

## AS

# ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

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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.

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**Section A**

Answer **one** question from this section.

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**Either**

0	1
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***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 death of Desdemona
- the presentation of Othello
- the presentation of Emilia
- other relevant aspects of dramatic tragedy.

**[25 marks]**

**OTHELLO** It is too late.

**DESDEMONA**

O Lord, Lord, Lord!  
*He smothers her*

**EMILIA**

*(without)* My lord, my lord! What, ho! My lord, my lord!

**OTHELLO**

What noise is this? Not dead? Not yet quite dead?  
 I, that am cruel, am yet merciful:  
 I would not have thee linger in thy pain.  
 So, so.

**EMILIA** *(without)* What, ho! My lord, my lord!

**OTHELLO**

Who's there?

**EMILIA**

*(without)* O, good my lord, I'd speak a word with you.

**OTHELLO**

Yes, 'tis Emilia. – By and by. – She's dead.  
 'Tis like she comes to speak of Cassio's death:  
 The noise was high. Ha! No more moving?  
 Still as the grave. Shall she come in? Were't good?  
 I think she stirs again. No. What's best to do?  
 If she come in, she'll sure speak to my wife –  
 My wife! My wife! What wife? I have no wife.  
 O, insupportable! O heavy hour!  
 Methinks it should be now a huge eclipse  
 Of sun and moon, and that th'affrighted globe  
 Should yawn at alteration.

**EMILIA**

I do beseech you  
 That I may speak with you. O, good my lord!

**OTHELLO**

I had forgot thee. O, come in, Emilia.  
 Soft; by and by. Let me the curtains draw.  
 Where art thou? (*He unlocks door*) What's the matter  
 with thee now?  
*Enter Emilia*

**EMILIA**

O, my good lord, yonder's foul murder done.

**OTHELLO**

What! Now?

**EMILIA**

But now, my lord.

**OTHELLO**

It is the very error of the moon;  
 She comes more nearer earth than she was wont,  
 And makes men mad.

**EMILIA**

Cassio, my lord, hath killed a young Venetian  
 Called Roderigo.

**OTHELLO** Roderigo killed?

And Cassio killed?

**EMILIA**

No, Cassio is not killed.

**OTHELLO**

Not Cassio killed! Then murder's out of tune,  
 And sweet revenge grows harsh.

**DESDEMONA**

O, falsely, falsely murdered!

**EMILIA**

O Lord! What cry is that?

**OTHELLO**

That? What?

**EMILIA**

Out and alas, that was my lady's voice!  
*She draws back the curtains*  
 Help, help, ho, help! O, lady, speak again!  
 Sweet Desdemona, O sweet mistress, speak!

**DESDEMONA**

A guiltless death I die.

**EMILIA**

O, who hath done this deed?

**DESDEMONA**

Nobody – I myself – farewell.  
 Commend me to my kind lord – O, farewell! *She dies*

(Act 5, Scene 2)

Turn over for the next question

Turn over ►

or

0	2
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**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 Edmund
- the presentation of Gloucester
- other relevant aspects of dramatic tragedy.

[25 marks]

**EDMUND**

The Duke be here tonight! The better! best!  
 This weaves itself perforce into my business.  
 My father hath set guard to take my brother,  
 And I have one thing of a queasy question  
 Which I must act. Briefness and fortune work! –  
 Brother, a word! Descend! Brother, I say!

*Enter Edgar*

My father watches. O, sir, fly this place;  
 Intelligence is given where you are hid.  
 You have now the good advantage of the night.  
 Have you not spoken 'gainst the Duke of Cornwall?  
 He's coming hither now i'the night, i'th'haste,  
 And Regan with him. Have you nothing said  
 Upon his party 'gainst the Duke of Albany?  
 Advise yourself.

**EDGAR** I am sure on't, not a word.

**EDMUND**

I hear my father coming. Pardon me;  
 In cunning I must draw my sword upon you.  
 Draw! Seem to defend yourself! Now quit you well.  
 (*Aloud*) Yield! Come before my father! Light, ho, here!  
 (*Aside*) Fly, brother! (*Aloud*) Torches, torches! (*Aside*)  
 So farewell. *Exit Edgar*

Some blood drawn on me would beget opinion  
 Of my more fierce endeavour. I have seen drunkards  
 Do more than this in sport.

*He wounds himself in the arm*

(*Aloud*) Father, father! –

Stop, stop! – No help?

*Enter Gloucester and servants with torches*

**GLOUCESTER** Now, Edmund, where's the villain?

**EDMUND**

Here stood he in the dark, his sharp sword out,  
 Mumbling of wicked charms, conjuring the moon  
 To stand auspicious mistress.

**GLOUCESTER** But where is he?

**EDMUND**

Look, sir, I bleed.

**GLOUCESTER** Where is the villain, Edmund?

**EDMUND**

Fled this way, sir, when by no means he could –

**GLOUCESTER**

Pursue him, ho! Go after. *Exeunt some servants*  
'By no means' what?

**EDMUND**

Persuade me to the murder of your lordship;  
But that I told him the revenging gods  
'Gainst parricides did all the thunder bend,  
Spoke with how manifold and strong a bond  
The child was bound to the father – sir, in fine,  
Seeing how loathly opposite I stood  
To his unnatural purpose, in fell motion  
With his preparèd sword he charges home  
My unprovided body, latched mine arm;  
But when he saw my best alarumed spirits  
Bold in the quarrel's right, roused to th'encounter,  
Or whether gasted by the noise I made,  
Full suddenly he fled.

**GLOUCESTER** Let him fly far,  
Not in this land shall he remain uncaught;  
And found – dispatch. The noble Duke, my master,  
My worthy arch and patron, comes tonight.  
By his authority I will proclaim it  
That he which finds him shall deserve our thanks,  
Bringing the murderous coward to the stake;  
He that conceals him, death.

(Act 2, Scene 1)

**Turn over for Section B**

**Turn over ►**

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**Section B**

Answer **one** question from this section.

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**Either**

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

Explore the view that 'Richard's downfall is the result of the many mistakes he makes'.

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

**[25 marks]**

or

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

Explore the view that 'Miller presents the Loman family as trapped with no possibility of escape'.

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 'Blanche learns nothing from her painful experiences'.

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

**[25 marks]**

**END OF QUESTIONS**

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