



A-level

ENGLISH LITERATURE A

Paper 1 Love through the ages

7712/1

Time allowed: 3 hours

For this paper you must have:

- **an AQA 12-page answer book**
- **a copy of each of the set texts you have studied for SECTION C. These texts must NOT be annotated and must NOT contain additional notes or materials.**

[Turn over]

INSTRUCTIONS

- **Use black ink or black ball-point pen.**
- **Write the information required on the front of your answer book. The PAPER REFERENCE is 7712/1.**
- **In Section A you will answer ONE question about a Shakespeare play.**
- **In Section B you will answer the ONE question about unseen poetry.**
- **In Section C you will answer ONE question about TWO texts: ONE poetry text and ONE prose text, one of which MUST be written pre-1900.**
- **Do all rough work in your answer book. Cross through any work you do not want to be marked.**

INFORMATION

- **The marks for questions are shown in brackets.**
- **The maximum mark for this paper is 75.**
- **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 in this section.

EITHER

0	1
---	---

‘Othello’ – William Shakespeare

“It is Desdemona’s naivety about men that brings about her downfall.”

In the light of this view, discuss how Shakespeare presents Desdemona in this extract and elsewhere in the play. [25 marks]

DESDEMONA

My lord shall never rest.
I’ll watch him tame and talk him out of patience;
His bed shall seem a school, his board a shrift;
I’ll intermingle everything he does
With Cassio’s suit. Therefore be merry, Cassio,
For thy solicitor shall rather die
Than give thy cause away.

Enter Othello and Iago

EMILIA

Madam, here comes my lord.

CASSIO

Madam, I’ll take my leave.

DESDEMONA

Why, stay and hear me speak.

CASSIO

Madam, not now: I am very ill at ease,
Unfit for mine own purposes.

DESDEMONA

Well, do your discretion. *Exit Cassio*

IAGO

Ha! I like not that.

OTHELLO

What dost thou say?

IAGO

Nothing, my lord; or if – I know not what.

OTHELLO

Was not that Cassio parted from my wife?

IAGO

Cassio, my lord? No, sure, I cannot think it
That he would sneak away so guilty-like,
Seeing you coming.

OTHELLO

I do believe 'twas he.

DESDEMONA

How now, my lord?

I have been talking with a suitor here,
A man that languishes in your displeasure.

OTHELLO

Who is't you mean?

DESDEMONA

Why, your Lieutenant, Cassio. Good my lord,
If I have any grace or power to move you,
His present reconciliation take.
For if he be not one that truly loves you,
That errs in ignorance, and not in cunning,
I have no judgement in an honest face.
I prithee call him back.

[Turn over]

OTHELLO Went he hence now?

DESDEMONA

Yes, faith; so humbled
That he hath left part of his grief with me
To suffer with him. Good love, call him back.

OTHELLO

Not now, sweet Desdemon; some other time.

DESDEMONA

But shall't be shortly?

OTHELLO The sooner, sweet, for you.

DESDEMONA

Shall't be tonight, at supper?

OTHELLO No, not tonight.

DESDEMONA

Tomorrow dinner then?

OTHELLO I shall not dine at home.

I meet the captains at the citadel.

DESDEMONA

Why, then, tomorrow night, or Tuesday morn,
On Tuesday noon, or night; on Wednesday morn.
I prithee name the time, but let it not
Exceed three days. In faith, he's penitent:
And yet his trespass in our common reason –
Save that, they say, the wars must make example
Out of their best – is not almost a fault
T'incur a private check. When shall he come?
Tell me, Othello. I wonder in my soul
What you would ask me that I should deny,
Or stand so mammering on? What! Michael Cassio,
That came a-wooing with you? And so many a time –
When I have spoke of you dispraisingly –
Hath ta'en your part, to have so much to do
To bring him in? By'r Lady, I could do much.

OTHELLO

Prithee, no more: let him come when he will;
I will deny thee nothing.

DESDEMONA

Why, this is not a boon:
'Tis as I should entreat you wear your gloves
Or feed on nourishing dishes, or keep you warm,
Or sue to you to do a peculiar profit
To your own person. Nay, when I have a suit
Wherein I mean to touch your love indeed
It shall be full of poise and difficult weight,
And fearful to be granted.

OTHELLO

I will deny thee nothing.

(Act 3, Scene 3)

[Turn over]

OR

02

‘The Taming of the Shrew’ – William Shakespeare

“Scorned by all men, even her own father, Katherina is victimised by patriarchy.”

In the light of this view, discuss how Shakespeare presents male attitudes towards Katherina in this extract and elsewhere in the play. [25 marks]

BAPTISTA

Gentlemen, importune me no farther,
For how I firmly am resolved you know;
That is, not to bestow my youngest daughter
Before I have a husband for the elder.
If either of you both love Katherina,
Because I know you well and love you well,
Leave shall you have to court her at your pleasure.

GREMIO

To cart her rather. She’s too rough for me.
There, there, Hortensio, will you any wife?

KATHERINA (*to Baptista*)

I pray you, sir, is it your will
To make a stale of me amongst these mates?

HORTENSIO

Mates, maid, how mean you that? No mates for you
Unless you were of gentler, milder mould.

KATHERINA

I'faith, sir, you shall never need to fear.
 Iwis it is not halfway to her heart.
 But if it were, doubt not her care should be
 To comb your noddle with a three-legged stool,
 And paint your face, and use you like a fool.

HORTENSIO

From all such devils, good Lord deliver us!

GREMIO

And me too, good Lord!

TRANIO (*aside to Lucentio*)

Husht, master, here's some good pastime toward.
 That wench is stark mad or wonderful froward.

LUCENTIO (*aside to Tranio*)

But in the other's silence do I see
 Maid's mild behaviour and sobriety.
 Peace, Tranio.

TRANIO (*aside to Lucentio*)

Well said, master. Mum! And gaze your fill.

BAPTISTA

Gentlemen, that I may soon make good
 What I have said – Bianca, get you in.
 And let it not displease thee, good Bianca,
 For I will love thee ne'er the less, my girl.

KATHERINA

A pretty peat! It is best
 Put finger in the eye, an she knew why.

BIANCA

Sister, content you in my discontent.
 Sir, to your pleasure humbly I subscribe.
 My books and instruments shall be my company,
 On them to look and practise by myself.

[Turn over]

LUCENTIO (*aside*)

Hark, Tranio, thou mayst hear Minerva speak.

HORTENSIO

Signor Baptista, will you be so strange?

Sorry am I that our good will effects

Bianca's grief.

GREMIO

Why will you mew her up,

Signor Baptista, for this fiend of hell,

And make her bear the penance of her tongue?

BAPTISTA

Gentlemen, content ye. I am resolved.

Go in, Bianca.

Exit Bianca

And for I know she taketh most delight

In music, instruments, and poetry,

Schoolmasters will I keep within my house

Fit to instruct her youth. If you, Hortensio,

Or Signor Gremio, you, know any such,

Prefer them hither; for to cunning men

I will be very kind, and liberal

To mine own children in good bringing-up.

And so farewell. Katherina, you may stay,

For I have more to commune with Bianca.

Exit

KATHERINA

Why, and I trust I may go too, may I not?

What, shall I be appointed hours, as though, belike,

I knew not what to take, and what to leave? Ha? *Exit*

GREMIO You may go to the devil's dam. Your gifts are so good here's none will hold you. There! Love is not so great, Hortensio, but we may blow our nails together, and fast it fairly out. Our cake's dough on both sides. Farewell. Yet, for the love I bear my

sweet Bianca, if I can by any means light on a fit man to teach her that wherein she delights, I will wish him to her father.

HORTENSIO So will I, Signor Gremio.

(Act 1, Scene 1)

[Turn over]

OR

03

‘Measure for Measure’ – William Shakespeare

“The function of this group of characters is simply to provide crude comedy. They do not add to the serious debate about love in the play.”

In the light of this view, discuss how Shakespeare presents the citizens of Vienna in this extract and elsewhere in the play. [25 marks]

Enter Mistress Overdone

LUCIO Behold, behold, where Madam Mitigation comes.
I have purchased as many diseases under her roof as
come to –

SECOND GENTLEMAN To what, I pray?

LUCIO Judge.

SECOND GENTLEMAN To three thousand dolours a
year.

FIRST GENTLEMAN Ay, and more.

LUCIO A French crown more.

FIRST GENTLEMAN Thou art always figuring diseases
in me, but thou art full of error. I am sound.

LUCIO Nay, not, as one would say, healthy, but so
sound as things that are hollow. Thy bones are
hollow. Impiety has made a feast of thee.

FIRST GENTLEMAN How now, which of your hips has the most profound sciatica?

MISTRESS OVERDONE Well, well; there's one yonder arrested and carried to prison was worth five thousand of you all.

SECOND GENTLEMAN Who's that, I pray thee?

MISTRESS OVERDONE Marry, sir, that's Claudio, Signor Claudio.

FIRST GENTLEMAN Claudio to prison? 'Tis not so.

MISTRESS OVERDONE Nay, but I know 'tis so. I saw him arrested, saw him carried away, and, which is more, within these three days his head to be chopped off.

LUCIO But, after all this fooling, I would not have it so. Art thou sure of this?

MISTRESS OVERDONE I am too sure of it; and it is for getting Madam Julietta with child.

LUCIO Believe me, this may be. He promised to meet me two hours since, and he was ever precise in promise-keeping.

SECOND GENTLEMAN Besides, you know, it draws something near to the speech we had to such a purpose.

FIRST GENTLEMAN But most of all agreeing with the proclamation.

LUCIO Away. Let's go learn the truth of it.

Exeunt Lucio and Gentlemen

MISTRESS OVERDONE Thus, what with the war, what with the sweat, what with the gallows, and what with poverty, I am custom-shrunk.

[Turn over]

Enter Pompey

How now? What's the news with you?

POMPEY Yonder man is carried to prison.

MISTRESS OVERDONE Well, what has he done?

POMPEY A woman.

MISTRESS OVERDONE But what's his offence?

POMPEY Groping for trouts in a peculiar river.

MISTRESS OVERDONE What? Is there a maid with child by him?

POMPEY No, but there's a woman with maid by him.

You have not heard of the proclamation, have you?

MISTRESS OVERDONE What proclamation, man?

POMPEY All houses in the suburbs of Vienna must be plucked down.

MISTRESS OVERDONE And what shall become of those in the city?

POMPEY They shall stand for seed. They had gone down too, but that a wise burgher put in for them.

MISTRESS OVERDONE But shall all our houses of resort in the suburbs be pulled down?

POMPEY To the ground, mistress.

MISTRESS OVERDONE Why, here's a change indeed in the commonwealth. What shall become of me?

POMPEY Come, fear not you; good counsellors lack no clients. Though you change your place, you need not change your trade. I'll be your tapster still. Courage, there will be pity taken on you. You that have worn your eyes almost out in the service, you will be considered.

MISTRESS OVERDONE What's to do here, Thomas Tapster? Let's withdraw.

(Act 1, Scene 2)

BLANK PAGE

[Turn over]

OR

04

‘The Winter’s Tale’ – William Shakespeare

“The relationship between Florizel and Perdita is built upon a foundation of lies and deceit.”

In the light of this view, discuss how Shakespeare presents the relationship between Florizel and Perdita in this extract and elsewhere in the play. [25 marks]

Enter Florizel and Perdita

FLORIZEL

**These your unusual weeds to each part of you
Does give a life: no shepherdess, but Flora
Peering in April’s front. This your sheep-shearing
Is as a meeting of the petty gods,
And you the queen on’t.**

PERDITA

**Sir, my gracious lord,
To chide at your extremes it not becomes me –
O, pardon that I name them: your high self,
The gracious mark o’th’land, you have obscured
With a swain’s wearing, and me, poor lowly maid,
Most goddess-like pranked up. But that our feasts
In every mess have folly, and the feeders
Digest it with accustom, I should blush
To see you so attired, swoon, I think,
To show myself a glass.**

FLORIZEL

I bless the time

**When my good falcon made her flight across
Thy father's ground.**

PERDITA

Now Jove afford you cause!

To me the difference forges dread; your greatness
Hath not been used to fear. Even now I tremble
To think your father by some accident
Should pass this way as you did. O, the Fates!
How would he look to see his work, so noble,
Vilely bound up? What would he say? Or how
Should I, in these my borrowed flaunts, behold
The sternness of his presence?

FLORIZEL

Apprehend

Nothing but jollity. The gods themselves,
Humbling their deities to love, have taken
The shapes of beasts upon them: Jupiter
Became a bull, and bellowed; the green Neptune
A ram, and bleated; and the fire-robed god,
Golden Apollo, a poor humble swain,
As I seem now. Their transformations
Were never for a piece of beauty rarer,
Nor in a way so chaste, since my desires
Run not before mine honour, nor my lusts
Burn hotter than my faith.

PERDITA

O, but sir,

**Your resolution cannot hold when 'tis
Opposed, as it must be, by th'power of the King.
One of these two must be necessities,
Which then will speak: that you must change this
purpose
Or I my life.**

[Turn over]

FLORIZEL Thou dearest Perdita,
With these forced thoughts, I prithee, darken not
The mirth o'th'feast. Or I'll be thine, my fair,
Or not my father's. For I cannot be
Mine own, nor anything to any, if
I be not thine. To this I am most constant,
Though destiny say no. Be merry, gentle;
Strangle such thoughts as these with anything
That you behold the while. Your guests are coming:
Lift up your countenance as it were the day
Of celebration of that nuptial which
We two have sworn shall come.

PERDITA

O Lady Fortune,
Stand you auspicious!

FLORIZEL See, your guests approach.
Address yourself to entertain them sprightly,
And let's be red with mirth.

(Act 4, Scene 4)

BLANK PAGE

[Turn over]

SECTION B: UNSEEN POETRY

Answer the following question.

0	5
---	---

“In the literature of love, married women are often conflicted about the role of the wife.”

In the light of this view, compare and contrast how wives are presented in these two poems. [25 marks]

‘To My Dear and Loving Husband’

If ever two were one, then surely we.
If ever man were loved by wife, then thee.
If ever wife was happy in a man,
Compare with me, ye women, if you can.
I prize thy love more than whole mines of gold,
Or all the riches that the East doth hold.
My love is such that rivers cannot quench,
Nor ought but love from thee give recompense.
Thy love is such I can no way repay;
The heavens reward thee manifold, I pray.
Then while we live, in love let's so persevere,
That when we live no more, we may live ever.

Anne Bradstreet (1612–1672)

‘Wife’

I’m not yet comfortable with the word, its short clean woosh that sounds like life. At dinner last night my single girls said in admonition, “It’s not wife-approved” about a friend’s upcoming trip. Their eyes rolled up and over and out their pretty young heads. Wife, why does it sound like a job? “I need a wife” the famous feminist wrote, “a wife that will keep my clothes clean, ironed, mended, replaced if need be.” A word that could be made easily into maid. A wife that does, fixes soothes, honors, obeys, Housewife, fishwife, bad wife, good wife, what’s the word for someone who stares long into the morning, unable to even fix tea some days, the kettle steaming over loud like a train whistle, she who cries in the mornings, she who tears a hole in the earth and cannot stop grieving, the one who wants to love you, but often isn’t good at even that, the one who doesn’t want to be diminished by how much she wants to be yours.

Ada Limón b.1976

[Turn over]

SECTION C: COMPARING TEXTS

Answer ONE question in this section.

EITHER

0	6
---	---

Compare how the authors of TWO texts you have studied present love as a source of potential happiness and fulfilment.

**You must write about AT LEAST TWO poems in your answer AS WELL AS the prose text you have studied.
[25 marks]**

OR

07

“In literature, true love is rarely achieved and never lasts.”

Compare how the authors of TWO texts you have studied present ideas about true love in the light of this view.

**You must write about AT LEAST TWO poems in your answer AS WELL AS the prose text you have studied.
[25 marks]**

END OF QUESTIONS

BLANK PAGE**Copyright information**

For confidentiality purposes, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is published after each live examination series and is available for free download from www.aqa.org.uk.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team.

Copyright © 2022 AQA and its licensors. All rights reserved.

IB/M/CD/Jun22/7712/1/E3

2 2 6 A 7 7 1 2 / 1