

AS ENGLISH LITERATURE B 7716/1A

Paper 1A: Literary Genres: Aspects of Tragedy

2015

Morning

1 hour 30 minutes

Materials

For this paper you must have:

- an AQA 12-page answer booklet.

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 7716/1A.
- Do all rough work in your answer book. Cross through any work that 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 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 presentation of Iago and Othello
- the dramatic setting
- other relevant aspects of dramatic tragedy.

[25 marks]

Venice Outside the Saggitary

Enter Othello, Iago, attendants with torches

IAGO

Though in the trade of war I have slain men,
Yet do I hold it very stuff o'th' conscience
To do no contrived murder: I lack iniquity
Sometimes to do me service. Nine or ten times
I had thought t'have yerked him here under the ribs.

OTHELLO

'Tis better as it is.

IAGO

Nay, but he prated
And spoke such scurvy and provoking terms
Against your honour,
That with the little godliness I have,
I did full hard forbear him. But I pray, sir,
Are you fast married? For be assured of this,
That the Magnifico is much beloved,
And hath in his effect a voice potential
As double as the Duke's. He will divorce you,
Or put upon you what restraint and grievance
That law, with all his might to enforce it on,
Will give him cable.

OTHELLO

Let him do his spite:
My services, which I have done the signory,
Shall out-tongue his complaints. 'Tis yet to know –
Which, when I know that boasting is an honour,
I shall provulgate – I fetch my life and being
From men of royal siege, and my demerits
May speak, unbonneted, to as proud a fortune
As this that I have reached. For know, Iago,

But that I love the gentle Desdemona,
I would not my unhousèd free condition
Put into circumscription and confine
For the seas' worth. But look, what lights come yond!

IAGO

Those are the raisèd father and his friends:
You were best go in.

OTHELLO

Not I: I must be found.
My parts, my title, and my perfect soul
Shall manifest me rightly. Is it they?

IAGO

By Janus, I think no.

Enter Cassio, with men bearing torches

OTHELLO

The servants of the Duke and my Lieutenant!
The goodness of the night upon you, friends.
What is the news?

CASSIO

The Duke does greet you, General,
And he requires your haste-post-haste appearance
Even on the instant.

OTHELLO

What is the matter, think you?

CASSIO

Something from Cyprus, as I may divine:
It is a business of some heat. The galleys
Have sent a dozen sequent messengers
This very night at one another's heels;
And many of the consuls, raised and met,
Are at the Duke's already. You have been hotly called for,
When being not at your lodging to be found.
The senate hath sent about three several quests
To search you out.

OTHELLO

'Tis well I am found by you:
I will but spend a word here in the house
And go with you.

Exit

(Act 1, Scene 2)

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 relationship between Lear and Kent
- Shakespeare's use of dialogue
- the dramatic setting
- other relevant aspects of dramatic tragedy.

[25 marks]**Before Gloucester's castle**

Kent still in the stocks

Enter Lear, the Fool and a Gentleman

LEAR

'Tis strange that they should so depart from home
And not send back my messengers.

GENTLEMAN

As I learned,
The night before there was no purpose in them
Of this remove.

KENT

Hail to thee, noble master!

LEAR

Ha!
Makest thou this shame thy pastime?

KENT

No, my lord.

FOOL Ha, ha! He wears cruel garters. Horses are tied by
the heads, dogs and bears by the neck, monkeys by the
loins, and men by the legs. When a man's over-lusty at
legs, then he wears wooden nether-stocks.

LEAR

What's he that hath so much thy place mistook
To set thee here?

KENT

It is both he and she;
Your son and daughter.

LEAR

No.

KENT

Yes.

LEAR

No, I say.

KENT

I say yea.

LEAR

No, no, they would not.

KENT

Yes they have.

LEAR

By Jupiter, I swear, no!

KENT

By Juno, I swear ay!

LEAR

They durst not do't;
They could not, would not do't; 'tis worse than murder
To do upon respect such violent outrage.
Resolve me with all modest haste which way
Thou mightst deserve or they impose this usage,

Coming from us.

KENT My Lord, when at their home
I did commend your highness' letters to them,
Ere I was risen from the place that showed
My duty kneeling, came there a reeking post,
Stewed in his haste, half breathless, panting forth
From Goneril his mistress salutations;
Delivered letters, spite of intermission,
Which presently they read; on whose contents
They summoned up their meiny, straight took horse,
Commanded me to follow and attend
The leisure of their answer, gave me cold looks;
And meeting here the other messenger,
Whose welcome I perceived had poisoned mine –
Being the very fellow which of late
Displayed so saucily against your highness –
Having more man than wit about me, drew.
He raised the house with loud and coward cries.
Your son and daughter found this trespass worth
The shame which here it suffers.

FOOL Winter's not gone yet if the wild geese fly that way.

(Act 2, Scene 4)

Turn over for Section B

Section B

Answer **one** question from this section.

Either

0	3
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***Richard II* – William Shakespeare**

Explore the view that, despite his tragic flaws, Richard is ‘ultimately magnificent’.

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

[25 marks]

or

0	4
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***Death of a Salesman* – Arthur Miller**

Explore the view that Willy’s tragic isolation is caused largely by Linda’s failure to understand him.

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

[25 marks]

or

0	5
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***A Streetcar Named Desire* – Tennessee Williams**

Explore the significance of Williams’ presentation of Blanche’s former home (Belle Reve) to the tragedy of the play.

[25 marks]

END OF QUESTIONS

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Question 1: from *Othello* by William Shakespeare, Penguin, 1968

Question 2: from *King Lear* by William Shakespeare, Penguin, 1972

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