

## A-level ENGLISH LITERATURE A

### Paper 1 Love through the ages

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Time allowed: 3 hours

#### Materials

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.

#### 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.

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**Section A: Shakespeare**

Answer **one** question in this section.

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Either

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

‘By the end of the play, love and loyalty have been completely destroyed.’

In the light of this view, discuss how Shakespeare presents ideas about love and loyalty in this extract and elsewhere in the play.

**[25 marks]**

**DESDEMONA**

O, falsely, falsely murdered!

**EMILIA** O Lord! What cry is that?

**OTHELLO**

That? What?

**EMILIA**

Out and alas, that was my lady’s voice!

*She draws back the curtains*

Help, help, ho, help! O, lady, speak again!

Sweet Desdemona, O sweet mistress, speak!

**DESDEMONA**

A guiltless death I die.

**EMILIA**

O, who hath done this deed?

**DESDEMONA**

Nobody – I myself – farewell.

Commend me to my kind lord – O, farewell! *She dies*

**OTHELLO**

Why, how should she be murdered?

**EMILIA** Alas, who knows?

**OTHELLO**

You heard her say herself it was not I.

**EMILIA**

She said so: I must needs report the truth.

**OTHELLO**

She’s like a liar gone to burning hell:

’Twas I that killed her.

**EMILIA** O, the more angel she,

And you the blacker devil!

**OTHELLO**

She turned to folly; and she was a whore.

**EMILIA**

Thou dost belie her, and thou art a devil.

**OTHELLO**

She was false as water.

**EMILIA**                                   Thou art rash as fire to say  
That she was false. O, she was heavenly true!

**OTHELLO**  
Cassio did top her: ask thy husband else.  
O, I were damned beneath all depth in hell  
But that I did proceed upon just grounds  
To this extremity. Thy husband knew it all.

**EMILIA**  
My husband!

**OTHELLO**           Thy husband.

**EMILIA**                                   That she was false to wedlock?

**OTHELLO**  
Ay, with Cassio. Nay, had she been true,  
If heaven would make me such another world  
Of one entire and perfect chrysolite,  
I'd not have sold her for it.

**EMILIA**                                   My husband!

**OTHELLO**  
Ay, 'twas he that told me on her first.  
An honest man he is, and hates the slime  
That sticks on filthy deeds.

**EMILIA**                                   My husband!

**OTHELLO**  
What needs this iterance, woman? I say thy husband.

**EMILIA**  
O mistress, villainy hath made mocks with love!  
My husband say that she was false?

**OTHELLO**                                   He, woman;  
I say thy husband; dost understand the word?  
My friend, thy husband, honest, honest Iago.

**EMILIA**  
If he say so, may his pernicious soul  
Rot half a grain a day! He lies to th'heart.  
She was too fond of her most filthy bargain.

**OTHELLO**  
Ha!

**EMILIA**  
Do thy worst:  
This deed of thine is no more worthy heaven  
Than thou wast worthy her.

**OTHELLO**                                   Peace, you were best.

**EMILIA**  
Thou hast not half that power to do me harm  
As I have to be hurt. O gull! O dolt!  
As ignorant as dirt! Thou hast done a deed –  
I care not for thy sword – I'll make thee known,  
Though I lost twenty lives. Help! Help, ho! Help!  
The Moor hath killed my mistress! Murder! Murder!

(Act 5, Scene 2)

Turn over ►

or

0 2

**The Taming of the Shrew – William Shakespeare**

'The test of obedience initiated by Petruchio is a dark demonstration of male power which undermines the comedy of the play.'

In the light of this view, discuss how Shakespeare presents attitudes towards marriage in this extract and elsewhere in the play.

**[25 marks]****BAPTISTA**

Now, in good sadness, son Petruchio,  
I think thou hast the veriest shrew of all.

**PETRUCHIO**

Well, I say no. And therefore for assurance  
Let's each one send unto his wife,  
And he whose wife is most obedient,  
To come at first when he doth send for her,  
Shall win the wager which we will propose.

**HORTENSIO**

Content. What's the wager?

**LUCENTIO**

Twenty crowns.

**PETRUCHIO**

Twenty crowns?  
I'll venture so much of my hawk or hound,  
But twenty times so much upon my wife.

**LUCENTIO**

A hundred then.

**HORTENSIO**

Content.

**PETRUCHIO**

A match! 'Tis done.

**HORTENSIO**

Who shall begin?

**LUCENTIO**

That will I. Biondello,

Go bid your mistress come to me.

**BIONDELLO**

I go.

*Exit*

**BAPTISTA**

Son, I'll be your half Bianca comes.

**LUCENTIO**

I'll have no halves. I'll bear it all myself.

*Enter Biondello*

How now, what news?

**BIONDELLO**

Sir, my mistress sends you word

That she is busy and she cannot come.

**PETRUCHIO**

How? She's busy, and she cannot come!

Is that an answer?

**GREMIO**

Ay, and a kind one too.

Pray God, sir, your wife send you not a worse.

**PETRUCHIO**

I hope better.

**HORTENSIO**

Sirrah Biondello, go and entreat my wife  
To come to me forthwith. *Exit Biondello*

**PETRUCHIO** O ho, entreat her!

Nay, then she must needs come.

**HORTENSIO** I am afraid, sir,

Do what you can, yours will not be entreated.

*Enter Biondello*

Now, where's my wife?

**BIONDELLO**

She says you have some goodly jest in hand.  
She will not come. She bids you come to her.

**PETRUCHIO**

Worse and worse, she will not come! O vile,  
Intolerable, not to be endured!  
Sirrah Grumio, go to your mistress,  
Say I command her come to me. *Exit Grumio*

**HORTENSIO**

I know her answer.

**PETRUCHIO** What?

**HORTENSIO** She will not.

**PETRUCHIO**

The fouler fortune mine, and there an end.  
*Enter Katherina*

**BAPTISTA**

Now, by my holidame, here comes Katherina.

**KATHERINA**

What is your will, sir, that you send for me?

**PETRUCHIO**

Where is your sister, and Hortensio's wife?

**KATHERINA**

They sit conferring by the parlour fire.

**PETRUCHIO**

Go fetch them hither. If they deny to come,  
Swinge me them soundly forth unto their husbands.  
Away, I say, and bring them hither straight.  
*Exit Katherina*

**LUCENTIO**

Here is a wonder, if you talk of a wonder.

**HORTENSIO**

And so it is. I wonder what it bodes.

**PETRUCHIO**

Marry, peace it bodes, and love, and quiet life,  
An awful rule, and right supremacy,  
And, to be short, what not that's sweet and happy.

**BAPTISTA**

Now fair befall thee, good Petruchio!  
The wager thou hast won, and I will add  
Unto their losses twenty thousand crowns –  
Another dowry to another daughter,  
For she is changed, as she had never been.

(Act 5, Scene 2)

Turn over ►

or

0 3

**Measure for Measure – William Shakespeare**

'The way in which Viennese law equates sex and love with sin causes the audience to lose all respect for those in authority.'

In the light of this view, discuss how Shakespeare presents sexual morality in this extract and elsewhere in the play.

**[25 marks]****DUKE**

Bound by my charity and my blessed order,  
I come to visit the afflicted spirits  
Here in the prison. Do me the common right  
To let me see them and to make me know  
The nature of their crimes, that I may minister  
To them accordingly.

**PROVOST**

I would do more than that, if more were needful.

*Enter Juliet*

Look, here comes one: a gentlewoman of mine,  
Who, falling in the flaws of her own youth,  
Hath blistered her report. She is with child,  
And he that got it, sentenced: a young man  
More fit to do another such offence  
Than die for this.

**DUKE**

When must he die?

**PROVOST**

As I do think, tomorrow.

*(To Juliet)* I have provided for you; stay a while  
And you shall be conducted.

**DUKE**

Repent you, fair one, of the sin you carry?

**JULIET**

I do, and bear the shame most patiently.

**DUKE**

I'll teach you how you shall arraign your conscience  
And try your penitence, if it be sound,  
Or hollowly put on.

**JULIET**

I'll gladly learn.

**DUKE**

Love you the man that wronged you?

**JULIET**

Yes, as I love the woman that wronged him.

**DUKE**

So then it seems your most offenceful act  
Was mutually committed?

**JULIET**

Mutually.

**DUKE**

Then was your sin of heavier kind than his.

**JULIET**

I do confess it, and repent it, father.

**DUKE**

'Tis meet so, daughter, but least you do repent  
As that the sin hath brought you to this shame,  
Which sorrow is always toward ourselves, not heaven,  
Showing we would not spare heaven as we love it,  
But as we stand in fear.

**JULIET**

I do repent me as it is an evil,  
And take the shame with joy.

**DUKE**

There rest.  
Your partner, as I hear, must die tomorrow,  
And I am going with instruction to him.  
Grace go with you. *Benedicite.*

*Exit*

**JULIET**

Must die tomorrow? O injurious love,  
That respites me a life whose very comfort  
Is still a dying horror.

**PROVOST**

'Tis pity of him.

*Exeunt*

(Act 2, Scene 3)

**Turn over for the next question**

**Turn over ►**

or

0 4

**The Winter's Tale – William Shakespeare**

'Leontes' jealousy is entirely irrational.'

In the light of this view, discuss how Shakespeare presents Leontes' feelings for Hermione in this extract and elsewhere in the play.

[25 marks]

**LEONTES** (*approaching*) Is he won yet?

**HERMIONE**

He'll stay, my lord.

**LEONTES** At my request he would not.

Hermione, my dearest, thou never spok'st  
To better purpose.

**HERMIONE** Never?

**LEONTES** Never but once.

**HERMIONE**

What? Have I twice said well? When was't before?  
I prithee tell me. Cram's with praise, and make's  
As fat as tame things. One good deed dying tongueless  
Slaughters a thousand waiting upon that.  
Our praises are our wages. You may ride's  
With one soft kiss a thousand furlongs ere  
With spur we heat an acre. But to th'goal:  
My last good deed was to entreat his stay.  
What was my first? It has an elder sister,  
Or I mistake you. O, would her name were Grace!  
But once before I spoke to th'purpose? When?  
Nay, let me have't; I long.

**LEONTES** Why, that was when  
Three crabbèd months had soured themselves to death  
Ere I could make thee open thy white hand  
And clap thyself my love: then didst thou utter  
'I am yours for ever.'

**HERMIONE** 'Tis Grace indeed.

Why, lo you now, I have spoke to th'purpose twice:  
The one for ever earned a royal husband;  
Th'other for some while a friend.

*She gives her hand to Polixenes*

**LEONTES** (*aside*) Too hot, too hot!

To mingle friendship far is mingling bloods.  
I have *tremor cordis* on me: my heart dances,  
But not for joy, not joy. This entertainment  
May a free face put on, derive a liberty  
From heartiness, from bounty, fertile bosom,  
And well become the agent – 't may, I grant.  
But to be paddling palms and pinching fingers,  
As now they are, and making practised smiles  
As in a looking glass; and then to sigh, as 'twere  
The mort o'th'deer – O, that is entertainment



My bosom likes not, nor my brows! Mamillius,  
Art thou my boy?

**MAMILLIUS** Ay, my good lord.

**LEONTES** I'fecks!

Why, that's my bawcock. What, hast smutched thy nose?  
They say it is a copy out of mine. Come, captain,  
We must be neat – not neat but cleanly, captain.  
And yet the steer, the heifer, and the calf  
Are all called neat. Still virginalling  
Upon his palm? – How now, you wanton calf!  
Art thou my calf?

**MAMILLIUS** Yes, if you will, my lord.

**LEONTES**

Thou want'st a rough pash and the shoots that I have  
To be full like me; yet they say we are  
Almost as like as eggs. Women say so,  
That will say anything. But were they false  
As o'er-dyed blacks, as wind, as waters, false  
As dice are to be wished by one that fixes  
No bourn 'twixt his and mine, yet were it true  
To say this boy were like me. Come, sir page,  
Look on me with your welkin eye. Sweet villain!  
Most dear'st! My collop! Can thy dam? May't be?  
Affection, thy intention stabs the centre.  
Thou dost make possible things not so held,  
Communicat'st with dreams – how can this be? –  
With what's unreal thou coactive art,  
And fellow'st nothing. Then 'tis very credent  
Thou mayst co-join with something; and thou dost,  
And that beyond commission, and I find it,  
And that to the infection of my brains  
And hardening of my brows.

**POLIXENES** What means Sicilia?

**HERMIONE**

He something seems unsettled.

(Act 1, Scene 2)

**Turn over for Section B**

**Turn over ►**

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**Section B: Unseen Poetry**Answer the following question.

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0	5
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Compare and contrast the significance of the rose in these two poems.

**[25 marks]*****Song: Go, Lovely Rose***

Go, lovely rose!  
Tell her that wastes her time and me,  
That now she knows,  
When I resemble her to thee,  
How sweet and fair she seems to be.

Tell her that's young,  
And shuns to have her graces spied,  
That hadst thou sprung  
In deserts, where no men abide,  
Thou must have uncommended died.

Small is the worth  
Of beauty from the light retired;  
Bid her come forth,  
Suffer herself to be desired,  
And not blush so to be admired.

Then die! that she  
The common fate of all things rare  
May read in thee;  
How small a part of time they share  
That are so wondrous sweet and fair!

Edmund Waller (1606–1687)

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One Perfect Rose by Dorothy Parker

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**Section C: Comparing Texts**

Answer **one** question in this section.

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**Either**

0	6
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Compare how the authors of two texts you have studied use the endings of their texts to explore ideas about love.

You must write about **at least two** poems in your answer **as well as** the prose text you have studied.

**[25 marks]**

**or**

0	7
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'In literature, women and men experience love very differently.'

Compare how the authors of two texts you have studied present 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**

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

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