now a huge eclipse

Of sun and moon, and that th'affrighted globe

Should yawn at alteration.

EMILIA I do beseech you

That I may speak with you. O, good my lord!

[Turn over]

OTHELLO

I had forgot thee. O, come in, Emilia.

Soft; by and by. Let me the curtains draw.

Where art thou? (*He unlocks door*) What's the matter
with thee now?

Enter Emilia

EMILIA

O, my good lord, yonder's foul murder done.

OTHELLO

What! Now?

EMILIA

But now, my lord.

OTHELLO

It is the very error of the moon;

She comes more nearer earth than she was wont,
And makes men mad.

EMILIA

Cassio, my lord, hath killed a young Venetian
Called Roderigo.

OTHELLO

Roderigo killed?

And Cassio killed?

EMILIA

No, Cassio is not killed.

OTHELLO

Not Cassio killed! Then murder's out of tune,
And sweet revenge grows harsh.

DESDEMONA

O, falsely, falsely murdered!

EMILIA

O Lord! What cry is that?

OTHELLO

That? What?

EMILIA

Out and alas, that was my lady's voice!

She draws back the curtains

Help, help, ho, help! O, lady, speak again!
Sweet Desdemona, O sweet mistress, speak!

DESDEMONA

A guiltless death I die.

EMILIA

O, who hath done this deed?

DESDEMONA

Nobody – I myself – farewell.

Commend me to my kind lord – O, farewell! *She dies*

(Act 5, Scene 2)

[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 Edmund
- the presentation of Gloucester
- other relevant aspects of dramatic tragedy.

[25 marks]

EDMUND

**The Duke be here tonight! The better! best!
This weaves itself perforce into my business.
My father hath set guard to take my brother,
And I have one thing of a queasy question
Which I must act. Briefness and fortune work! –
Brother, a word! Descend! Brother, I say!**

Enter Edgar

**My father watches. O, sir, fly this place;
Intelligence is given where you are hid.
You have now the good advantage of the night.
Have you not spoken 'gainst the Duke of Cornwall?
He's coming hither now i'the night, i'th'haste,
And Regan with him. Have you nothing said**

Upon his party 'gainst the Duke of Albany?
Advise yourself.

EDGAR I am sure on't, not a word.

EDMUND

I hear my father coming. Pardon me;
In cunning I must draw my sword upon you.
Draw! Seem to defend yourself! Now quit you well.

(Aloud) Yield! Come before my father! Light, ho,
here!

(Aside) Fly, brother! *(Aloud)* Torches, torches!

(Aside)

So farewell.

Exit Edgar

Some blood drawn on me would beget opinion
Of my more fierce endeavour. I have seen drunkards
Do more than this in sport.

He wounds himself in the arm

(Aloud) Father, father! –

Stop, stop! – No help?

Enter Gloucester and servants with torches

GLOUCESTER Now, Edmund, where's the villain?

EDMUND

Here stood he in the dark, his sharp sword out,
Mumbling of wicked charms, conjuring the moon
To stand auspicious mistress.

GLOUCESTER But where is he?

EDMUND

Look, sir, I bleed.

GLOUCESTER Where is the villain, Edmund?

[Turn over]

EDMUND

Fled this way, sir, when by no means he could –

GLOUCESTER

Pursue him, ho! Go after. *Exeunt some servants*

‘By no means’ what?

EDMUND

Persuade me to the murder of your lordship;
 But that I told him the revenging gods
 ‘Gainst parricides did all the thunder bend,
 Spoke with how manifold and strong a bond
 The child was bound to the father – sir, in fine,
 Seeing how loathly opposite I stood
 To his unnatural purpose, in fell motion
 With his prepared sword he charges home
 My unprovided body, latched mine arm;
 But when he saw my best alarumed spirits
 Bold in the quarrel’s right, roused to th’encounter,
 Or whether gasted by the noise I made,
 Full suddenly he fled.

GLOUCESTER

Let him fly far,

Not in this land shall he remain uncaught;
 And found – dispatch. The noble Duke, my master,
 My worthy arch and patron, comes tonight.
 By his authority I will proclaim it
 That he which finds him shall deserve our thanks,
 Bringing the murderous coward to the stake;
 He that conceals him, death.

(Act 2, Scene 1)

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[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 ‘Richard’s downfall is the result of the many mistakes he makes’.

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

OR

0	4
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‘Death of a Salesman’ – Arthur Miller

Explore the view that ‘Miller presents the Loman family as trapped with no possibility of escape’.

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

OR

0	5
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‘A Streetcar Named Desire’ – Tennessee Williams

Explore the view that ‘Blanche learns nothing from her painful experiences’.

Remember to include in your answer relevant comments on Williams’ dramatic methods. [25 marks]

END OF QUESTIONS

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