

AS

ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

Thursday 18 May 2023

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 Iago's villainy
- Othello's response to Iago's manipulation
- other relevant aspects of dramatic tragedy.

[25 marks]

IAGO Cassio's my worthy friend.
My lord, I see you're moved.

OTHELLO No, not much moved.
I do not think but Desdemona's honest.

IAGO
Long live she so! And long live you to think so!

OTHELLO
And yet, how nature erring from itself –

IAGO
Ay, there's the point: as, to be bold with you,
Not to affect many proposed matches
Of her own clime, complexion, and degree,
Whereto we see in all things nature tends,
Foh! One may smell in such a will most rank,
Foul disproportion, thoughts unnatural.
But, pardon me, I do not in position
Distinctly speak of her, though I may fear
Her will, recoiling to her better judgement,
May fall to match you with her country forms,
And happily repent.

OTHELLO Farewell, farewell.
If more thou dost perceive, let me know more.
Set on thy wife to observe. Leave me, Iago.

IAGO
(*going*) My lord, I take my leave.

OTHELLO
Why did I marry? This honest creature doubtless
Sees and knows more, much more than he unfolds.

IAGO
(*returning*) My lord, I would I might entreat your honour
To scan this thing no farther. Leave it to time.
Although 'tis fit that Cassio have his place,

For sure he fills it up with great ability,
 Yet, if you please to hold him off awhile,
 You shall by that perceive him and his means;
 Note if your lady strain his entertainment
 With any strong or vehement importunity –
 Much will be seen in that. In the meantime,
 Let me be thought too busy in my fears,
 As worthy cause I have to fear I am,
 And hold her free, I do beseech your honour.

OTHELLO

Fear not my government.

IAGO

I once more take my leave. *Exit*

OTHELLO

This fellow's of exceeding honesty,
 And knows all qualities with a learnèd spirit
 Of human dealings. If I do prove her haggard,
 Though that her jesses were my dear heart-strings,
 I'd whistle her off, and let her down the wind
 To prey at fortune. Haply, for I am black
 And have not those soft parts of conversation
 That chamberers have; or for I am declined
 Into the vale of years – yet that's not much –
 She's gone: I am abused, and my relief
 Must be to loathe her. O, curse of marriage!
 That we can call these delicate creatures ours
 And not their appetites! I had rather be a toad
 And live upon the vapour of a dungeon
 Than keep a corner in the thing I love
 For others' uses. Yet 'tis the plague of great ones;
 Prerogated are they less than the base.
 'Tis destiny unshunnable, like death:
 Even then this forkèd plague is fated to us
 When we do quicken. Desdemona comes:

Enter Desdemona and Emilia

If she be false, O, then heaven mocks itself!
 I'll not believe't.

(Act 3, Scene 3)

Turn over for the next question

Turn over ►

or

0 2

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 Lear
- other relevant aspects of dramatic tragedy.

[25 marks]

GLOUCESTER I know that voice.

He falls to his knees

LEAR Ha! Gonerill with a white beard! They flattered me like a dog and told me I had the white hairs in my beard ere the black ones were there. To say 'ay' and 'no' to everything that I said! 'Ay' and 'no' too was no good divinity. When the rain came to wet me once and the wind to make me chatter; when the thunder would not peace at my bidding; there I found 'em, there I smelt 'em out. Go to, they are not men o'their words. They told me I was everything. 'Tis a lie: I am not ague-proof.

GLOUCESTER

The trick of that voice I do well remember.

Is't not the King?

LEAR Ay, every inch a king.

When I do stare see how the subject quakes.

I pardon that man's life. What was thy cause?

Adultery?

Thou shalt not die. Die for adultery? No.

The wren goes to't, and the small gilded fly

Does lecher in my sight.

Let copulation thrive; for Gloucester's bastard son

Was kinder to his father than my daughters

Got 'tween the lawful sheets.

To't, luxury, pell-mell, for I lack soldiers.

Behold yon simpering dame

Whose face between her forks presages snow,

That minces virtue and does shake the head

To hear of pleasure's name –

The fitchew nor the soiled horse goes to't

With a more riotous appetite.

Down from the waist they are centaurs,

Though women all above;

But to the girdle do the gods inherit,

Beneath is all the fiends' –

There's hell, there's darkness, there is the sulphurous pit – burning, scalding, stench, consumption! Fie, fie,

fie! Pah, pah! Give me an ounce of civet; good apothecary, sweeten my imagination. There's money for thee.

He gives flowers

(Act 4, Scene 6)

Turn over for Section B

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 ‘at the end of the play, no positives emerge’.

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 ‘the female characters in the play are victims who deserve our sympathy’.

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 ‘there is no greatness in the play – only ordinary people leading ordinary lives’.

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

[25 marks]

END OF QUESTIONS

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