

## 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.

## Section A: Shakespeare

Answer **one** question in this section.

Either

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### ***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.

**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

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***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.

**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 for the next question**

**Turn over ►**

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**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.

*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)

**Turn over for the next question**

**Turn over ►**

or

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***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.

**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)

**Turn over for Section B**

**Turn over ►**

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**Section B: Unseen Poetry**

Answer the following question.

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'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 persever,  
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 for Section C**

**Turn over ►**

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**Section C: Comparing Texts**

Answer **one** question in this section.

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**Either**

|   |   |
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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**

|   |   |
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| 0 | 7 |
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'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**

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