

## AS ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

---

Friday 18 May 2018

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
---	---

***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 presentation of Desdemona
- the presentation of Emilia
- any other relevant aspects of dramatic tragedy.

**[25 marks]**

**DESDEMONA** (*sings*)

I called my love false love, but what said he then?

Sing willow, willow, willow:

If I court moe women, you'll couch with moe men.

(*She speaks*)

So get thee gone; good night. Mine eyes do itch:

Does that bode weeping?

**EMILIA** 'Tis neither here nor there.

**DESDEMONA**

I have heard it said so. O, these men, these men!

Dost thou in conscience think – tell me, Emilia –

That there be women do abuse their husbands

In such gross kind?

**EMILIA** There be some such, no question.

**DESDEMONA**

Wouldst thou do such a deed for all the world?

**EMILIA**

Why, would not you?

**DESDEMONA** No, by this heavenly light.

**EMILIA** Nor I neither by this heavenly light: I might do't  
as well i'th'dark.

**DESDEMONA** Wouldst thou do such a deed for all the  
world?

**EMILIA** The world's a huge thing: it is a great price for a  
small vice.

**DESDEMONA** In troth, I think thou wouldst not.

**EMILIA** In troth I think I should, and undo't when I had  
done it. Marry, I would not do such a thing for a joint  
ring, nor for measures of lawn, nor for gowns, petticoats,  
nor caps, nor any petty exhibition. But for all the whole  
world! Ud's pity, who would not make her husband a  
cuckold, to make him a monarch? I should venture  
purgatory for't.

**DESDEMONA** Beshrew me, if I would do such a wrong for the whole world!

**EMILIA** Why, the wrong is but a wrong i'th'world; and having the world for your labour, 'tis a wrong in your own world, and you might quickly make it right.

**DESDEMONA** I do not think there is any such woman.

**EMILIA** Yes, a dozen: and as many to th'vantage as would store the world they played for.

But I do think it is their husbands' faults

If wives do fall. Say that they slack their duties,

And pour our treasures into foreign laps;

Or else break out in peevish jealousies,

Throwing restraint upon us; or say they strike us,

Or scant our former having in despite –

Why, we have galls, and though we have some grace,

Yet have we some revenge. Let husbands know

Their wives have sense like them: they see and smell,

And have their palates both for sweet and sour

As husbands have. What is it that they do,

When they change us for others? Is it sport?

I think it is. And doth affection breed it?

I think it doth. Is't frailty that thus errs?

It is so too. And have not we affections,

Desires for sport, and frailty, as men have?

Then let them use us well: else let them know

The ills we do, their ills instruct us so.

**DESDEMONA**

Good night, good night. God me such uses send,

Not to pick bad from bad, but by bad mend! *Exeunt*

(Act 4, Scene 3)

**Turn over for the next question**

**Turn over ►**

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 presentation of Lear
- the dramatic action of the extract
- any other relevant aspects of dramatic tragedy.

**[25 marks]**

*Edmund is borne off*

*Enter Lear with Cordelia in his arms, followed by  
Second Officer and others*

**LEAR**

Howl, howl, howl! O, you are men of stones!  
Had I your tongues and eyes I'd use them so  
That heaven's vault should crack. She's gone for ever.  
I know when one is dead and when one lives;  
She's dead as earth. Lend me a looking-glass;  
If that her breath will mist or stain the stone,  
Why, then she lives.

**KENT** Is this the promised end?

**EDGAR**

Or image of that horror?

**ALBANY** Fall, and cease!

**LEAR**

This feather stirs – she lives! If it be so,  
It is a chance which does redeem all sorrows  
That ever I have felt.

**KENT** O my good master!

**LEAR**

Prithee away.

**EDGAR** 'Tis noble Kent, your friend.

**LEAR**

A plague upon you, murderers, traitors all!  
I might have saved her; now she's gone for ever.  
Cordelia, Cordelia, stay a little. Ha!  
What is't thou sayest? Her voice was ever soft,  
Gentle and low – an excellent thing in woman.  
I killed the slave that was a-hanging thee.

**SECOND OFFICER**

'Tis true, my lords; he did.

**LEAR**

Did I not, fellow?

I have seen the day, with my good biting falchion  
I would have made them skip. I am old now  
And these same crosses spoil me. – Who are you?  
Mine eyes are not o'the best, I'll tell you straight.

**KENT**

If Fortune brag of two she loved and hated  
One of them we behold.

**LEAR**

This is a dull sight. Are you not Kent?

**KENT**

The same –  
Your servant Kent. Where is your servant Caius?

**LEAR**

He's a good fellow, I can tell you that;  
He'll strike, and quickly too. He's dead and rotten.

**KENT**

No, my good lord; I am the very man –

**LEAR** I'll see that straight.

**KENT**

That from your first of difference and decay  
Have followed your sad steps –

**LEAR**

You are welcome hither.

**KENT**

Nor no man else. All's cheerless, dark, and deadly.  
Your eldest daughters have fordone themselves,  
And desperately are dead.

**LEAR**

Ay, so I think.

**ALBANY**

He knows not what he sees, and vain is it  
That we present us to him.

**EDGAR**

Very bootless.

*Enter a Messenger*

**MESSENGER**

Edmund is dead, my lord.

**ALBANY**

That's but a trifle here.

You lords and noble friends, know our intent:  
What comfort to this great decay may come  
Shall be applied. For us, we will resign  
During the life of this old majesty  
To him our absolute power.

*(To Edgar and Kent)* You, to your rights  
With boot, and such addition as your honours  
Have more than merited. All friends shall taste  
The wages of their virtue, and all foes  
The cup of their deservings. – O, see, see!

**LEAR**

And my poor fool is hanged! No, no, no life!  
Why should a dog, a horse, a rat have life,  
And thou no breath at all? Thou'lt come no more;  
Never, never, never, never, never.  
Pray you undo this button. Thank you, sir.  
Do you see this? Look on her! Look, her lips!  
Look there! Look there! *He dies*

(Act 5, Scene 3)

Turn over ►

---

**Section B**

Answer **one** question from this section.

---

**Either**

**0 3**

***Richard II* – William Shakespeare**

Explore the view that ‘In *Richard II*, Gaunt and York display more greatness and nobility 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 ‘The suffering of Willy’s family is as painful to watch as the suffering of Willy himself.’

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 ‘Despite all the cruelty and suffering experienced in the play, the ending is ultimately uplifting.’

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

**[25 marks]**

**END OF QUESTIONS**

**There are no questions printed on this page**

---

**There are no questions printed on this page**

**Copyright information**

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from [www.aqa.org.uk](http://www.aqa.org.uk) after the live examination series.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2018 AQA and its licensors. All rights reserved.

