



AS

ENGLISH LITERATURE B

Paper 1A Literary genres: Drama: Aspects of tragedy

Thursday 15 May 2025 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
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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 presentation of Iago's villainy
- the role of Emilia
- other relevant aspects of dramatic tragedy.

[25 marks]

Exeunt Othello and Desdemona

EMILIA

I am glad I have found this napkin:
 This was her first remembrance from the Moor.
 My wayward husband hath a hundred times
 Wooed me to steal it; but she so loves the token –
 For he conjured her she should ever keep it –
 That she reserves it evermore about her
 To kiss and talk to. I'll have the work ta'en out,
 And give't Iago.
 What he will do with it, heaven knows, not I:
 I nothing, but to please his fantasy.

Enter Iago

IAGO

How now? What do you here alone?

EMILIA

Do not you chide: I have a thing for you.

IAGO

A thing for me? It is a common thing.

EMILIA

Ha!

IAGO

To have a foolish wife.

EMILIA

O, is that all? What will you give me now
 For that same handkerchief?

IAGO

What handkerchief?

EMILIA

What handkerchief!
 Why that the Moor first gave to Desdemona;
 That which so often you did bid me steal.

IAGO

Hast stol'n it from her?

EMILIA

No, faith, she let it drop by negligence,
And to th'advantage, I, being here, took't up.
Look, here it is.

IAGO A good wench! Give it me.

EMILIA

What will you do with't, that you have been so earnest
To have me filch it?

IAGO (*snatching it*) Why, what is that to you?

EMILIA

If it be not for some purpose of import,
Give't me again. Poor lady, she'll run mad
When she shall lack it.

IAGO

Be not acknown on't: I have use for it.
Go, leave me. *Exit Emilia*

I will in Cassio's lodging lose this napkin,
And let him find it. Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ. This may do something.
The Moor already changes with my poison.
Dangerous conceits are in their natures poisons,
Which at the first are scarce found to distaste,
But, with a little act upon the blood,
Burn like the mines of sulphur.

Enter Othello

(Act 3, Scene 3)

Turn over for the next question

Turn over ►

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 dramatic setting
- other relevant aspects of dramatic tragedy.

[25 marks]

Enter Lear, Kent, and the Fool

KENT

Here is the place, my lord; good my lord, enter.
The tyranny of the open night's too rough
For nature to endure.

Storm still

LEAR

Let me alone.

KENT

Good my lord, enter here.

LEAR

Wilt break my heart?

KENT

I had rather break mine own. Good my lord, enter.

LEAR

Thou think'st 'tis much that this contentious storm
Invades us to the skin; so 'tis to thee.
But where the greater malady is fixed
The lesser is scarce felt. Thou'dst shun a bear;
But if thy flight lay toward the roaring sea
Thou'dst meet the bear i'the mouth. When the mind's free
The body's delicate; this tempest in my mind
Doth from my senses take all feeling else
Save what beats there. – Filial ingratitude!
Is it not as this mouth should tear this hand
For lifting food to't? But I will punish home.
No, I will weep no more! In such a night
To shut me out! Pour on; I will endure.
In such a night as this! O Regan, Gonerill!
Your old kind father, whose frank heart gave all!
O, that way madness lies; let me shun that;
No more of that!

KENT

Good my lord, enter here.

LEAR

Prithee go in thyself; seek thine own ease.
This tempest will not give me leave to ponder
On things would hurt me more; but I'll go in.
(*To the Fool*) In, boy, go first. – You houseless poverty –
Nay, get thee in. I'll pray and then I'll sleep.

Exit the Fool

Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your looped and windowed raggedness, defend you
From seasons such as these? O, I have ta'en
Too little care of this! Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them
And show the heavens more just.

(Act 3, Scene 4)

Turn over for Section B

Turn over ►

Section B

Answer **one** question from this section.

Either

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

Explore the view that 'at the end of the play order is restored'.

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 Willy as being entirely responsible for Linda's suffering'.

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 significance of places to the tragedy of *A Streetcar Named Desire*.

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

[25 marks]

END OF QUESTIONS

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