
INTERNATIONAL AS ENGLISH LITERATURE

UNIT 1 ASPECTS OF DRAMATIC TRAGEDY

Specimen paper

07:00 GMT

Time allowed: 2 hours

Materials

For this paper you must have:

- an Oxford AQA Exams 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 **Examining Body** for this paper is AQA.
- 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 different characters
- Shakespeare's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]

Act 3 Scene 4

DESDEMONA

Where should I lose that handkerchief, Emilia?

EMILIA

I know not, madam.

DESDEMONA

Believe me, I had rather have lost my purse
Full of crusadoes: and, but my noble Moor
Is true of mind and made of no such baseness
As jealous creatures are, it were enough
To put him to ill thinking.

EMILIA

Is he not jealous?

DESDEMONA

Who, he? I think the sun where he was born
Drew all such humours from him.

EMILIA

Look, where he comes.

[Enter OTHELLO]

DESDEMONA

I will not leave him now till Cassio
Be call'd to him.

How is't with you, my lord?

OTHELLO

Well, my good lady.

[aside] O, hardness to dissemble! –
How do you, Desdemona?

DESDEMONA

Well, my good lord.

OTHELLO

Give me your hand. This hand is moist, my lady.

DESDEMONA

It yet hath felt no age nor known no sorrow.

OTHELLO

This argues fruitfulness and liberal heart:
Hot, hot, and moist! This hand of yours requires
A sequester from liberty – fasting and prayer,
Much castigation, exercise devout –
For here's a young and sweating devil here,
That commonly rebels. 'Tis a good hand,
A frank one.

DESDEMONA

You may, indeed, say so;
For 'twas that hand that gave away my heart.

OTHELLO

A liberal hand: the hearts of old gave hands;
But our new heraldry is hands, not hearts.

DESDEMONA

I cannot speak of this. Come now, your promise.

OTHELLO

What promise, chuck?

DESDEMONA

I have sent to bid Cassio come speak with you.

OTHELLO

I have a salt and sorry rheum offends me;
Lend me thy handkerchief.

DESDEMONA

Here, my lord.

OTHELLO

That which I gave you.

DESDEMONA

I have it not about me.

OTHELLO

Not?

DESDEMONA

No, indeed, my lord.

OTHELLO

That is a fault.

That handkerchief

Did an Egyptian to my mother give;
She was a charmer, and could almost read
The thoughts of people: she told her, while
she kept it,
'Twould make her amiable and subdue my father
Entirely to her love, but if she lost it
Or made gift of it, my father's eye
Should hold her loathed and his spirits should hunt
After new fancies. She, dying, gave it me;
And bid me, when my fate would have me wived,
To give it her. I did so: and take heed on't;
Make it a darling like your precious eye;
To lose't or give't away were such perdition
As nothing else could match.

DESDEMONA

Is't possible?

Turn over for the next question

or

0	2
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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 Goneril and Albany
- Shakespeare's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]**Act 4 Scene 2****GONERIL**

I have been worth the whistle.

ALBANY

O Goneril,
 You are not worth the dust which the rude wind
 Blows in your face. I fear your disposition.
 That nature, which contemns its origin,
 Cannot be bordered certain in itself.
 She that herself will sliver and disbranch
 From her material sap perforce must wither
 And come to deadly use.

GONERIL

No more; the text is foolish.

ALBANY

Wisdom and goodness to the vile seem vile:
 Filths savour but themselves. What have you done?
 Tigers, not daughters, what have you performed?
 A father, and a gracious aged man,
 Whose reverence even the head-lugged bear would lick,
 Most barbarous, most degenerate, have you madded.
 Could my good brother suffer you to do it –
 A man, a prince, by him so benefited?
 If that the heavens do not their visible spirits
 Send quickly down to tame these vile offences,
 It will come,
 Humanity must perforce prey on itself,
 Like monsters of the deep.

GONERIL

Milk-liver'd man!
 That bear'st a cheek for blows, a head for wrongs;
 Who hast not in thy brows an eye discerning
 Thine honour from thy suffering; that not know'st
 Fools do those villains pity who are punished
 Ere they have done their mischief. Where's thy drum?
 France spreads his banners in our noiseless land;
 With plumed helm thy state begins to threat;

Whiles thou, a moral fool, sits still, and cries
'Alack, why does he so?'

ALBANY

See thyself, devil!
Proper deformity shows not in the fiend
So horrid as in woman.

GONERIL

O vain fool!

ALBANY

Thou changed and self-covered thing, for shame,
Be-monster not thy feature. Were't my fitness
To let these hands obey my blood,
They are apt enough to dislocate and tear
Thy flesh and bones. Howe'er thou art a fiend,
A woman's shape doth shield thee.

GONERIL

Marry, your manhood mew!

[Enter a Messenger]

ALBANY

What news?

Messenger

O, my good lord, the Duke of Cornwall's dead,
Slain by his servant, going to put out
The other eye of Gloucester.

ALBANY

Gloucester's eyes!

Messenger

A servant that he bred, thrilled with remorse,
Opposed against the act, bending his sword
To his great master; who, thereat enraged,
Flew on him, and amongst them felled him dead,
But not without that harmful stroke, which since
Hath plucked him after.

ALBANY

This shows you are above,
You justicers, that these our nether crimes
So speedily can venge!

Turn over for the next question

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
- Shakespeare's use of language
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]

Act 2 Scene 2

HAMLET

Now I am alone.

O, what a rogue and peasant slave am I!
 Is it not monstrous that this player here,
 But in a fiction, in a dream of passion,
 Could force his soul so to his own conceit
 That from her working all his visage wann'd,
 Tears in his eyes, distraction in's aspect,
 A broken voice, and his whole function suiting
 With forms to his conceit? And all for nothing!
 For Hecuba!
 What's Hecuba to him, or he to Hecuba,
 That he should weep for her? What would he do,
 Had he the motive and the cue for passion
 That I have? He would drown the stage with tears
 And cleave the general ear with horrid speech,
 Make mad the guilty and appal the free,
 Confound the ignorant, and amaze indeed
 The very faculties of eyes and ears. Yet I,
 A dull and muddy-mettled rascal, peak,
 Like John-a-dreams, unpregnant of my cause,
 And can say nothing; no, not for a king,
 Upon whose property and most dear life
 A damned defeat was made. Am I a coward?
 Who calls me villain? breaks my pate across,
 Plucks off my beard, and blows it in my face,
 Tweaks me by the nose, gives me the lie i' the throat
 As deep as to the lungs? Who does me this?
 Ha! 'Swounds, I should take it. For it cannot be
 But I am pigeon-liver'd and lack gall
 To make oppression bitter, or ere this
 I should have fatted all the region kites
 With this slave's offal. Bloody, bawdy villain!
 Remorseless, treacherous, lecherous, kindless villain!
 O, vengeance!

Why, what an ass am I! Ay, sure. This is most brave,
That I, the son of a dear father murdered,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!
Fie upon't! Foh! About, my brain! I have heard
That guilty creatures sitting at a play
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaimed their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle. I'll observe his looks;
I'll tent him to the quick. If he but blench,
I know my course. The spirit that I have seen
May be the devil, and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play 's the thing
Wherein I'll catch the conscience of the king.

Exit

Turn over for the next question

or

0	4
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Thomas Middleton: *The Changeling*

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 Beatrice-Joanna, Alsemero and Deflores
- Middleton's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]

Act 1 Scene 1

[Enter Beatrice-Joanna, Diaphanta, and Servants. Alsemero greets Beatrice-Joanna with a kiss.]

JASPERINO *[aside]*

How now? The laws of the Medes are changed sure: salute a woman? He kisses too: wonderful! Where learnt he this? And does it perfectly too; in my conscience he ne'er rehearsed it before. Nay, go on, this will be stranger and better news at Valencia than if he had ransomed half Greece from the Turk.

BEATRICE-JOANNA

You are a scholar, sir?

ALSEMERO

A weak one, lady.

BEATRICE-JOANNA

Which of the sciences is this love you speak of?

ALSEMERO

From your tongue I take it to be music.

BEATRICE-JOANNA

You are skilful in't, can sing at first sight.

ALSEMERO

And I have showed you all my skill at once.
I want more words to express me further,
And must be forced to repetition:
I love you dearly.

BEATRICE-JOANNA

Be better advised, sir:
Our eyes are sentinels unto our judgements,
And should give certain judgement what they see;
But they are rash sometimes, and tell us wonders
Of common things, which when our judgements find,
They can then check the eyes and call them blind.

ALSEMERO

But I am further, lady; yesterday
 Was mine eyes' employment, and hither now
 They brought my judgement, where are both agreed.
 Both houses then consenting, 'tis agreed;
 Only there wants the confirmation
 By the hand royal; that's your part, lady.

BEATRICE-JOANNA

Oh, there's one above me, sir. *[aside]* For five days past
 To be recalled! Sure, mine eyes were mistaken;
 This was the man was meant me; that he should come
 So near his time, and miss it!

JASPERINO *[aside]*

We might have come by the carriers from Valencia, I see, and saved all our sea-provision: we are at
 farthest sure. Methinks I should do something too; I meant to be a venturer in this voyage. Yonder's
 another vessel, I'll board her; if she be lawful prize, down goes her topsail.

[Jasperino greets Diaphanta. Enter Deflores.]

DEFLORES

Lady, your father –

BEATRICE-JOANNA

Is in health, I hope.

DEFLORES

Your eye shall instantly instruct you, lady.
 He's coming hitherward.

BEATRICE-JOANNA

What needed then
 Your duteous preface? I had rather
 He had come unexpected; you must stall
 A good presence with unnecessary blabbing:
 And how welcome for your part you are,
 I'm sure you know.

DEFLORES *[aside]*

Will't never mend, this scorn,
 One side nor other? Must I be enjoined
 To follow still whilst she flies from me? Well,
 Fates do your worst, I'll please myself with sight
 Of her, at all opportunities,
 If but to spite her anger; I know she had
 Rather see me dead than living, and yet
 She knows no cause for it but a peevish will.

Turn over for the next question

or

0	5
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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 Duchess and Ferdinand
- Webster's use of dialogue
- the dramatic setting
- other relevant aspects of dramatic tragedy.

[25 marks]

Act 3 Scene 2

DUCHESS

Doth not the colour of my hair 'gin to change?
 When I wax grey, I shall have all the court
 Powder their hair with arras, to be like me.
 You have cause to love me; I ent'red you into my heart
[Enter FERDINAND unseen]
 Before you would vouchsafe to call for the keys.
 We shall one day have my brothers take you napping.
 Methinks his presence, being now in court,
 Should make you keep your own bed; but you 'll say
 Love mix'd with fear is sweetest. I 'll assure you,
 You shall get no more children till my brothers
 Consent to be your gossips. Have you lost your tongue?
[She sees FERDINAND holding a poniard]
 'Tis welcome:
 For know, whether I am doom'd to live, or die,
 I can do both like a prince.

FERDINAND

Die, then, quickly!
[FERDINAND gives her a poniard.]
 Virtue, where art thou hid? What hideous thing
 Is it that doth eclipse thee?

DUCHESS

Pray, sir, hear me –

FERDINAND

Or is it true thou art but a bare name,
 And no essential thing?

DUCHESS

Sir –

FERDINAND

Do not speak.

DUCHESS

No, sir:

I will plant my soul in mine ears, to hear you.

FERDINAND

O most imperfect light of human reason,
That mak'st us so unhappy to foresee
What we can least prevent! Pursue thy wishes,
And glory in them: there 's in shame no comfort
But to be past all bounds and sense of shame.

DUCHESS

I pray, sir, hear me: I am married.

FERDINAND

So!

DUCHESS

Happily, not to your liking: but for that,
Alas, your shears do come untimely now
To clip the bird's wings that's already flown!
Will you see my husband?

FERDINAND

Yes, if I could change
Eyes with a basilisk.

DUCHESS

Sure, you came hither
By his confederacy.

FERDINAND

The howling of a wolf
Is music to thee, screech-owl: prithee, peace.
Whate'er thou art that hast enjoy'd my sister,
For I am sure thou hear'st me, for thine own sake
Let me not know thee. I came hither prepar'd
To work thy discovery; yet am now persuaded
It would beget such violent effects
As would damn us both. I would not for ten millions
I had beheld thee: therefore use all means
I never may have knowledge of thy name;
Enjoy thy lust still, and a wretched life,
On that condition. And for thee, vile woman,
If thou do wish thy lecher may grow old
In thy embracements, I would have thee build
Such a room for him as our anchorites
To holier use inhabit. Let not the sun
Shine on him till he's dead; let dogs and monkeys
Only converse with him, and such dumb things
To whom nature denies use to sound his name;
Do not keep a paraquito, lest she learn it;
If thou do love him, cut out thine own tongue,
Lest it bewray him.

There are no questions printed on this page

Turn over for Section B

Section B: Later dramatic tragedies

Answer **one** question from this section.

Either

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

‘The main tragic and dramatic function of Biff and Happy in *Death of a Salesman* is to reveal Willy Loman’s flaws’.

Discuss this view of the play.

[25 marks]

or

0 7 **Tennessee Williams: *A Streetcar Named Desire***

‘At the end of *A Streetcar Named Desire* life is shown to have triumphed over death.’

Discuss this view of the play.

[25 marks]

or

0 8 **Henrik Ibsen: *Hedda Gabler***

‘Always more her father’s daughter than her husband’s wife. That is her tragedy.’

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

[25 marks]

Turn over for questions 9 and 10

Turn over ►

0	9
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Wole Soyinka: *Death and the King's Horseman*

'The tragedy is presented as being the result of colonial interference in Yoruba traditions.'

How far do you agree with this view of *Death and the King's Horseman*?

[25 marks]

or

1	0
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Caryl Churchill: *Top Girls*

What is the tragic significance of motherhood in *Top Girls*?

[25 marks]

END OF QUESTIONS

There are no questions printed on this page