

AS ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

Friday 19 May 2017

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 Lodovico
- the dialogue between Othello and Desdemona
- any other relevant aspects of dramatic tragedy.

[25 marks]

Trumpet sounds

OTHELLO What trumpet is that same?

IAGO I warrant, something from Venice.
Enter Lodovico, Desdemona, and attendants

'Tis Lodovico,
Come from the Duke; and see your wife is with him.

LODOVICO God save you, worthy General!

OTHELLO With all my heart, sir.

LODOVICO The Duke and Senators of Venice greet you.
He gives him a letter

OTHELLO I kiss the instrument of their pleasures.
He reads the letter

DESDEMONA And what's the news, good cousin Lodovico?

IAGO I am very glad to see you, signor:
Welcome to Cyprus.

LODOVICO I thank you. How does Lieutenant Cassio?

IAGO Lives, sir.

DESDEMONA Cousin, there's fallen between him and my lord
An unkind breach; but you shall make all well.

OTHELLO Are you sure of that?

DESDEMONA My lord?

OTHELLO 'This fail you not to do, as you will' –

LODOVICO He did not call: he's busy in the paper.
Is there division 'twixt my lord and Cassio?

DESDEMONA

A most unhappy one; I would do much
T'atone them, for the love I bear to Cassio.

OTHELLO

Fire and brimstone!

DESDEMONA

My lord?

OTHELLO

Are you wise?

DESDEMONA

What, is he angry?

LODOVICO

Maybe the letter moved him.
For, as I think, they do command him home,
Deputing Cassio in his government.

DESDEMONA

By my troth, I am glad on't.

OTHELLO

Indeed!

DESDEMONA

My lord?

OTHELLO

I am glad to see you mad.

DESDEMONA

Why, sweet Othello!

OTHELLO

Devil!

He strikes her

DESDEMONA

I have not deserved this.

LODOVICO

My lord, this would not be believed in Venice,
Though I should swear I saw't. 'Tis very much.
Make her amends; she weeps.

OTHELLO

O devil, devil!

If that the earth could teem with woman's tears,
Each drop she falls would prove a crocodile.
Out of my sight!

DESDEMONA

I will not stay to offend you.

LODOVICO

Truly an obedient lady.
I do beseech your lordship call her back.

OTHELLO

Mistress!

DESDEMONA

My lord?

OTHELLO

What would you with her, sir?

LODOVICO

Who? I, my lord?

OTHELLO

Ay, you did wish that I would make her turn.
Sir, she can turn, and turn, and yet go on,
And turn again. And she can weep, sir, weep.
And she's obedient; as you say, obedient,
Very obedient – proceed you in your tears –
Concerning this, sir – O, well-painted passion! –
I am commanded home – get you away!
I'll send for you anon. – Sir, I obey the mandate,
And will return to Venice. – Hence, avaunt!

Exit Desdemona

Cassio shall have my place. And sir, tonight
I do entreat that we may sup together.
You are welcome, sir, to Cyprus. Goats and monkeys!

(Act 4, Scene 1)

or

0 2

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 use of disguise
- the presentation of Gloucester
- Gloucester's suicide attempt
- any other relevant aspects of dramatic tragedy.

[25 marks]

Enter Gloucester and Edgar in peasant's clothes

GLOUCESTER

When shall I come to the top of that same hill?

EDGAR

You do climb up it now. Look how we labour.

GLOUCESTER

Methinks the ground is even.

EDGAR

Horrible steep.

Hark, do you hear the sea?

GLOUCESTER

No, truly.

EDGAR

Why then your other senses grow imperfect

By your eyes' anguish.

GLOUCESTER

So may it be indeed.

Methinks thy voice is altered, and thou speak'st

In better phrase and matter than thou didst.

EDGAR

Y'are much deceived. In nothing am I changed

But in my garments.

GLOUCESTER

Methinks y'are better spoken.

EDGAR

Come on, sir; here's the place. Stand still! How fearful

And dizzy 'tis to cast one's eyes so low!

The crows and choughs that wing the midway air

Show scarce so gross as beetles. Halfway down

Hangs one that gathers sampire – dreadful trade!

Methinks he seems no bigger than his head.

The fishermen that walk upon the beach

Appear like mice, and yon tall anchoring bark

Diminished to her cock; her cock, a buoy

Almost too small for sight. The murmuring surge

That on th'unnumbered idle pebble chafes

Cannot be heard so high. I'll look no more,

Lest my brain turn, and the deficient sight

Topple down headlong.

GLOUCESTER

Set me where you stand.

EDGAR

Give me your hand. You are now within a foot
Of th'extreme verge. For all beneath the moon
Would I not leap upright.

GLOUCESTER Let go my hand.
Here, friend, 's another purse; in it a jewel
Well worth a poor man's taking. Fairies and gods
Prosper it with thee! Go thou further off.
Bid me farewell; and let me hear thee going.

EDGAR
Now fare ye well, good sir.

GLOUCESTER With all my heart.

EDGAR (*aside*)
Why I do trifle thus with his despair
Is done to cure it.

GLOUCESTER (*kneeling*) O you mighty gods!
This world I do renounce, and in your sights
Shake patiently my great affliction off.
If I could bear it longer and not fall
To quarrel with your great opposeless wills,
My snuff and loathed part of nature should
Burn itself out. If Edgar live, O bless him!
Now, fellow, fare thee well.

EDGAR Gone, sir. Farewell.

Gloucester throws himself forward
And yet I know not how conceit may rob
The treasury of life, when life itself
Yields to the theft. Had he been where he thought,
By this had thought been past. – Alive or dead?
Ho, you, sir! Friend! Hear you, sir? Speak! –
Thus might he pass indeed. Yet he revives –
What are you, sir?

GLOUCESTER Away, and let me die.

(Act 4, Scene 6)

Turn over for Section B

Section B

Answer **one** question from this section.

Either

0 3 *Richard II – William Shakespeare*

Explore the view that 'at the end of the tragedy the audience's sympathy is with Bolingbroke rather than Richard'.

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

[25 marks]

or

0 4 *Death of a Salesman – Arthur Miller*

Explore the view that Willy Loman's tragic flaw is his inability to connect with others.

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

[25 marks]

or

0 5 *A Streetcar Named Desire – Tennessee Williams*

Explore the view that men are always destructive forces 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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