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# AS

## ENGLISH LITERATURE A

Paper 1 Love through the ages: Shakespeare and poetry

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Friday 20 May 2016

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**

0	1
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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, 'as wives Emilia and Desdemona have much in common'.

**[25 marks]**

**DESDEMONA**

O, these men, these men!  
Dost thou in conscience think – tell me, Emilia –  
That there be women do abuse their husbands  
In such gross kind?

**EMILIA** There be some such, no question.

**DESDEMONA**

Wouldst thou do such a deed for all the world?

**EMILIA**

Why, would not you?

**DESDEMONA** No, by this heavenly light.

**EMILIA** Nor I neither by this heavenly light: I might do't  
as well i'th'dark.

**DESDEMONA** Wouldst thou do such a deed for all the  
world?

**EMILIA** The world's a huge thing: it is a great price for a  
small vice.

**DESDEMONA** In troth, I think thou wouldst not.

**EMILIA** In troth I think I should, and undo't when I had  
done it. Marry, I would not do such a thing for a joint  
ring, nor for measures of lawn, nor for gowns, petticoats,  
nor caps, nor any petty exhibition. But for all the whole  
world! Ud's pity, who would not make her husband a  
cuckold, to make him a monarch? I should venture  
purgatory for't.

**DESDEMONA** Beshrew me, if I would do such a wrong for  
the whole world!

**EMILIA** Why, the wrong is but a wrong i'th'world; and  
having the world for your labour, 'tis a wrong in your  
own world, and you might quickly make it right.

**DESDEMONA** I do not think there is any such woman.

**EMILIA** Yes, a dozen: and as many to th'avantage as would  
store the world they played for.

But I do think it is their husbands' faults  
If wives do fall. Say that they slack their duties,  
And pour our treasures into foreign laps;  
Or else break out in peevish jealousies,  
Throwing restraint upon us; or say they strike us,  
Or scant our former having in despite –

Why, we have galls, and though we have some grace,  
Yet have we some revenge. Let husbands know  
Their wives have sense like them: they see and smell,  
And have their palates both for sweet and sour  
As husbands have. What is it that they do,  
When they change us for others? Is it sport?  
I think it is. And doth affection breed it?  
I think it doth. Is't frailty that thus errs?  
It is so too. And have not we affections,  
Desires for sport, and frailty, as men have?  
Then let them use us well: else let them know  
The ills we do, their ills instruct us so.

**DESDEMONA**

Good night, good night. God me such uses send,  
Not to pick bad from bad, but by bad mend!

*Exeunt*

(Act 4, Scene 3)

**Turn over for the next question**

or

0	2
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**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, Petruchio underestimates the challenge of 'taming' Katherina.

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

Nay, come, Kate, come, you must not look so sour.

**KATHERINA**

It is my fashion when I see a crab.

**PETRUCHIO**

Why, here's no crab, and therefore look not sour.

**KATHERINA**

There is, there is.

**PETRUCHIO**

Then show it me.

**KATHERINA**

Had I a glass, I would.

**PETRUCHIO**

What, you mean my face?

**KATHERINA**

Well aimed of such a young one.

**PETRUCHIO**

Now, by Saint George, I am too young for you.

**KATHERINA**

Yet you are withered.

**PETRUCHIO**

'Tis with cares.

**KATHERINA**

I care not.

**PETRUCHIO**

Nay, hear you, Kate –

*She struggles*

In sooth, you scape not so.

**KATHERINA**

I chafe you, if I tarry. Let me go.

**PETRUCHIO**

No, not a whit. I find you passing gentle.

'Twas told me you were rough, and coy, and sullen,

And now I find report a very liar.

For thou art pleasant, gamesome, passing courteous,

But slow in speech, yet sweet as spring-time flowers.

Thou canst not frown, thou canst not look askance,

Nor bite the lip, as angry wenches will,

Nor hast thou pleasure to be cross in talk.

But thou with mildness entertain'st thy wooers,

With gentle conference, soft and affable.

*He lets her go*

Why does the world report that Kate doth limp?

O slanderous world! Kate like the hazel-twig

Is straight and slender, and as brown in hue

As hazel-nuts and sweeter than the kernels.

O, let me see thee walk. Thou dost not halt.

**KATHERINA**

Go, fool, and whom thou keep'st command.

**PETRUCHIO**

Did ever Dian so become a grove  
As Kate this chamber with her princely gait?  
O, be thou Dian, and let her be Kate,  
And then let Kate be chaste and Dian sportful.

**KATHERINA**

Where did you study all this goodly speech?

**PETRUCHIO**

It is extempore, from my mother-wit.

**KATHERINA**

A witty mother, witless else her son.

**PETRUCHIO**

Am I not wise?

**KATHERINA** Yes, keep you warm.

**PETRUCHIO**

Marry, so I mean, sweet Katherine, in thy bed.  
And therefore, setting all this chat aside,  
Thus in plain terms – your father hath consented  
That you shall be my wife; your dowry 'greed on;  
And will you, nill you, I will marry you.  
Now, Kate, I am a husband for your turn,  
For by this light whereby I see thy beauty,  
Thy beauty that doth make me like thee well,  
Thou must be married to no man but me.  
For I am he am born to tame you, Kate,  
And bring you from a wild Kate to a Kate  
Conformable as other household Kates.

*Enter Baptista, Gremio, and Tranio*

Here comes your father. Never make denial;  
I must and will have Katherine to my wife.

(Act 2, Scene 1)

**Turn over for the next question**

or

0	3
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**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, the Duke is more concerned with public morality than with the private happiness of those he rules.

**[25 marks]****ISABELLA**

But O, how much is the good Duke deceived in Angelo! If ever he return and I can speak to him, I will open my lips in vain, or discover his government.

**DUKE** That shall not be much amiss. Yet, as the matter now stands, he will avoid your accusation; he made trial of you only. Therefore fasten your ear on my advisings. To the love I have in doing good a remedy presents itself. I do make myself believe that you may most uprightously do a poor wronged lady a merited benefit, redeem your brother from the angry law, do no stain to your own gracious person, and much please the absent Duke, if peradventure he shall ever return to have hearing of this business.

**ISABELLA** Let me hear you speak farther. I have spirit to do anything that appears not foul in the truth of my spirit.

**DUKE** Virtue is bold, and goodness never fearful. Have you not heard speak of Mariana, the sister of Frederick, the great soldier who miscarried at sea?

**ISABELLA** I have heard of the lady, and good words went with her name.

**DUKE** She should this Angelo have married, was affianced to her oath, and the nuptial appointed, between which time of the contract and limit of the solemnity, her brother Frederick was wrecked at sea, having in that perished vessel the dowry of his sister. But mark how heavily this befell to the poor gentlewoman. There she lost a noble and renowned brother, in his love toward her ever most kind and natural; with him the portion and sinew of her fortune, her marriage dowry; with both, her combinate husband, this well-seeming Angelo.

**ISABELLA** Can this be so? Did Angelo so leave her?

**DUKE** Left her in her tears, and dried not one of them with his comfort, swallowed his vows whole, pretending in her discoveries of dishonour. In few, bestowed her on her own lamentation, which she yet wears for his sake, and he, a marble to her tears, is washed with them, but relents not.

**ISABELLA** What a merit were it in death to take this poor maid from the world! What corruption in this life, that it will let this man live! But how out of this can she avail?

**DUKE** It is a rupture that you may easily heal, and the cure of it not only saves your brother, but keeps you from dishonour in doing it.

**ISABELLA** Show me how, good father.

**DUKE** This forenamed maid hath yet in her the continuance of her first affection. His unjust unkindness, that in all reason should have quenched her love, hath, like an impediment in the current, made it more violent and unruly. Go you to Angelo, answer his requiring with a plausible obedience, agree with his demands to the point. Only refer yourself to this advantage: first, that your stay with him may not be long, that the time may have all shadow and silence in it, and the place answer to convenience. This being granted in course – and now follows all – we shall advise this wronged maid to stand up your appointment, go in your place. If the encounter acknowledge itself hereafter, it may compel him to her recompense, and here, by this is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled. The maid will I frame and make fit for his attempt. If you think well to carry this, as you may, the doubleness of the benefit defends the deceit from reproof. What think you of it?

**ISABELLA** The image of it gives me content already, and I trust it will grow to a most prosperous perfection.

**DUKE** It lies much in your holding up. Haste you speedily to Angelo. If for this night he entreat you to his bed, give him promise of satisfaction. I will presently to Saint Luke's. There, at the moated grange, resides this dejected Mariana. At that place call upon me, and dispatch with Angelo, that it may be quickly.

**ISABELLA** I thank you for this comfort. Fare you well,  
good father.

*Exit*

(Act 3, Scene 1)

**Turn over for the next question**

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, Hermione is presented as more than just a passive victim of Leontes' jealousy.

**[25 marks]****HERMIONE**

You'll stay?

**POLIXENES**

No, madam.

**HERMIONE**

Nay, but you will!

**POLIXENES**

I may not, verily.

**HERMIONE**

Verily!

You put me off with limber vows; but I,  
 Though you would seek t'unsphere the stars with oaths,  
 Should yet say, 'Sir, no going.' Verily,  
 You shall not go. A lady's 'verily' is  
 As potent as a lord's. Will you go yet?  
 Force me to keep you as a prisoner,  
 Not like a guest; so you shall pay your fees  
 When you depart, and save your thanks. How say you?  
 My prisoner? Or my guest? By your dread 'verily',  
 One of them you shall be.

**POLIXENES**

Your guest, then, madam:

To be your prisoner should import offending;  
 Which is for me less easy to commit  
 Than you to punish.

**HERMIONE**

Not your gaoler, then,

But your kind hostess. Come, I'll question you  
 Of my lord's tricks, and yours, when you were boys.  
 You were pretty lordings then?

**POLIXENES**

We were, fair Queen,

Two lads that thought there was no more behind  
 But such a day tomorrow as today,  
 And to be boy eternal.

**HERMIONE**

Was not my lord

The verier wag o'th'two?

**POLIXENES**

We were as twinned lambs that did frisk i'th'sun,  
 And bleat the one at th'other. What we changed  
 Was innocence for innocence: we knew not  
 The doctrine of ill-doing, nor dreamed  
 That any did. Had we pursued that life,  
 And our weak spirits ne'er been higher reared  
 With stronger blood, we should have answered heaven  
 Boldly 'Not guilty', the imposition cleared  
 Hereditary ours.

**HERMIONE**

By this we gather

You have tripped since.

**POLIXENES** O my most sacred lady,  
Temptations have since then been born to's: for  
In those unfledged days was my wife a girl;  
Your precious self had then not crossed the eyes  
Of my young playfellow.

**HERMIONE** Grace to boot!  
Of this make no conclusion, lest you say  
Your queen and I are devils. Yet go on:  
Th'offences we have made you do we'll answer,  
If you first sinned with us, and that with us  
You did continue fault, and that you slipped not  
With any but with us.

**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.

(Act 1, Scene 2)

**Turn over for Section B**

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**Section B: Poetry**

Answer **one** question from this section.

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**Either**

**AQA Anthology: love poetry through the ages pre-1900**

**0 5**

Examine the view that in this poem Blake presents love and religion as total opposites.

**[25 marks]**

**The Garden of Love**

I went to the Garden of Love,  
And saw what I never had seen:  
A chapel was built in the midst,  
Where I used to play on the green.

And the gates of this chapel were shut,  
And 'Thou shalt not' writ over the door;  
So I turned to the Garden of Love,  
That so many sweet flowers bore.

And I saw it was filled with graves,  
And tomb-stones where flowers should be,  
And priests in black gowns were walking their rounds,  
And binding with briars my joys and desires.

William Blake (1757-1827)

or

**AQA Anthology: love poetry through the ages post-1900**

0	6
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Examine the view that in this poem Cope presents the speaker as having only a trivial attitude to love.

**[25 marks]****After the Lunch**

On Waterloo Bridge, where we said our goodbyes,  
The weather conditions bring tears to my eyes.  
I wipe them away with a black woolly glove  
And try not to notice I've fallen in love.

On Waterloo Bridge I am trying to think:  
*This is nothing. You're high on the charm and the drink.*  
But the juke-box inside me is playing a song  
That says something different. And when was it wrong?

On Waterloo Bridge with the wind in my hair  
I'm tempted to skip. *You're a fool.* I don't care.  
The head does its best but the heart is the boss –  
I admit it before I am halfway across.

Wendy Cope (b. 1945)

**END OF QUESTIONS**

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

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