

AS ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

Thursday 16 May 2024

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
- the interaction between Othello and Desdemona
- other relevant aspects of dramatic tragedy.

[25 marks]

IAGO (*aside*) He takes her by the palm. Ay, well said, whisper. With as little a web as this will I ensnare as great a fly as Cassio. Ay, smile upon her, do. I will gyve thee in thine own courtship. You say true, 'tis so indeed. If such tricks as these strip you out of your lieutenantry, it had been better you had not kissed your three fingers so oft, which now again you are most apt to play the sir in. Very good: well kissed, an excellent courtesy! 'Tis so indeed. Yet again your fingers to your lips? Would they were clyster-pipes for your sake!

Trumpet

(*Aloud*) The Moor! I know his trumpet.

CASSIO 'Tis truly so.

DESDEMONA

Let's meet him and receive him.

CASSIO Lo, where he comes!

Enter Othello and attendants

OTHELLO

O, my fair warrior!

DESDEMONA My dear Othello!

OTHELLO

It gives me wonder great as my content
 To see you here before me. O, my soul's joy!
 If after every tempest come such calms,
 May the winds blow till they have wakened death,
 And let the labouring bark climb hills of seas,
 Olympus-high, and duck again as low
 As hell's from heaven. If it were now to die,
 'Twere now to be most happy; for I fear
 My soul hath her content so absolute
 That not another comfort like to this
 Succeeds in unknown fate.

DESDEMONA The heavens forbid
But that our loves and comforts should increase,
Even as our days do grow.

OTHELLO Amen to that, sweet Powers!
I cannot speak enough of this content;
It stops me here; it is too much of joy.

They kiss

And this, and this the greatest discords be
That e'er our hearts shall make.

IAGO (*aside*) O, you are well tuned now!
But I'll set down the pegs that make this music,
As honest as I am.

OTHELLO Come, let's to the castle.
News, friends; our wars are done; the Turks are drowned.
How does my old acquaintance of this isle?
Honey, you shall be well desired in Cyprus:
I have found great love amongst them. O my sweet,
I prattle out of fashion and I dote
In mine own comforts. I prithee, good Iago,
Go to the bay and disembark my coffers;
Bring thou the Master to the citadel;
He is a good one, and his worthiness
Does challenge much respect. Come, Desdemona,
Once more well met at Cyprus!

Exeunt all except Iago and Roderigo

(Act 2, Scene 1)

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
- the ways the Fool responds to Lear
- other relevant aspects of dramatic tragedy.

[25 marks]

Storm still. Enter Lear and the Fool

LEAR

Blow, winds, and crack your cheeks! Rage! Blow!
 You cataracts and hurricanoes, spout
 Till you have drenched our steeples, drowned the cocks!
 You sulphurous and thought-executing fires,
 Vaunt-curriers of oak-cleaving thunderbolts,
 Singe my white head! And thou all-shaking thunder,
 Strike flat the thick rotundity o'the world,
 Crack Nature's moulds, all germens spill at once
 That makes ingrateful man!

FOOL O nuncle, court holy-water in a dry house is better
 than this rain-water out o'door. Good nuncle, in; ask thy
 daughters' blessing. Here's a night pities neither wise
 men nor fools.

LEAR

Rumble thy bellyful! Spit, fire! Spout, rain!
 Nor rain, wind, thunder, fire are my daughters.
 I tax not you, you elements, with unkindness;
 I never gave you kingdom, called you children.
 You owe me no subscription; then let fall
 Your horrible pleasure. Here I stand, your slave,
 A poor, infirm, weak, and despised old man.
 But yet I call you servile ministers,
 That will with two pernicious daughters join
 Your high-engendered battles 'gainst a head
 So old and white as this. O, ho! 'Tis foul!

FOOL He that has a house to put's head in has a good head-
 piece:

The cod-piece that will house
 Before the head has any,
 The head and he shall louse;
 So beggars marry many.
 The man that makes his toe
 What he his heart should make,
 Shall of a corn cry woe,
 And turn his sleep to wake.

For there was never yet fair woman but she made mouths
in a glass.

Enter Kent

LEAR

No, I will be the pattern of all patience.

I will say nothing.

KENT Who's there?

FOOL Marry, here's grace and a cod-piece – that's a wise
man and a fool.

(Act 3, Scene 2)

Turn over for Section B

Turn over ►

Section B

Answer **one** question from this section.

Either

0 3

***Richard II* – William Shakespeare**

Explore the view that ‘Richard is a proud and shallow tragic protagonist’.

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

[25 marks]

or

0 4

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

Explore the significance of dreams to the tragedy of *Death of a Salesman*.

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

[25 marks]

or

0 5

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

Explore the view that ‘Stanley is a cruel brute – a villain with no redeeming features’.

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

[25 marks]

END OF QUESTIONS

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