

AS ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

Friday 20 May 2016

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 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 ways the three characters interact
- the night-time setting
- other relevant aspects of dramatic tragedy.

[25 marks]

Enter Brabantio above, at a window

BRABANTIO

What is the reason of this terrible summons?
What is the matter there?

RODERIGO

Signor, is all your family within?

IAGO

Are your doors locked?

BRABANTIO

Why, wherefore ask you this?

IAGO

Zounds, sir, you're robbed; for shame, put on your gown;
Your heart is burst, you have lost half your soul.
Even now, now, very now, an old black ram
Is tupping your white ewe. Arise, arise,
Awake the snorting citizens with the bell,
Or else the devil will make a grandsire of you.
Arise, I say!

BRABANTIO

What, have you lost your wits?

RODERIGO

Most reverend signor, do you know my voice?

BRABANTIO

Not I: what are you?

RODERIGO

My name is Roderigo.

BRABANTIO

The worser welcome!
I have charged thee not to haunt about my doors.
In honest plainness thou hast heard me say
My daughter is not for thee. And now in madness,
Being full of supper and distempering draughts,
Upon malicious bravery dost thou come
To start my quiet.

RODERIGO

Sir, sir, sir –

BRABANTIO But thou must needs be sure

My spirit and my place have in them power

To make this bitter to thee.

RODERIGO Patience, good sir.

BRABANTIO

What tell'st thou me of robbing? This is Venice:

My house is not a grange.

RODERIGO Most grave Brabantio,

In simple and pure soul I come to you ...

IAGO Zounds, sir, you are one of those that will not serve

God if the devil bid you. Because we come to do you
service, and you think we are ruffians, you'll have your
daughter covered with a Barbary horse; you'll have your
nephews neigh to you, you'll have coursers for cousins,
and jennets for Germans.

BRABANTIO What profane wretch art thou?

IAGO I am one, sir, that comes to tell you, your daughter
and the Moor are now making the beast with two
backs.

BRABANTIO

Thou art a villain.

IAGO You are a Senator.

BRABANTIO

This thou shalt answer. I know thee, Roderigo.

(Act 1, Scene 1)

Turn over for the next question

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 contrasts between the three daughters
- stage directions
- other relevant aspects of dramatic tragedy.

[25 marks]

*Sound a sennet. Enter one bearing a coronet
Enter King Lear, Cornwall, Albany, Gonerill,
Regan, Cordelia, and attendants*

LEAR Attend the lords of France and Burgundy, Gloucester.

GLOUCESTER I shall, my liege.

Exeunt Gloucester and Edmund

LEAR

Meantime we shall express our darker purpose.
Give me the map there. Know, that we have divided
In three our kingdom; and 'tis our fast intent
To shake all cares and business from our age,
Conferring them on younger strengths, while we
Unburdened crawl toward death. Our son of Cornwall –
And you, our no less loving son of Albany –
We have this hour a constant will to publish
Our daughters' several dowers, that future strife
May be prevented now. The princes, France and Burgundy,
Great rivals in our youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answered. Tell me, my daughters,
Since now we will divest us both of rule,
Interest of territory, cares of state,
Which of you shall we say doth love us most,
That we our largest bounty may extend
Where nature doth with merit challenge. Gonerill,
Our eldest born, speak first.

GONERILL

Sir, I love you more than word can wield the matter,
Dearer than eyesight, space, and liberty,
Beyond what can be valued rich or rare,
No less than life, with grace, health, beauty, honour,
As much as child e'er loved or father found;
A love that makes breath poor and speech unable;
Beyond all manner of 'so much' I love you.

CORDELIA (*aside*)

What shall Cordelia speak? Love, and be silent.

LEAR

Of all these bounds, even from this line to this,
With shadowy forests and with champains riched,
With plenteous rivers and wide-skirted meads,
We make thee lady. To thine and Albany's issues
Be this perpetual. – What says our second daughter,
Our dearest Regan, wife of Cornwall?

REGAN

I am made of that self mettle as my sister
And price me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short, that I profess
Myself an enemy to all other joys
Which the most precious square of sense possesses,
And find I am alone felicitate
In your dear highness' love.

CORDELIA (*aside*) Then poor Cordelia!

And yet not so, since I am sure my love's
More ponderous than my tongue.

(Act 1, Scene 1)

Turn over for Section B

Section B

Answer **one** question from this section.

Either

0 3 *Richard II* – William Shakespeare

Explore the view that: ‘it is impossible to label Richard as a tragic hero’.

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 view that Willy Loman does not have the greatness to be a tragic hero.

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: ‘it is impossible to sympathise with Blanche Du Bois as a victim’.

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

[25 marks]

END OF QUESTIONS

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