



**AS**

**ENGLISH LITERATURE B**

**Paper 1A Literary genres: Drama: Aspects of tragedy**

**7716/1A**

**Friday 15 May 2020 Morning**

**Time allowed: 1 hour 30 minutes**

**For this paper you must have:**

- **an AQA 12-page answer book.**

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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**

**01 '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 Othello**
- **other relevant aspects of dramatic tragedy.**

**[25 marks]**

**DUKE** Fetch Desdemona hither.

**OTHELLO**

Ancient, conduct them: you best know the place.

*Exit Iago with*

*attendants*

And till she come, as truly as to heaven  
I do confess the vices of my blood,  
So justly to your grave ears I'll present  
How I did thrive in this fair lady's love,  
And she in mine.

**DUKE** Say it, Othello.

**OTHELLO**

Her father loved me, oft invited me,  
Still questioned me the story of my life  
From year to year – the battles, sieges, fortunes  
That I have passed.  
I ran it through, even from my boyish days  
To th'very moment that he bade me tell it:  
Wherein I spake of most disastrous chances,  
Of moving accidents by flood and field,  
Of hair-breadth scapes i'th'imminent deadly breach,  
Of being taken by the insolent foe,  
And sold to slavery; of my redemption thence,  
And portance in my travels' history:  
Wherein of antres vast and deserts idle,  
Rough quarries, rocks, and hills whose heads touch  
heaven,  
It was my hint to speak – such was the process:  
And of the Cannibals that each other eat,  
The Anthropophagi, and men whose heads  
Do grow beneath their shoulders. This to hear  
Would Desdemona seriously incline:

[Turn over]

But still the house affairs would draw her thence,  
Which ever as she could with haste dispatch  
She'd come again, and with a greedy ear  
Devour up my discourse; which I observing  
Took once a pliant hour, and found good means  
To draw from her a prayer of earnest heart  
That I would all my pilgrimage dilate  
Whereof by parcels she had something heard,  
But not intentively. I did consent,  
And often did beguile her of her tears  
When I did speak of some distressful stroke  
That my youth suffered. My story being done,  
She gave me for my pains a world of sighs:  
She swore, in faith 'twas strange, 'twas passing  
    strange,  
'Twas pitiful, 'twas wondrous pitiful;  
She wished she had not heard it, yet she wished  
That heaven had made her such a man. She thanked  
    me,  
And bade me, if I had a friend that loved her,  
I should but teach him how to tell my story,  
And that would woo her. Upon this hint I spake:  
She loved me for the dangers I had passed,  
And I loved her, that she did pity them.  
This only is the witchcraft I have used.  
Here comes the lady: let her witness it.

(Act 1, Scene 3)

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**[Turn over]**

OR

**02** '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 Gonerill
- the presentation of the Fool
- other relevant aspects of dramatic tragedy.

[25 marks]

**GONERILL**

Not only, sir, this your all-licensed fool  
 But other of your insolent retinue  
 Do hourly carp and quarrel, breaking forth  
 In rank and not-to-be-endurèd riots. Sir,  
 I had thought by making this well known unto you  
 To have found a safe redress; but now grow fearful  
 By what yourself too late have spoke and done  
 That you protect this course and put it on  
 By your allowance; which if you should, the fault  
 Would not 'scape censure, nor the redresses sleep;  
 Which in the tender of a wholesome weal  
 Might in their working do you that offence  
 Which else were shame, that then necessity  
 Will call discreet proceeding.



**FOOL** For you know, nuncle,  
The hedge-sparrow fed the cuckoo so long  
That it's had it head bit off by it young.  
So out went the candle and we were left darkling.

**LEAR** Are you our daughter?

**GONERILL**

I would you would make use of your good wisdom,  
Whereof I know you are fraught, and put away  
These dispositions which of late transport you  
From what you rightly are.

**FOOL** May not an ass know when the cart draws the  
horse?

Whoop, Jug, I love thee!

**LEAR**

Does any here know me? This is not Lear.  
Does Lear walk thus, speak thus? Where are his  
eyes?

Either his notion weakens, his discernings  
Are lethargied – Ha! Waking? 'Tis not so!  
Who is it that can tell me who I am?

**FOOL** Lear's shadow.

(Act 1 , Scene 4)

[Turn over]

**SECTION B**

**Answer ONE question from this section.**

**EITHER**

**03 'Richard II' – William Shakespeare**

**Explore the view that 'Richard is more of a villain than a hero'.**

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

**[25 marks]**

**OR**

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

**Explore the view that 'ultimately both Biff and Happy have positive outcomes in this tragedy'.**

**Remember to include in your answer relevant comment on Miller's dramatic methods. [25 marks]**

OR

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

Explore the view that 'Williams presents a world where all suffer'.

Remember to include in your answer relevant comment on Williams' dramatic methods. [25 marks]

**END OF QUESTIONS**

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