

A

**AQA** 

**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]**

## **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]**

5

**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

[Turn over]

6

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

[Turn over]

## 8

That can torment him much, and hold  
him long,  
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,



## 9

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!

[Turn over]

**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.

[Turn over]

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**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.

15

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

**[Turn over]**

**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'



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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)**

**[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, 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,

[Turn over]

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]

## 22

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

## 23

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)

[Turn over]

**OR**

**0 4** **‘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

[Turn over]

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.

[Turn over]

## 28

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,

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

29

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,

[Turn over]

**30**

**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**

**05** **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**



## 33

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

[Turn over]

## 34

**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)**

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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]**

**[Turn over]**

## **‘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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