

OXFORD

INTERNATIONAL
AQA EXAMINATIONS

OXFORD AQA INTERNATIONAL A-LEVEL ENGLISH LITERATURE

UNIT 1: ASPECTS OF DRAMATIC TRAGEDY

Specimen

Morning

Time allowed: 2 hours

Materials

For this paper you must have:

- an Oxford AQA Exams 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 Oxford AQA Exams.
- 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.
- Remember to include, in both your answers, relevant comments on the authors' dramatic methods in the set texts you are studying.

Information

- The maximum mark for this paper is 50.
- The marks for questions are shown in brackets.

Section A: Elizabethan and Jacobean Tragedy

Answer **one** question from this section.

Either

0	1
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William Shakespeare: *Othello*

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]

ACT 1 SCENE 2

Enter Othello, Iago and Attendants with torches

IAGO

Though in the trade of war I have slain men,
 Yet do I hold it very stuff o'the conscience
 To do no contriv'd murder. I lack iniquity
 Sometimes to do me service. Nine or ten times
 I had thought to have yerk'd 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 sure of this,
 That the magnifico is much belov'd,
 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 reach'd. For know, Iago,
 But that I love the gentle Desdemona,
 I would not my unhousèd free condition
 Put into circumscription and confine
 For the sea's worth. But look what lights come yond!

IAGO

Those are the raised 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 Officers and 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, rais'd and met,
 Are at the duke's already. You have been hotly call'd 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]

or

0 2

William Shakespeare: *King Lear*

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

[25 marks]

ACT 2 SCENE 4 Gloucester's castle. Kent *in the stocks*.

Enter Lear, Fool and Gentleman

LEAR

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

GENTLEMAN

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

KENT

Hail to thee, noble master.

LEAR

Ha!
Mak'st 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 th'neck, monkeys by th'loins,
and men by th'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, 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 might'st 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 show'd
 My duty kneeling, came there a reeking post,
 Stew'd in his haste, half breathless, panting forth
 From Goneril his mistress salutations;
 Deliver'd letters, spite of intermission,
 Which presently they read: on whose contents
 They summon'd 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 perceiv'd, had poison'd mine,
 Being the very fellow which of late
 Display'd so saucily against your highness,
 Having more man than wit about me, drew:
 He rais'd 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.

or

0	3
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William Shakespeare: *Hamlet*

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 Hamlet
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]

ACT 1 SCENE 4

HAMLET

What may this mean,
That thou, dead corse, again in complete steel
Revisits thus the glimpses of the moon,
Making night hideous and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls?
Say why is this? Wherefore? What should we do?

Ghost *beckons*

HORATIO

It beckons you to go away with it,
As if it some impartment did desire
To you alone.

MARCELLUS

Look with what courteous action
It waves you to a more removed ground.
But do not go with it.

HORATIO

No, by no means.

HAMLET

It will not speak. Then I will follow it.

HORATIO

Do not, my lord.

HAMLET

Why, what should be the fear?
I do not set my life at a pin's fee,
And for my soul, what can it do to that,
Being a thing immortal as itself?

It waves me forth again. I'll follow it.

HORATIO

What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form
Which might deprive your sovereignty of reason
And draw you into madness? Think of it.
The very place puts toys of desperation,
Without more motive, into every brain
That looks so many fathoms to the sea
And hears it roar beneath.

HAMLET

It waves me still. Go on, I'll follow thee.

MARCELLUS

You shall not go, my lord.

HAMLET

Hold off your hands.

HORATIO

Be rul'd; you shall not go.

HAMLET

My fate cries out
And makes each petty artire in this body
As hardy as the Nemean lion's nerve.
Still am I call'd. Unhand me, gentlemen.
By heaven, I'll make a ghost of him that lets me.
I say away, -- Go on, I'll follow thee.

Exeunt Ghost and Hamlet

HORATIO

He waxes desperate with imagination.

MARCELLUS

Let's follow. 'Tis not fit thus to obey him.

HORATIO

Have after. To what issue will this come?

MARCELLUS

Something is rotten in the state of Denmark.

HORATIO

Heaven will direct it.

MARCELLUS

Nay, let's follow him.

[Exeunt]

or

0 4

Christopher Marlowe: *Doctor Faustus*

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 Faustus and Mephistopheles
- Marlowe's use of dialogue
- the dramatic setting
- other relevant aspects of dramatic tragedy.

[25 marks]**ACT 2 SCENE 1**

Enter FAUSTUS in his study.

FAUSTUS

Now, Faustus, must thou needs be damned?
 Canst thou not be saved?
 What boots it then to think on God or heaven?
 Away with such vain fancies, and despair!
 Despair in God and trust in Beelzebub.
 Now go not backward; Faustus, be resolute.
 Why waver'st thou? Oh, something soundeth in mine ear:
 'Abjure this magic, turn to God again!'
 Why, he loves thee not.
 The god thou serv'st is thine own appetite,
 Wherein is fixed the love of Beelzebub.
 To him I'll build an altar and a church,
 And offer lukewarm blood of new-born babes.

Enter the two Angels.

BAD ANGEL

Go forward, Faustus, in that famous art.

GOOD ANGEL

Sweet Faustus, leave that execrable art.

FAUSTUS

Contrition, prayer, repentance - what of these?

GOOD ANGEL

Oh, they are means to bring thee unto heaven.

BAD ANGEL

Rather illusions, fruits of lunacy,
 That make them foolish that do use them most.

GOOD ANGEL

Sweet Faustus, think of heaven and heavenly things.

BAD ANGEL

No, Faustus, think of honour and of wealth.

Exeunt Angels.

FAUSTUS

Wealth?

Why, the seigniory of Emden shall be mine.

When Mephistopheles shall stand by me,

What power can hurt me? Faustus, thou art safe;

Cast no more doubts. - Mephistopheles, come,

And bring glad tidings from great Lucifer.

Is't not midnight? Come, Mephistopheles!

Veni, veni, Mephistopheles!

Enter MEPHISTOPHELES

Now tell me what saith Lucifer thy lord.

MEPHISTOPHELES

That I shall wait on Faustus whilst he lives,

So he will buy my service with his soul.

FAUSTUS

Already Faustus hath hazarded that for thee.

MEPHISTOPHELES

But now thou must bequeath it solemnly

And write a deed of gift with thine own blood,

For that security craves Lucifer.

If thou deny it, I must back to hell.

FAUSTUS

Stay, Mephistopheles, and tell me

What good will my soul do thy lord?

MEPHISTOPHELES

Enlarge his kingdom.

FAUSTUS

Is that the reason why he tempts us thus?

MEPHISTOPHELES

Solamen miseris socios habuisse doloris.

FAUSTUS

Why, have you any pain, that torture other?

MEPHISTOPHELES

As great as have the human souls of men.

But tell me, Faustus, shall I have thy soul?

And I will be thy slave, and wait on thee,

And give thee more than thou hast wit to ask.

FAUSTUS

Ay, Mephistopheles, I'll give it him.

MEPHISTOPHELES

Then, Faustus, stab thy arm courageously,

And bind thy soul that at some certain day

Great Lucifer may claim it as his own,

And then be thou as great as Lucifer.

or

0 5

John Webster: *The Duchess of Malfi*

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 the four characters
- Webster's use of dialogue
- the dramatic setting
- other relevant aspects of dramatic tragedy.

[25 marks]**ACT 1 SCENE 1**

[Enter Cardinal, Julia, Duchess, Cariola, with Attendants]

SILVIO

Your brother, the Lord Cardinal, and sister Duchess.

CARDINAL

Are the galleys come about?

GRISOLAN

They are, my lord.

FERDINAND

Here's the Lord Silvio, is come to take his leave.

DELIO

[to Antonio] Now, sir, your promise: what's that cardinal?

I mean his temper? They say he's a brave fellow,

Will play his five thousand crowns at tennis, dance,

Court ladies, and one that hath fought single combats.

ANTONIO

Some such flashes superficially hang on him, for form; but

observe his inward character: he is a melancholy churchman.

The spring in his face is nothing but the engendering of toads;

where he is jealous of any man, he lays worse plots for them

than ever was imposed on Hercules, for he strews in his way

flatterers, panders, intelligencers, atheists and a thousand such

political monsters. He should have been Pope; but instead of

coming to it by the primitive decency of the church, he did

bestow bribes so largely, and so impudently, as if he would have

carried it away without heaven's knowledge. Some good he hath

done.

DELIO

You have given too much of him. What's his brother?

ANTONIO

The Duke there? A most perverse and turbulent nature:
 What appears in him mirth is merely outside--
 If he laugh heartily, it is to laugh
 All honesty out of fashion.

DELIO

Twins?

ANTONIO

In quality:
 He speaks with others' tongues, and hears men's suits
 With others' ears: will seem to sleep o' th' bench
 Only to entrap offenders in their answers;
 Dooms men to death by information,
 Rewards by hearsay.

DELIO

Then the law to him
 Is like a foul black cobweb to a spider,
 He makes it his dwelling, and a prison
 To entangle those shall feed him.

ANTONIO

Most true.
 He ne'er pays debts, unless they be shrewd turns,
 And those he will confess that he doth owe.
 Last: for his brother, there, the Cardinal,
 They that do flatter him most say oracles
 Hang at his lips; and verily I believe them,
 For the devil speaks in them.
 But for their sister, the right noble Duchess,
 You never fixed your eye on three fair medals
 Cast in one figure, of so different temper.
 For her discourse, it is so full of rapture,
 You only will begin then to be sorry
 When she doth end her speech; and wish, in wonder,
 She held it less vainglory to talk much,
 Than your penance to hear her. Whilst she speaks,
 She throws upon a man so sweet a look,
 That it were able to raise one to a galliard
 That lay in a dead palsy, and to dote
 On that sweet countenance; but in that look
 There speaketh so divine a continence
 As cuts off all lascivious and vain hope.
 Her days are practised in such noble virtue
 That sure her nights, nay more, her very sleeps,
 Are more in heaven than other ladies' shrifts.
 Let all sweet ladies break their flatt'ring glasses,
 And dress themselves in her.

Section B: Later dramatic tragediesAnswer **one** question from this section.

Either**0 6****Arthur Miller: *Death of a Salesman***

Explore the view that 'the irony of Willy's fate is that in aiming to support family life, he destroys it'.

[25 marks]**or****0 7****Tennessee Williams: *A Streetcar Named Desire***

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

[25 marks]**or****0 8****Henrik Ibsen: *Hedda Gabler***

'Frustration lies at the heart of Hedda's tragic experience.'

How do you respond to Ibsen's presentation of Hedda Gabler in the light of this comment?

[25 marks]**or****0 9****Samuel Beckett: *Waiting for Godot***

'Nothing to be done' are the opening words of the play. To what extent does the play as a whole endorse the view that human existence is tragically pointless?

[25 marks]**or****1 0****Brian Friel: *Translations***

'The central tragedy of the play is the death of a language.' How far do you agree with this reading of the play?

[25 marks]**END OF QUESTIONS**