

## AS ENGLISH LITERATURE A

Paper 1 Love through the ages: Shakespeare and poetry

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Friday 15 May 2020

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 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.

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**Section A: Shakespeare**

Answer **one** question from this section.

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Either

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***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 Bianca as a character who says little but plays an important part in the play as a whole.

[25 marks]

*Enter Bianca*

**BIANCA**

What is the matter, ho? Who is't that cried?

**IAGO**

Who is't that cried?

**BIANCA**

O, my dear Cassio, my sweet Cassio,  
O Cassio, Cassio, Cassio!

**IAGO**

O notable strumpet! Cassio, may you suspect  
Who they should be that have thus mangled you?

**CASSIO**

No.

**GRATIANO**

I am sorry to find you thus: I have been to seek you.

**IAGO**

Lend me a garter: so. O, for a chair  
To bear him easily hence!

**BIANCA**

Alas, he faints!

O Cassio, Cassio, Cassio!

**IAGO**

Gentlemen all, I do suspect this trash  
To be a party in this injury.  
Patience awhile, good Cassio. Come, come,  
Lend me a light. Know we this face or no?  
Alas, my friend, and my dear countryman  
Roderigo? No – yes, sure – O heaven, Roderigo!

**GRATIANO**

What! Of Venice?

**IAGO**

Even he, sir. Did you know him?

**GRATIANO**

Know him? Ay.

**IAGO**

Signor Gratiano? I cry you gentle pardon.  
These bloody accidents must excuse my manners  
That so neglected you.

**GRATIANO**

I am glad to see you.

**IAGO**

How do you, Cassio? O, a chair, a chair!

**GRATIANO**

Roderigo!

**IAGO**

He, he, 'tis he.

*Enter attendants with chair*

O, that's well said, the chair!

Some good man bear him carefully from hence.

I'll fetch the General's surgeon. For you, mistress,

Save you your labour. He that lies slain here, Cassio,

Was my dear friend. What malice was between you?

**CASSIO**

None in the world, nor do I know the man.

**IAGO**

(*to Bianca*) What, look you pale? O, bear him out  
o'th'air.

*Cassio is borne in. Roderigo's body is removed*

Stay you, good gentlemen. Look you pale, mistress?

Do you perceive the gastness of her eye?

Nay, if you stare, we shall hear more anon.

Behold her well; I pray you look upon her.

Do you see, gentlemen? Nay, guiltiness will speak

Though tongues were out of use.

*Enter Emilia*

**EMILIA**

'Las, what's the matter? What's the matter, husband?

**IAGO**

Cassio hath here been set on in the dark

By Roderigo and fellows that are scaped:

He's almost slain and Roderigo quite.

**EMILIA**

Alas, good gentleman! Alas, good Cassio!

**IAGO**

This is the fruit of whoring. Prithee, Emilia,

Go know of Cassio where he supped tonight.

What, do you shake at that?

**BIANCA**

He supped at my house, but I therefore shake not.

**IAGO**

O, did he so? I charge you go with me.

**EMILIA**

O, fie upon thee, strumpet!

**BIANCA**

I am no strumpet, but of life as honest

As you that thus abuse me.

**EMILIA**

As I? Foh! Fie upon thee!

**IAGO**

Kind gentlemen, let's see poor Cassio dressed.

Come, mistress, you must tell's another tale.

Emilia, run you to the citadel,

And tell my lord and lady what hath happed.

Will you go on afore? (*Aside*) This is the night

That either makes me, or fordoes me quite. *Exeunt*

(Act 5, Scene 1)

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 Katherina as the winner of the contest with Petruchio.

**[25 marks]****PETRUCHIO**

I'll attend her here,  
 And woo her with some spirit when she comes.  
 Say that she rail, why then I'll tell her plain  
 She sings as sweetly as a nightingale.  
 Say that she frown, I'll say she looks as clear  
 As morning roses newly washed with dew.  
 Say she be mute and will not speak a word,  
 Then I'll commend her volubility,  
 And say she uttereth piercing eloquence.  
 If she do bid me pack, I'll give her thanks,  
 As though she bid me stay by her a week.  
 If she deny to wed, I'll crave the day  
 When I shall ask the banns, and when be married.  
 But here she comes, and now, Petruchio, speak.

*Enter Katherina*

Good morrow, Kate – for that's your name, I hear.

**KATHERINA**

Well have you heard, but something hard of hearing;  
 They call me Katherina that do talk of me.

**PETRUCHIO**

You lie, in faith, for you are called plain Kate,  
 And bonny Kate, and sometimes Kate the curst.  
 But Kate, the prettiest Kate in Christendom,  
 Kate of Kate Hall, my super-dainty Kate,  
 For dainties are all Kates, and therefore, Kate,  
 Take this of me, Kate of my consolation –  
 Hearing thy mildness praised in every town,  
 Thy virtues spoke of, and thy beauty sounded,  
 Yet not so deeply as to thee belongs,  
 Myself am moved to woo thee for my wife.

**KATHERINA**

Moved, in good time! Let him that moved you hither  
 Remove you hence. I knew you at the first  
 You were a movable.

**PETRUCHIO** Why, what's a movable?

**KATHERINA**

A joint-stool.

**PETRUCHIO** Thou hast hit it. Come, sit on me.

**KATHERINA**

Asses are made to bear, and so are you.

**PETRUCHIO**

Women are made to bear, and so are you.

**KATHERINA**

No such jade as you, if me you mean.

**PETRUCHIO**

Alas, good Kate, I will not burden thee!

For knowing thee to be but young and light –

**KATHERINA**

Too light for such a swain as you to catch,

And yet as heavy as my weight should be.

**PETRUCHIO**

Should be? Should – buzz!

**KATHERINA**

Well ta'en, and like a buzzard.

**PETRUCHIO**

O slow-winged turtle, shall a buzzard take thee?

**KATHERINA**

Ay, for a turtle, as he takes a buzzard.

**PETRUCHIO**

Come, come, you wasp, i'faith, you are too angry.

**KATHERINA**

If I be waspish, best beware my sting.

**PETRUCHIO**

My remedy is then to pluck it out.

**KATHERINA**

Ay, if the fool could find it where it lies.

**PETRUCHIO**

Who knows not where a wasp does wear his sting?

In his tail.

**KATHERINA** In his tongue.

**PETRUCHIO**

Whose tongue?

**KATHERINA**

Yours, if you talk of tales, and so farewell.

*She turns to go*

**PETRUCHIO**

What, with my tongue in your tail? Nay, come again.

*He takes her in his arms*

Good Kate, I am a gentleman –

**KATHERINA**

That I'll try.

*She strikes him*

**PETRUCHIO**

I swear I'll cuff you, if you strike again.

**KATHERINA**

So may you loose your arms.

If you strike me, you are no gentleman,

And if no gentleman, why then no arms.

**PETRUCHIO**

A herald, Kate? O, put me in thy books!

**KATHERINA**

What is your crest – a coxcomb?

**PETRUCHIO**

A combless cock, so Kate will be my hen.

**KATHERINA**

No cock of mine, you crow too like a craven.

(Act 2, Scene 1)

Turn over ►

or

0 3

**Measure for Measure – William Shakespeare**

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, Angelo's behaviour makes it impossible for the audience to sympathise with him.

**[25 marks]**

*Enter Angelo*

**ANGELO**

When I would pray and think, I think and pray  
 To several subjects: heaven hath my empty words,  
 Whilst my invention, hearing not my tongue,  
 Anchors on Isabel: God in my mouth,  
 As if I did but only chew His name,  
 And in my heart the strong and swelling evil  
 Of my conception. The state, whereon I studied,  
 Is like a good thing, being often read,  
 Grown seared and tedious; yea, my gravity,  
 Wherein, let no man hear me, I take pride,  
 Could I, with boot, change for an idle plume  
 Which the air beats for vain. O place, O form,  
 How often dost thou with thy case, thy habit,  
 Wrench awe from fools, and tie the wiser souls  
 To thy false seeming! Blood, thou art blood;  
 Let's write 'good Angel' on the devil's horn,  
 'Tis not the devil's crest. How now? Who's there?

*Enter Servant*

**SERVANT**

One Isabel, a sister, desires access to you.

**ANGELO**

Teach her the way.

*Exit Servant*

O heavens,

Why does my blood thus muster to my heart,  
 Making both it unable for itself,  
 And dispossessing all my other parts  
 Of necessary fitness?  
 So play the foolish throngs with one that swoons,  
 Come all to help him, and so stop the air  
 By which he should revive; and even so  
 The general, subject to a well-wished king,  
 Quit their own part, and in obsequious fondness  
 Crowd to his presence, where their untaught love  
 Must needs appear offence.

*Enter Isabella*

How now, fair maid!

**ISABELLA**

I am come to know your pleasure.

**ANGELO**

That you might know it, would much better please me  
Than to demand what 'tis. Your brother cannot live.

**ISABELLA**

Even so. Heaven keep your honour.

**ANGELO**

Yet may he live a while; and it may be  
As long as you or I, yet he must die.

**ISABELLA**

Under your sentence?

**ANGELO**

Yea.

**ISABELLA**

When, I beseech you? That in his reprieve,  
Longer or shorter, he may be so fitted  
That his soul sicken not.

**ANGELO**

Ha! fie, these filthy vices! It were as good  
To pardon him that hath from nature stol'n  
A man already made as to remit  
Their saucy sweetness that do coin God's image  
In stamps that are forbid: 'tis all as easy  
Falsely to take away a life true made  
As to put metal in restrainèd means  
To make a false one.

**ISABELLA**

'Tis set down so in heaven, but not in earth.

**ANGELO**

Say you so? Then I shall pose you quickly.  
Which had you rather, that the most just law  
Now took your brother's life, or to redeem him  
Give up your body to such sweet uncleanness  
As she that he hath stained?

**ISABELLA**

Sir, believe this,  
I had rather give my body than my soul.

**ANGELO**

I talk not of your soul. Our compelled sins  
Stand more for number than for accompt.

**ISABELLA**

How say you?

**ANGELO**

Nay, I'll not warrant that, for I can speak  
Against the thing I say. Answer to this:  
I, now the voice of the recorded law,  
Pronounce a sentence on your brother's life;  
Might there not be a charity in sin  
To save this brother's life?

**ISABELLA**

Please you to do't,  
I'll take it as a peril to my soul;  
It is no sin at all, but charity.

**ANGELO**

Pleased you to do't, at peril of your soul,  
Were equal poise of sin and charity.

**This extract continues on the next page**

**Turn over ►**

**ISABELLA**

That I do beg his life, if it be sin,  
Heaven let me bear it: you granting of my suit,  
If that be sin, I'll make it my morn prayer  
To have it added to the faults of mine  
And nothing of your answer.

**ANGELO**

Nay, but hear me;  
Your sense pursues not mine. Either you are ignorant,  
Or seem so crafty; and that's not good.

**ISABELLA**

Let be ignorant, and in nothing good  
But graciously to know I am no better.

**ANGELO**

Thus wisdom wishes to appear most bright  
When it doth tax itself, as these black masks  
Proclaim an enshield beauty ten times louder  
Than beauty could, displayed. But mark me;  
To be received plain, I'll speak more gross:  
Your brother is to die.

(Act 2, Scene 4)



Not dry.

**CAMILLO**

My lord, your sorrow was too sore laid on,  
Which sixteen winters cannot blow away,  
So many summers dry. Scarce any joy  
Did ever so long live; no sorrow  
But killed itself much sooner.

**POLIXENES**

Dear my brother,

Let him that was the cause of this have power  
To take off so much grief from you as he  
Will piece up in himself.

**PAULINA**

Indeed, my lord,

If I had thought the sight of my poor image  
Would thus have wrought you – for the stone is mine –  
I'd not have showed it.

**LEONTES**

Do not draw the curtain.

**PAULINA**

No longer shall you gaze on't, lest your fancy  
May think anon it moves.

**LEONTES**

Let be, let be!

Would I were dead but that methinks already –  
What was he that did make it? See, my lord:  
Would you not deem it breathed, and that those veins  
Did verily bear blood?

**POLIXENES**

Masterly done!

The very life seems warm upon her lip.

**LEONTES**

The fixture of her eye has motion in't  
As we are mocked with art.

**PAULINA**

I'll draw the curtain.

My lord's almost so far transported that  
He'll think anon it lives.

**LEONTES**

O sweet Paulina,

Make me to think so twenty years together!  
No settled senses of the world can match  
The pleasure of that madness. Let't alone.

**PAULINA**

I am sorry, sir, I have thus far stirred you; but  
I could afflict you farther.

**LEONTES**

Do, Paulina:

For this affliction has a taste as sweet  
As any cordial comfort. Still methinks  
There is an air comes from her. What fine chisel  
Could ever yet cut breath? Let no man mock me,  
For I will kiss her.

**PAULINA**

Good my lord, forbear.

The ruddiness upon her lip is wet:  
You'll mar it if you kiss it; stain your own  
With oily painting. Shall I draw the curtain?

**LEONTES**

No, not these twenty years.

**PERDITA**

So long could I

Stand by, a looker-on.

(Act 5, Scene 3)

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**Section B: Poetry**

Answer **one** question from this section.

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**Either**

0	5
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**AQA Anthology of love poetry through the ages pre-1900**

Examine the view that in *Sonnet 116* Shakespeare presents love as an ideal, totally lacking in romance or passion.

**[25 marks]**

***Sonnet 116***

Let me not to the marriage of true mindes  
Admit impediments, love is not love  
Which alters when it alteration findes,  
Or bends with the remover to remove.  
O no, it is an ever fixed marke  
That lookes on tempests and is never shaken;  
It is the star to every wandring barke,  
Whose worths unknowne, although his high be taken.  
Lov's not Times foole, though rosie lips and cheeks  
Within his bending sickles compasse come,  
Love alters not with his breefe houres and weekes,  
But beares it out even to the edge of doome:  
    If this be error and upon me proved,  
    I never writ, nor no man ever loved.

William Shakespeare (1564–1616)

**Turn over ►**

or

0 6

**AQA Anthology of love poetry through the ages post-1900**Examine the view that in *Wild Oats* Larkin's speaker does not take love seriously.**[25 marks]*****Wild Oats***

About twenty years ago  
 Two girls came in where I worked –  
 A bosomy English rose  
 And her friend in specs I could talk to.  
 Faces in those days sparked  
 The whole shooting-match off, and I doubt  
 If ever one had like hers:  
 But it was the friend I took out,

And in seven years after that  
 Wrote over four hundred letters,  
 Gave a ten-guinea ring  
 I got back in the end, and met  
 At numerous cathedral cities  
 Unknown to the clergy. I believe  
 I met beautiful twice. She was trying  
 Both times (so I thought) not to laugh.

Parting, after about five  
 Rehearsals, was an agreement  
 That I was too selfish, withdrawn,  
 And easily bored to love.  
 Well, useful to get that learnt.  
 In my wallet are still two snaps  
 Of bosomy rose with fur gloves on.  
 Unlucky charms, perhaps.

Philip Larkin (1922–1985)

**END OF QUESTIONS****Copyright information**

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