

INTERNATIONAL AS ENGLISH LITERATURE

Unit 1 Aspects of dramatic tragedy

Tuesday 13 May 2025

07:00 GMT

Time allowed: 2 hours

Materials

For this paper you must have:

- an OxfordAQA 12-page Answer Book.

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book.
- 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.
- 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.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - analyse carefully the writers' methods
 - use specialist vocabulary where appropriate.

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 Othello, Iago and Emilia
- Shakespeare's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]

Act 5 Scene 2**EMILIA**

Villainy, villainy, villainy! Now
I think upon't, I think I smelled a villainy! –
I thought so then. I'll kill myself for grief.
O villainy, villainy!

IAGO

What, are you mad? I charge you get you home.

EMILIA

Good gentlemen, let me have leave to speak:
'Tis proper I obey him, but not now.
Perchance, Iago, I will ne'er go home.

OTHELLO

O, O, O!
[He falls on the bed]

EMILIA

Nay, lay thee down and roar,
For thou hast killed the sweetest innocent
That e'er did lift up eye.

OTHELLO

[Rising] O, she was foul!
I scarce did know you, uncle: there lies your niece,
Whose breath, indeed, these hands have newly stopped:
I know this act shows horrible and grim.

GRATIANO

Poor Desdemona, I am glad thy father's dead:
 Thy match was mortal to him, and pure grief
 Shore his old thread in twain; did he live now,
 This sight would make him do a desperate turn,
 Yea, curse his better angel from his side
 And fall to reprobation.

OTHELLO

'Tis pitiful; but yet Iago knows
 That she with Cassio hath the act of shame
 A thousand times committed – Cassio confessed it,
 And she did gratify his amorous works
 With that recognizance and pledge of love
 Which I first gave her: I saw it in his hand,
 It was a handkerchief, an antique token
 My father gave my mother.

EMILIA

O God, O heavenly God!

IAGO

'Swounds, hold your peace.

EMILIA

'Twill out, 'twill out! I peace?
 No, I will speak as liberal as the north;
 Let heaven and men and devils, let them all,
 All, all, cry shame against me, yet I'll speak.

IAGO

Be wise, and get you home.

EMILIA

I will not.

[IAGO threatens EMILIA with his sword]

GRATIANO

Fie! Your sword upon a woman?

EMILIA

O thou dull Moor, that handkerchief thou speak'st of
 I found by fortune, and did give my husband:
 For often, with a solemn earnestness –
 More than indeed belonged to such a trifle –
 He begged of me to steal it.

IAGO

Villainous whore!

This extract continues on the next page

EMILIA

She give it Cassio? No, alas, I found it,
And I did give't my husband.

IAGO

Filth, thou liest!

EMILIA

By heaven I do not; I do not, gentlemen:
O murderous coxcomb, what should such a fool
Do with so good a wife?

[OTHELLO runs at IAGO, but is disarmed by MONTANO; IAGO kills his wife]

OTHELLO

Are there no stones in heaven
But what serves for the thunder? Precious villain!

GRATIANO

The woman falls: sure he hath killed his wife.

EMILIA

Ay, ay. O, lay me by my mistress' side.

[Exit IAGO]

There are no questions printed on this page

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

[25 marks]

Act 3 Scene 2

FOOL

He that has a house to put his head in has a good headpiece.

[Sings]

The codpiece that will house
Before the head has any,
The head and he shall louse,
So beggars marry many.

The man that makes his toe
What he his heart should make
Shall have a corn cry woe,
And turn his sleep to wake –

for there was never yet fair woman but she made mouths in a glass.

LEAR

No, I will be the pattern of all patience.

[He sits. Enter KENT disguised]

I will say nothing.

KENT

Who's there?

FOOL

Marry, here's grace and a codpiece – that's a wise man and a fool.

KENT *[to Lear]*

Alas, sir, sit you here? Things that love night
Love not such nights as these. The wrathful skies
Gallow the very wanderers of the dark
And makes them keep their caves. Since I was man
Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain I ne'er
Remember to have heard. Man's nature cannot carry
The affliction nor the force.

LEAR

Let the great gods,
 That keep this dreadful pother o'er our heads,
 Find out their enemies now. Tremble, thou wretch
 That hast within thee undivulgèd crimes,
 Unwhipped of justice; hide thee, thou bloody hand,
 Thou perjured and thou simular man of virtue
 That art incestuous; caitiff, to pieces shake,
 That under covert and convenient seeming
 Hast practised on man's life;
 Close pent-up guilts, rive your concealing centres
 And cry these dreadful summoners grace.
 I am a man more sinned against than sinning.

KENT

Alack, bare-headed?
 Gracious my lord, hard by here is a hovel.
 Some friendship will it lend you 'gainst the tempest.
 Repose you there while I to this hard house –
 More hard than is the stone whereof 'tis raised;
 Which even but now, demanding after you,
 Denied me to come in – return and force
 Their scanted courtesy.

KING LEAR

My wits begin to turn.
[To FOOL] Come on, my boy. How dost, my boy? Art
 cold?
 I am cold myself, – Where is this straw, my fellow?
 The art of our necessities is strange,
 That can make vile things precious. Come, your hovel. –
 Poor fool and knave, I have one part in my heart
 That's sorry yet for thee.

FOOL

[Sings]

He that has a little tiny wit,
 With heigh-ho, the wind and the rain,
 Must make content with his fortunes fit,
 For the rain it raineth every day.

KING LEAR

True, my good boy. *[To KENT]* Come, bring us to this hovel.

[Exeunt]

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

[25 marks]

Act 2 Scene 2

POLONIUS

At such a time I'll loose my daughter to him.
Be you and I behind an arras then,
Mark the encounter. If he love her not,
And be not from his reason fallen thereon,
Let me be no assistant for a state,
But keep a farm and carters.

CLAUDIUS

We will try it.

[Enter HAMLET, reading on a book]

GERTRUDE

But look where sadly the poor wretch comes reading.

POLONIUS

Away, I do beseech you both, away.
I'll board him presently. O, give me leave.
[Exeunt CLAUDIUS and GERTRUDE]
How does my good Lord Hamlet?

HAMLET

Well, God-a-mercy.

POLONIUS

Do you know me, my lord?

HAMLET

Excellent, excellent well. You're a fishmonger.

POLONIUS

Not I, my lord.

HAMLET

Then I would you were so honest a man.

POLONIUS

Honest, my lord?

HAMLET

Ay, sir. To be honest, as this world goes, is to be one man picked out of ten thousand.

POLONIUS

That's very true, my lord.

HAMLET

For if the sun breed maggots in a dead dog, being a good kissing carrion – Have you a daughter?

POLONIUS

I have, my lord.

HAMLET

Let her not walk i' the sun. Conception is a blessing. But not as your daughter may conceive – friend, look to't.

POLONIUS

[aside] How say you by that? Still harping on my daughter. Yet he knew me not at first; he said I was a fishmonger. He is far gone, far gone. And truly in my youth I suffered much extremity for love, very near this. I'll speak to him again. – What do you read, my lord?

HAMLET

Words, words, words.

POLONIUS

What is the matter, my lord?

HAMLET

Between who?

POLONIUS

I mean, the matter you read, my lord.

HAMLET

Slanders, sir; for the satirical rogue says here that old men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams – all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for yourself, sir, should be old as I am – if, like a crab, you could go backward.

This extract continues on the next page

POLONIUS

[aside] Though this be madness, yet there is method in't. – Will you walk out of the air, my lord?

HAMLET

Into my grave?

POLONIUS

Indeed, that is out o' the air. *[Aside]* How pregnant sometimes his replies are! A happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter. – My honourable lord, I will most humbly take my leave of you.

HAMLET

You cannot, sir, take from me anything that I will more willingly part withal – except my life, except my life, except my life.

There are no questions printed on this page

Turn over for the next question

or

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

[25 marks]

Act 2 Scene 3

FAUSTUS

Resolve me then in this one question: why are not conjunctions, oppositions, aspects, eclipses, all at one time, but in some years we have more, in some less?

MEPHISTOPHELES

Per inaequalem motum respectu totius.

FAUSTUS

Well, I am answered. Now tell me who made the world?

MEPHISTOPHELES

I will not.

FAUSTUS

Sweet Mephistopheles, tell me.

MEPHISTOPHELES

Move me not, Faustus.

FAUSTUS

Villain, have I not bound thee to tell me anything?

MEPHISTOPHELES

Ay, that is not against our kingdom. This is. Thou art damned. Think thou of hell.

FAUSTUS

Think, Faustus, upon God, that made the world.

MEPHISTOPHELES

Remember this.

[Exit MEPHISTOPHELES]

FAUSTUS

Ay, go, accursed spirit, to ugly hell!

Tis thou hast damned distressed Faustus' soul.

Is't not too late?

[Enter the TWO ANGELS]

EVIL ANGEL

Too late.

GOOD ANGEL

Never too late, if Faustus will repent.

EVIL ANGEL

If thou repent, devils will tear thee in pieces.

GOOD ANGEL

Repent, and they shall never raze thy skin.

[Exeunt ANGELS.]

FAUSTUS

O, Christ, my Saviour, my Saviour, Help to save distressed Faustus' soul!

[Enter LUCIFER, BEELZEBUB, and MEPHISTOPHELES]

LUCIFER

Christ cannot save thy soul, for he is just.
There's none but I have int'rest in the same.

FAUSTUS

O, who art thou that look'st so terribly?

LUCIFER

I am Lucifer,
And this is my companion prince in hell.

FAUSTUS

O, Faustus, they are come to fetch thy soul!

LUCIFER

We come to tell thee thou dost injure us; Thou call'st on Christ, contrary to thy promise.

BEELZEBUB

Thou shouldst not think on God.

LUCIFER

Think on the devil.

BEELZEBUB

And his dam too.

FAUSTUS

Nor will Faustus henceforth. Pardon him for this, and Faustus vows never to look to heaven.

LUCIFER

So shalt thou show thyself an obedient servant, and we will highly gratify thee for it.

This extract continues on the next page

BEELZEBUB

Faustus, we are come from hell in person to show thee some pastime. Sit down, and thou shalt see all the Seven Deadly Sins appear to thee in their own proper shapes and likeness.

FAUSTUS

That sight will be as pleasant to me, as paradise was to Adam, the first day of his creation.

LUCIFER

Talk not of paradise nor creation, but mark the show. Go, Mephistopheles, fetch them in.

[FAUSTUS sits, and MEPHISTOPHELES fetches the Seven Deadly Sins.]

BEELZEBUB

Now, Faustus, question them of their names and dispositions.

FAUSTUS

That shall I soon. – What art thou, the first?

PRIDE

I am Pride. I disdain to have any parents. I am like to Ovid's flea: I can creep into every corner of a wench. Sometimes like a periwig I sit upon her brow; next, like a necklace I hang about her neck; then, like a fan of feathers, I kiss her, and then, turning myself to a wrought smock, do what I list. But, fie, what a smell is here! I'll not speak a word more for a king's ransom, unless the ground be perfumed, and covered with cloth of arras.

FAUSTUS

Thou art a proud knave, indeed.

There are no questions printed on this page

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 Bosola
- Webster's use of dialogue
- the dramatic setting and action
- other relevant aspects of dramatic tragedy.

[25 marks]

Act 3 Scene 5

DUCHESS

My laurel is all withered.

CARIOLA

Look, madam, what a troop of armèd men
Make toward us.

[Enter BOSOLA with a guard of soldiers, all wearing vizards]

DUCHESS

O, they are very welcome.
When Fortune's wheel is overcharged with princes,
The weight makes it move swift: I would have my ruin
Be sudden. I am your adventure, am I not?

BOSOLA

You are: you must see your husband no more.

DUCHESS

What devil art thou that counterfeits heaven's thunder?

BOSOLA

Is that terrible? I would have you tell me
Whether is that note worse that frights the silly birds
Out of the corn, or that which doth allure them
To the nets? You have hearkened to the last too much.

DUCHESS

O misery! Like to a rusty o'ercharged cannon,
Shall I never fly in pieces? Come: to what prison?

BOSOLA

To none.

DUCHESS

Whither, then?

BOSOLA

To your palace.

DUCHESS

I have heard

That Charon's boat serves to convey all o'er
The dismal lake, but brings none back again.

BOSOLA

Your brothers mean you safety and pity.

DUCHESS

Pity!

With such a pity men preserve alive
Pheasants and quails, when they are not fat enough
To be eaten.

BOSOLA

These are your children?

DUCHESS

Yes.

BOSOLA

Can they prattle?

DUCHESS

No:

But I intend, since they were born accursed,
Curses shall be their first language.

BOSOLA

Fie, madam,

Forget this base, low fellow.

DUCHESS

Were I a man

I'd beat that counterfeit face into thy other.

BOSOLA

One of no birth.

DUCHESS

Say that he was born mean:

Man is most happy when's own actions
Be arguments and examples of his virtue.

BOSOLA

A barren, beggarly virtue.

This extract continues on the next page

DUCHESS

I prithee, who is greatest? Can you tell?
Sad tales befit my woe: I'll tell you one.
A salmon, as she swam unto the sea,
Met with a dog-fish, who encounters her
With this rough language: 'Why art thou so bold
To mix thyself with our high state of floods,
Being no eminent courtier, but one
That for the calmest and fresh time o' th' year
Dost live in shallow rivers, rank'st thyself
With silly smelts and shrimps? And darest thou
Pass by our dog-ship, without reverence?'
'O,' quoth the salmon, 'sister, be at peace;
Thank Jupiter we both have passed the net.
Our value never can be truly known,
Till in the fisher's basket we be shown;
I' th' market then my price may be the higher,
Even when I am nearest to the cook and fire.'
So, to great men, the moral may be stretched:
Men oft are valued high, when th'are most wretched.
But come: whither you please; I am armed 'gainst misery,
Bent to all sways of the oppressor's will.
There's no deep valley, but near some great hill.

[Exeunt]

There are no questions printed on this page

Turn over for Section B

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

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

Consider the tragic and dramatic significance of the conflict between the old and the young in *Death of a Salesman*.

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

To what extent is New Orleans presented as a tragically dangerous and threatening place in *A Streetcar Named Desire*?

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

Is the tragedy of *Hedda Gabler* mainly brought about by flawed individuals or a flawed society?

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

'Nothing happens, twice.'

In *Waiting for Godot*, to what extent is human life presented as tragically meaningless?

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

In *Translations*, what is the tragic and dramatic significance of the relationship between Owen and Manus?

[25 marks]**END OF QUESTIONS****Copyright information**

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