



**AS**

**ENGLISH LITERATURE A**

**Paper 1 Love through the ages: Shakespeare and poetry**

**7711/1**

**Friday 18 May 2018**

**Morning**

**Time allowed: 1 hour 30 minutes**

**For this paper you must have:**

- **an AQA 12-page answer book.**

**[Turn over]**

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## **INSTRUCTIONS**

- **Use black ink or black ball-point pen.**
- **Write the information required on the front of your answer book. The PAPER REFERENCE is 7711/1.**
- **Do all rough work in your answer book. Cross through any work you do not want to be marked.**
- **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 connections across the texts you have studied**
  - **explore different interpretations of your texts.**

**DO NOT TURN OVER UNTIL TOLD TO DO SO**

**SECTION A: SHAKESPEARE**

Answer ONE question from this section.

**EITHER**

**0 1** 'Othello' – William Shakespeare

Read the passage from 'Othello', provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Shakespeare presents Othello as a victim.

[25 marks]

**OTHELLO**

Will you, I pray, demand that demi-devil  
Why he hath thus ensnared my soul and body?

**IAGO**

Demand me nothing; what you know, you know:  
From this time forth I never will speak word.

**LODOVICO**

What! Not to pray?

**GRATIANO**

Torments will ope your lips.

**OTHELLO**

Well, thou dost best.

**LODOVICO**

Sir, you shall understand what hath befallen,  
Which, as I think, you know not. Here is a letter

Found in the pocket of the slain Roderigo,  
 And here another: the one of them imports  
 The death of Cassio, to be undertook  
 By Roderigo.

**OTHELLO** O villain!

**CASSIO** Most heathenish and most gross!

**LODOVICO**

Now here's another discontented paper  
 Found in his pocket too; and this, it seems  
 Roderigo meant to have sent this damnèd villain,  
 But that, belike, Iago, in the nick,  
 Came in and satisfied him.

**OTHELLO** O the pernicious caitiff!  
 How came you, Cassio, by that handkerchief  
 That was my wife's?

**CASSIO** I found it in my chamber;  
 And he himself confessed but even now  
 That there he dropped it for a special purpose  
 Which wrought to his desire.

**OTHELLO** O fool, fool, fool!

**CASSIO**

There is besides, in Roderigo's letter,  
 How he upbraids Iago, that he made him  
 Brave me upon the watch, whereon it came  
 That I was cast; and even but now he spake  
 After long seeming dead – Iago hurt him,  
 Iago set him on.

**LODOVICO**

You must forsake this room and go with us.  
 Your power and your command is taken off  
 And Cassio rules in Cyprus. For this slave,  
 If there be any cunning cruelty  
 That can torment him much, and hold him long,

[Turn over]

It shall be his. You shall close prisoner rest,  
Till that the nature of your fault be known  
To the Venetian state. Come, bring him away.

**OTHELLO**

Soft you; a word or two before you go.  
I have done the state some service and they know't:  
No more of that. I pray you in your letters  
When you shall these unlucky deeds relate  
Speak of me as I am: nothing extenuate,  
Nor set down aught in malice. Then must you speak  
Of one that loved not wisely, but too well;  
Of one, not easily jealous but, being wrought,  
Perplexed in the extreme; of one whose hand  
Like the base Indian threw a pearl away  
Richer than all his tribe; of one whose subdued eyes,  
Albeit unused to the melting mood,  
Drop tears as fast as the Arabian trees  
Their medicinal gum. Set you down this:  
And say, besides, that in Aleppo once  
Where a malignant and a turbaned Turk  
Beat a Venetian and traduced the state,  
I took by th' throat the circumcised dog  
And smote him thus.

*He stabs himself*

**LODOVICO**

O bloody period!

**GRATIANO**

All that's spoke is marred!

**OTHELLO**

I kissed thee, ere I killed thee: no way but this,  
Killing myself, to die upon a kiss.

*He falls on the bed and dies*

(Act 5, Scene 2)

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**[Turn over]**

OR

**0 2** 'The Taming of the Shrew' – William Shakespeare

Read the passage from 'The Taming of the Shrew', provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Shakespeare presents Petruchio as a ridiculous fool.

[25 marks]

**BAPTISTA** Who comes with him?

**BIONDELLO** O sir, his lackey, for all the world  
caparisoned

like the horse; with a linen stock on one leg and a  
kersey

boot-hose on the other, gartered with a red and blue  
list; an old hat, and the humour of forty fancies  
pricked

in't for a feather; a monster, a very monster in  
apparel,

and not like a Christian footboy or a gentleman's  
lackey.

**TRANIO**

'Tis some odd humour pricks him to this fashion.

Yet oftentimes he goes but mean-apparelled.

**BAPTISTA** I am glad he's come, howsoe'er he comes.

**BIONDELLO** Why, sir, he comes not.

**BAPTISTA** Didst thou not say he comes?



**BIONDELLO** Who? That Petruchio came?

**BAPTISTA** Ay, that Petruchio came.

**BIONDELLO** No, sir. I say his horse comes with him on his back.

**BAPTISTA** Why, that's all one.

**BIONDELLO**

Nay, by Saint Jamy,  
I hold you a penny,  
A horse and a man  
Is more than one,  
And yet not many.

*Enter Petruchio and Grumio*

**PETRUCHIO** Come, where be these gallants? Who's at home?

**BAPTISTA** You are welcome, sir.

**PETRUCHIO** And yet I come not well?

**BAPTISTA** And yet you halt not.

**TRANIO** Not so well apparelled as I wish you were.

**PETRUCHIO**

Were it not better I should rush in thus?  
But where is Kate? Where is my lovely bride?  
How does my father? Gentles, methinks you frown.  
And wherefore gaze this goodly company  
As if they saw some wondrous monument,  
Some comet, or unusual prodigy?

**BAPTISTA**

Why, sir, you know this is your wedding-day.  
First were we sad, fearing you would not come,  
Now sadder that you come so unprovided.  
Fie, doff this habit, shame to your estate,  
An eye-sore to our solemn festival.

**TRANIO**

And tell us what occasion of import

[Turn over]

Hath all so long detained you from your wife  
And sent you hither so unlike yourself?

**PETRUCHIO**

Tedious it were to tell, and harsh to hear –  
Sufficeth I am come to keep my word,  
Though in some part enforced to digress,  
Which at more leisure I will so excuse  
As you shall well be satisfied withal.  
But where is Kate? I stay too long from her.  
The morning wears, 'tis time we were at church.

**TRANIO**

See not your bride in these unreverent robes,  
Go to my chamber, put on clothes of mine.

**PETRUCHIO**

Not I, believe me. Thus I'll visit her.

**BAPTISTA**

But thus, I trust, you will not marry her.

**PETRUCHIO**

Good sooth, even thus. Therefore ha' done with  
words;

To me she's married, not unto my clothes.  
Could I repair what she will wear in me  
As I can change these poor accoutrements,  
'Twere well for Kate and better for myself.  
But what a fool am I to chat with you,  
When I should bid good morrow to my bride,  
And seal the title with a lovely kiss.

**(Act 3, Scene 2)**

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**[Turn over]**

OR

0	3	'Measure for Measure' – William Shakespeare
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Read the passage from 'Measure for Measure', provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Shakespeare presents Mariana as passive and submissive.

[25 marks]

**MARIANA**

Pardon, my lord, I will not show my face  
Until my husband bid me.

**DUKE** What, are you married?

**MARIANA** No, my lord.

**DUKE** Are you a maid?

**MARIANA** No, my lord.

**DUKE** A widow, then?

**MARIANA** Neither, my lord.

**DUKE** Why, you are nothing, then. Neither maid, widow,  
nor wife?

**LUCIO** My lord, she may be a punk. For many of them  
are  
neither maid, widow, nor wife.

**DUKE**

Silence that fellow. I would he had some cause  
To prattle for himself.

**LUCIO** Well, my lord.

**MARIANA**

My lord, I do confess I ne'er was married,

And I confess besides I am no maid;  
I have known my husband, yet my husband  
Knows not that ever he knew me.

LUCIO He was drunk, then, my lord. It can be no better.

DUKE For the benefit of silence, would thou wert so too.

LUCIO Well, my lord.

DUKE

This is no witness for Lord Angelo.

MARIANA

Now I come to't, my lord:  
She that accuses him of fornication  
In selfsame manner doth accuse my husband;  
And charges him, my lord, with such a time  
When, I'll depose, I had him in mine arms,  
With all th'effect of love.

ANGELO

Charges she more than me?

MARIANA

Not that I know.

DUKE

No? You say your husband?

MARIANA

Why, just, my lord, and that is Angelo,  
Who thinks he knows that he ne'er knew my body,  
But knows, he thinks, that he knows Isabel's.

ANGELO

This is a strange abuse. Let's see thy face.

MARIANA

My husband bids me. Now I will unmask.

*She unveils*

This is that face, thou cruel Angelo,  
Which once thou swor'st was worth the looking on.  
This is the hand which, with a vowed contract,  
Was fast belocked in thine. This is the body

[Turn over]

That took away the match from Isabel,  
And did supply thee at thy garden-house  
In her imagined person.

**DUKE** Know you this woman?

**LUCIO**

Carnally, she says.

**DUKE** Sirrah, no more!

**LUCIO**

Enough, my lord.

**ANGELO**

My lord, I must confess I know this woman,  
And five years since there was some speech of  
marriage

Betwixt myself and her, which was broke off,  
Partly for that her promised proportions  
Came short of composition, but in chief  
For that her reputation was disvalued  
In levity; since which time of five years  
I never spake with her, saw her, nor heard from her,  
Upon my faith and honour.

**MARIANA** Noble prince,

As there comes light from heaven and words from  
breath,

As there is sense in truth and truth in virtue,  
I am affianced this man's wife as strongly  
As words could make up vows, and, my good lord,  
But Tuesday night last gone in's garden-house  
He knew me as a wife. As this is true,  
Let me in safety raise me from my knees  
Or else forever be confixèd here  
A marble monument.

(Act 5, Scene 1)

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**[Turn over]**

OR

0	4
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**‘The Winter’s Tale’ – William Shakespeare**

Read the passage from ‘The Winter’s Tale’, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Paulina’s only dramatic function is to expose the very worst aspects of Leontes’ character.

[25 marks]

**PAULINA**

On mine own accord I’ll off,  
 But first I’ll do my errand. The good Queen –  
 For she is good – hath brought you forth a daughter:  
 Here ’tis; commends it to your blessing.

*She lays down the child*

**LEONTES**

**Out!**

A mankind witch! Hence with her, out o’door!  
 A most intelligencing bawd!

**PAULINA**

**Not so:**

I am as ignorant in that as you  
 In so entitling me; and no less honest  
 Than you are mad; which is enough, I’ll warrant,  
 As this world goes, to pass for honest.

**LEONTES**

**Traitors!**

Will you not push her out? Give her the bastard.  
 (*To Antigonus*) Thou dotard, thou art woman-tired,  
 unroosted



By thy Dame Partlet here. Take up the bastard!  
Take't up, I say! Give't to thy crone.

**PAULINA**

For ever

Unvenerable be thy hands if thou  
Tak'st up the Princess by that forcéd baseness  
Which he has put upon't!

**LEONTES**

He dreads his wife.

**PAULINA**

So I would you did: then 'twere past all doubt  
You'd call your children yours.

**LEONTES**

A nest of traitors!

**ANTIGONUS**

I am none, by this good light!

**PAULINA**

Nor I, nor any

But one that's here, and that's himself: for he  
The sacred honour of himself, his queen's,  
His hopeful son's, his babe's, betrays to slander,  
Whose sting is sharper than the sword's; and will  
not –

For, as the case now stands, it is a curse  
He cannot be compelled to't – once remove  
The root of his opinion, which is rotten  
As ever oak or stone was sound.

**LEONTES**

A callat

Of boundless tongue, who late hath beat her  
husband,

And now baits me! This brat is none of mine:  
It is the issue of Polixenes.

Hence with it, and together with the dam  
Commit them to the fire!

**PAULINA**

It is yours;

And, might we lay th'old proverb to your charge,  
So like you, 'tis the worse. Behold, my lords,

[Turn over]

Although the print be little, the whole matter  
 And copy of the father: eye, nose, lip;  
 The trick of's frown; his forehead; nay, the valley,  
 The pretty dimples of his chin and cheek; his smiles;  
 The very mould and frame of hand, nail, finger.  
 And thou, good goddess Nature, which hast made it  
 So like to him that got it, if thou hast  
 The ordering of the mind too, 'mongst all colours  
 No yellow in't, lest she suspect, as he does,  
 Her children not her husband's.

**LEONTES** **A gross hag!**

And, losel, thou art worthy to be hanged,  
 That wilt not stay her tongue.

**ANTIGONUS** **Hang all the husbands**

That cannot do that feat, you'll leave yourself  
 Hardly one subject.

**LEONTES** **Once more, take her hence.**

**PAULINA**

A most unworthy and unnatural lord  
 Can do no more.

**LEONTES** **I'll ha'thee burned.**

**PAULINA** **I care not:**

It is an heretic that makes the fire,  
 Not she which burns in't. I'll not call you tyrant;  
 But this most cruel usage of your queen –  
 Not able to produce more accusation  
 Than your own weak-hinged fancy – something  
 savours

Of tyranny, and will ignoble make you,  
 Yea, scandalous to the world.

**(Act 2, Scene 3)**

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**[Turn over]**

**SECTION B: POETRY**

Answer ONE question from this section.

**EITHER**

**0 5** AQA Anthology of Love Poetry through the ages  
pre-1900

Examine the view that the speaker in Marvell's 'To His Coy Mistress' is more interested in demonstrating his intellect than declaring his love.  
[25 marks]

'To His Coy Mistress'

Had we but World enough, and Time,  
This coyness Lady were no crime.  
We would sit down, and think which way  
To walk, and pass our long Loves Day.  
Thou by the *Indian Ganges* side  
Should'st Rubies find: I by the Tide  
Of *Humber* would complain. I would  
Love you ten years before the Flood:  
And you should if you please refuse  
Till the Conversion of the *Jews*.  
My vegetable Love should grow  
Vaster than Empires, and more slow.  
An hundred years should go to praise  
Thine Eyes, and on thy Forehead Gaze.  
Two hundred to adore each Breast:  
But thirty thousand to the rest.

An Age at least to every part,  
 And the last Age should show your Heart.  
 For Lady you deserve this State;  
 Nor would I love at lower rate.

But at my back I alwaies hear  
 Times winged Chariot hurrying near:  
 And yonder all before us lye  
 Desarts of vast Eternity.  
 Thy Beauty shall no more be found;  
 Nor, in thy marble Vault, shall sound  
 My echoing Song: then Worms shall try  
 That long preserv'd Virginity:  
 And your quaint Honour turn to dust;  
 And into ashes all my Lust.  
 The Grave's a fine and private place,  
 But none I think do there embrace.

Now therefore, while the youthful glew  
 Sits on thy skin like morning dew,  
 And while thy willing Soul transpires  
 At every pore with instant Fires,  
 Now let us sport us while we may;  
 And now, like am'rous birds of prey,  
 Rather at once our Time devour,  
 Than languish in his slow-chapt pow'r.  
 Let us roll all our Strength, and all  
 Our sweetness, up into one Ball:  
 And tear our Pleasures with rough strife,  
 Through the Iron gates of Life.  
 Thus, though we cannot make our Sun  
 Stand still, yet we will make him run.

Andrew Marvell (1621–1678)

[Turn over]

OR

**06**

**AQA Anthology of Love Poetry through the ages  
post-1900**

**Examine the view that in 'Vergissmeinnicht'  
Douglas presents love as meaningless. [25 marks]**

**'Vergissmeinnicht'**

Three weeks gone and the combatants gone  
returning over the nightmare ground  
we found the place again, and found  
the soldier sprawling in the sun.

The frowning barrel of his gun  
overshadowing. As we came on  
that day, he hit my tank with one  
like the entry of a demon.

Look. Here in the gunpit spoil  
the dishonoured picture of his girl  
who has put: *Steffi. Vergissmeinnicht.*  
in a copybook gothic script.

We see him almost with content,  
abased, and seeming to have paid  
and mocked at by his own equipment  
that's hard and good when he's decayed.

But she would weep to see today  
how on his skin the swart flies move;  
the dust upon the paper eye  
and the burst stomach like a cave.

For here the lover and killer are mingled  
who had one body and one heart.  
And death who had the soldier singled  
has done the lover mortal hurt.

Keith Douglas (1920–1944)

**END OF QUESTIONS**

**There are no questions printed on this page**

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