



AS

ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

7716/1A

Thursday 16 May 2024

Morning

Time allowed: 1 hour 30 minutes

MATERIALS

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, on pages 5–6, 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,

[Turn over]

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[Turn over]

OR

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‘King Lear’ – William Shakespeare

Explore the significance of aspects of dramatic tragedy in the following passage, on pages 9–10, 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!

[Turn over]

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)

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[Turn over]

SECTION B

Answer ONE question from this section.

EITHER

03

‘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

04

‘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
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‘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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