

AS ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

Friday 17 May 2019

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 role of Roderigo
- the presentation of Iago's villainy
- any other relevant aspects of dramatic tragedy.

[25 marks]

RODERIGO Wilt thou be fast to my hopes, if I depend on the issue?

IAGO Thou art sure of me. Go make money. I have told thee often, and I re-tell thee again and again, I hate the Moor. My cause is hearted: thine hath no less reason. Let us be conjunctive in our revenge against him. If thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time, which will be delivered. Traverse! Go, provide thy money. We will have more of this tomorrow. Adieu.

RODERIGO Where shall we meet i'th'morning?

IAGO At my lodging.

RODERIGO I'll be with thee betimes.

IAGO Go to; farewell. Do you hear, Roderigo?

RODERIGO What say you?

IAGO No more of drowning, do you hear?

RODERIGO I am changed.

IAGO Go to; farewell. Put money enough in your purse.

RODERIGO I'll sell all my land. *Exit*

IAGO

Thus do I ever make my fool my purse:
 For I mine own gained knowledge should profane
 If I would time expend with such a snipe
 But for my sport and profit. I hate the Moor,
 And it is thought abroad that 'twixt my sheets
 He's done my office. I know not if't be true
 But I, for mere suspicion in that kind,
 Will do as if for surety. He holds me well:
 The better shall my purpose work on him.
 Cassio's a proper man: let me see now;

To get his place and to plume up my will
In double knavery. How? How? Let's see.
After some time, to abuse Othello's ear
That he is too familiar with his wife;
He hath a person and smooth dispose
To be suspected, framed to make women false.
The Moor is of a free and open nature,
That thinks men honest that but seem to be so,
And will as tenderly be led by th'nose
As asses are.
I have't. It is engendered. Hell and night
Must bring this monstrous birth to the world's light.
Exit

(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 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 Cornwall
- the presentation of Regan
- any other relevant aspects of dramatic tragedy.

[25 marks]

CORNWALL

Where hast thou sent the King?

GLOUCESTER To Dover.

REGAN

Wherefore to Dover? Wast thou not charged at peril –

CORNWALL

Wherefore to Dover? Let him answer that.

GLOUCESTER

I am tied to the stake, and I must stand the course.

REGAN Wherefore to Dover?

GLOUCESTER

Because I would not see thy cruel nails
 Pluck out his poor old eyes; nor thy fierce sister
 In his anointed flesh rash boarish fangs.
 The sea, with such a storm as his bare head
 In hell-black night endured, would have buoyed up
 And quenched the stellèd fires;
 Yet, poor old heart, he holp the heavens to rain.
 If wolves had at thy gate howled that dern time
 Thou shouldst have said, 'Good porter, turn the key;
 All cruels else subscribe.' But I shall see
 The wingèd Vengeance overtake such children.

CORNWALL

See't shalt thou never. Fellows, hold the chair.

Upon these eyes of thine I'll set my foot.

GLOUCESTER

He that will think to live till he be old
 Give me some help! – O, cruel! O, you gods!

REGAN

One side will mock another. Th'other too!

CORNWALL

If you see Vengeance –

FIRST SERVANT Hold your hand, my lord!

I have served you ever since I was a child;
 But better service have I never done you
 Than now to bid you hold.

REGAN How now, you dog!

FIRST SERVANT

If you did wear a beard upon your chin
I'd shake it on this quarrel.

(Cornwall draws his sword)

What do you mean?

CORNWALL My villain!

He lunges at him

FIRST SERVANT *(drawing his sword)*

Nay then, come on, and take the chance of anger.

He wounds Cornwall

REGAN

Give me thy sword. A peasant stand up thus!

She takes a sword and runs at him behind

FIRST SERVANT

O, I am slain! My lord, you have one eye left

To see some mischief on him. O! *He dies*

CORNWALL

Lest it see more, prevent it. Out, vile jelly!

Where is thy lustre now?

GLOUCESTER

All dark and comfortless. Where's my son Edmund?

Edmund, enkindle all the sparks of nature

To quit this horrid act.

REGAN

Out, treacherous villain!

Thou call'st on him that hates thee. It was he

That made the overture of thy treasons to us;

Who is too good to pity thee.

GLOUCESTER

O my follies! Then Edgar was abused.

Kind gods, forgive me that and prosper him.

REGAN

Go thrust him out at gates and let him smell

His way to Dover. *Exit a servant with Gloucester*

How is't, my lord? How look you?

CORNWALL

I have received a hurt. Follow me, lady.

Turn out that eyeless villain. Throw this slave

Upon the dunghill. Regan, I bleed apace.

Untimely comes this hurt. Give me your arm.

Exit Cornwall, supported by Regan

SECOND SERVANT

I'll never care what wickedness I do

If this man come to good.

THIRD SERVANT

If she live long,

And in the end meet the old course of death,

Women will all turn monsters.

SECOND SERVANT

Let's follow the old Earl, and get the Bedlam

To lead him where he would; his roguish madness

Allows itself to anything.

(Act 3, Scene 7)

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*, the suffering of England is more painful than the suffering of the king’.

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 in *Death of a Salesman* there are only tragic victims and no tragic villains.

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 significance of death in *A Streetcar Named Desire*.

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

[25 marks]

END OF QUESTIONS

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