

## AS ENGLISH LITERATURE A

Paper 1 Love through the ages: Shakespeare and poetry

---

Friday 17 May 2019

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.

---

**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 desire as dangerous.

**[25 marks]**

**OTHELLO**

Good Michael, look you to the guard tonight.  
Let's teach ourselves that honourable stop,  
Not to outsport discretion.

**CASSIO**

Iago hath direction what to do;  
But, notwithstanding, with my personal eye  
Will I look to't.

**OTHELLO** Iago is most honest.

Michael, good night. Tomorrow with your earliest  
Let me have speech with you. (*To Desdemona*)  
Come, my dear love,  
The purchase made, the fruits are to ensue:  
That profit's yet to come 'tween me and you.  
Good night.

*Exeunt Othello, Desdemona, and attendants*

*Enter Iago*

**CASSIO** Welcome, Iago; we must to the watch.

**IAGO** Not this hour, Lieutenant; 'tis not yet ten o'th'clock.  
Our General cast us thus early for the love of his  
Desdemona; who let us not therefore blame. He hath  
not yet made wanton the night with her; and she is  
sport for Jove.

**CASSIO** She is a most exquisite lady.

**IAGO** And, I'll warrant her, full of game.

**CASSIO** Indeed, she is a most fresh and delicate creature.

**IAGO** What an eye she has! Methinks it sounds a parley to  
provocation.

**CASSIO** An inviting eye, and yet methinks right modest.

**IAGO** And when she speaks, is it not an alarum to love?

**CASSIO** She is indeed perfection.

**IAGO** Well, happiness to their sheets! Come, Lieutenant,  
I have a stoup of wine; and here without are a brace of  
Cyprus gallants that would fain have a measure to the  
health of black Othello.

**CASSIO** Not tonight, good Iago. I have very poor and unhappy brains for drinking. I could well wish courtesy would invent some other custom of entertainment.

**IAGO** O, they are our friends! But one cup; I'll drink for you.

**CASSIO** I have drunk but one cup tonight, and that was craftily qualified too; and behold what innovation it makes here. I am unfortunate in the infirmity and dare not task my weakness with any more.

**IAGO** What, man! 'Tis a night of revels; the gallants desire it.

**CASSIO** Where are they?

**IAGO** Here, at the door: I pray you call them in.

**CASSIO** I'll do't, but it dislikes me.

*Exit*

**IAGO**

If I can fasten but one cup upon him,  
With that which he hath drunk tonight already,  
He'll be as full of quarrel and offence  
As my young mistress' dog. Now my sick fool Roderigo,  
Whom love hath turned almost the wrong side out,  
To Desdemona hath tonight caroused  
Potations pottle-deep; and he's to watch.  
Three else of Cyprus, noble swelling spirits –  
That hold their honours in a wary distance,  
The very elements of this warlike isle –  
Have I tonight flustered with flowing cups,  
And they watch too. Now 'mongst this flock of drunkards,  
Am I to put our Cassio in some action  
That may offend the isle. But here they come;  
If consequence do but approve my dream,  
My boat sails freely both with wind and stream.

(Act 2, Scene 3)

**Turn over for the next question**

**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 the relationship between Petruchio and Katherina as one based on power and control rather than love.

**[25 marks]**

*Enter Petruchio, Katherina, Hortensio and Servants*

**PETRUCHIO**

Come on, a God's name, once more toward our father's.  
Good Lord, how bright and goodly shines the moon!

**KATHERINA**

The moon? The sun! It is not moonlight now.

**PETRUCHIO**

I say it is the moon that shines so bright.

**KATHERINA**

I know it is the sun that shines so bright.

**PETRUCHIO**

Now by my mother's son, and that's myself,  
It shall be moon, or star, or what I list,  
Or e'er I journey to your father's house.  
(*To the Servants*) Go on and fetch our horses back again.  
Evermore crossed and crossed, nothing but crossed!

**HORTENSIO**

Say as he says, or we shall never go.

**KATHERINA**

Forward, I pray, since we have come so far,  
And be it moon, or sun, or what you please.  
And if you please to call it a rush-candle,  
Henceforth I vow it shall be so for me.

**PETRUCHIO**

I say it is the moon.

**KATHERINA**

I know it is the moon.

**PETRUCHIO**

Nay, then you lie. It is the blessed sun.

**KATHERINA**

Then, God be blessed, it is the blessed sun.  
But sun it is not, when you say it is not,  
And the moon changes even as your mind.  
What you will have it named, even that it is,  
And so it shall be so for Katherine.

**HORTENSIO** (*aside*)

Petruchio, go thy ways, the field is won.

**PETRUCHIO**

Well, forward, forward! Thus the bowl should run,  
And not unluckily against the bias.

But soft, company is coming here.

*Enter Vincentio.*

(*To Vincentio*) Good morrow, gentle mistress, where  
away?

Tell me, sweet Kate, and tell me truly too,  
Hast thou beheld a fresher gentlewoman?  
Such war of white and red within her cheeks!  
What stars do spangle heaven with such beauty  
As those two eyes become that heavenly face?  
Fair lovely maid, once more good day to thee.  
Sweet Kate, embrace her for her beauty's sake.

**HORTENSIO** (*aside*) 'A will make the man mad, to make the  
woman of him.

**KATHERINA**

Young budding virgin, fair and fresh and sweet,  
Whither away, or where is thy abode?  
Happy the parents of so fair a child,  
Happier the man whom favourable stars  
Allots thee for his lovely bedfellow.

**PETRUCHIO**

Why, how now, Kate, I hope thou art not mad!  
This is a man, old, wrinkled, faded, withered,  
And not a maiden, as thou say'st he is.

**KATHERINA**

Pardon, old father, my mistaking eyes,  
That have been so bedazzled with the sun  
That everything I look on seemeth green.  
Now I perceive thou art a reverend father.  
Pardon, I pray thee, for my mad mistaking.

(Act 4, Scene 5)

**Turn over for the next question**

**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 the Duke as a cold and manipulative ruler.

**[25 marks]**

*Enter Duke and Friar Thomas*

**DUKE**

No, holy father, throw away that thought;  
Believe not that the dribbling dart of love  
Can pierce a complete bosom. Why I desire thee  
To give me secret harbour hath a purpose  
More grave and wrinkled than the aims and ends  
Of burning youth.

**FRIAR THOMAS** May your grace speak of it?**DUKE**

My holy sir, none better knows than you  
How I have ever loved the life removed  
And held in idle price to haunt assemblies  
Where youth and cost a witless bravery keeps.  
I have delivered to Lord Angelo,  
A man of stricture and firm abstinence,  
My absolute power and place here in Vienna,  
And he supposes me travelled to Poland,  
For so I have strewed it in the common ear,  
And so it is received. Now, pious sir,  
You will demand of me why I do this.

**FRIAR THOMAS**

Gladly, my lord.

**DUKE**

We have strict statutes and most biting laws,  
The needful bits and curbs to headstrong weeds,  
Which for this fourteen years we have let slip;  
Even like an o'ergrown lion in a cave,  
That goes not out to prey. Now, as fond fathers,  
Having bound up the threatening twigs of birch,  
Only to stick it in their children's sight  
For terror, not to use, in time the rod  
Becomes more mocked than feared, so our decrees,  
Dead to infliction, to themselves are dead,  
And liberty plucks justice by the nose;  
The baby beats the nurse, and quite athwart  
Goes all decorum.

**FRIAR THOMAS** It rested in your grace

To unloose this tied-up justice when you pleased,  
And it in you more dreadful would have seemed

Than in Lord Angelo.

**DUKE** I do fear, too dreadful.  
Sith 'twas my fault to give the people scope,  
'Twould be my tyranny to strike and gall them  
For what I bid them do: for we bid this be done  
When evil deeds have their permissive pass  
And not the punishment. Therefore, indeed, my father,  
I have on Angelo imposed the office,  
Who may, in th'ambush of my name, strike home,  
And yet my nature never in the fight  
To do it slander. And to behold his sway  
I will, as 'twere a brother of your order,  
Visit both prince and people. Therefore, I prithee,  
Supply me with the habit, and instruct me  
How I may formally in person bear  
Like a true friar. More reasons for this action  
At our more leisure shall I render you;  
Only this one – Lord Angelo is precise,  
Stands at a guard with envy, scarce confesses  
That his blood flows, or that his appetite  
Is more to bread than stone. Hence shall we see,  
If power change purpose, what our seemers be. *Exeunt*

(Act 1, Scene 3)

**Turn over for the next question**

**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, the presence of Perdita brings out the best in those who meet her.

**[25 marks]****ANTIGONUS**

Come, poor babe.

I have heard, but not believed, the spirits o'th'dead  
 May walk again: if such thing be, thy mother  
 Appeared to me last night; for ne'er was dream  
 So like a waking. To me comes a creature,  
 Sometimes her head on one side, some another:  
 I never saw a vessel of like sorrow,  
 So filled and so becoming. In pure white robes,  
 Like very sanctity, she did approach  
 My cabin where I lay; thrice bowed before me,  
 And, gasping to begin some speech, her eyes  
 Became two spouts; the fury spent, anon  
 Did this break from her: 'Good Antigonus,  
 Since fate, against thy better disposition,  
 Hath made thy person for the thrower-out  
 Of my poor babe, according to thy oath,  
 Places remote enough are in Bohemia:  
 There weep, and leave it crying; and for the babe  
 Is counted lost forever, Perdita  
 I prithee call't. For this ungentle business,  
 Put on thee by my lord, thou ne'er shalt see  
 Thy wife Paulina more.' And so, with shrieks,  
 She melted into air. Affrighted much,  
 I did in time collect myself, and thought  
 This was so, and no slumber. Dreams are toys:  
 Yet for this once, yea superstitiously,  
 I will be squared by this. I do believe  
 Hermione hath suffered death, and that  
 Apollo would, this being indeed the issue  
 Of King Polixenes, it should here be laid,  
 Either for life or death, upon the earth  
 Of its right father. Blossom, speed thee well!

*He lays down the child, and a scroll*

There lie, and there thy character;

*(he lays down a box)*

there these,

Which may, if fortune please, both breed thee, pretty,  
 And still rest thine. The storm begins. Poor wretch,  
 That for thy mother's fault art thus exposed  
 To loss and what may follow! Weep I cannot,  
 But my heart bleeds; and most accursed am I



To be by oath enjoined to this. Farewell!  
The day frowns more and more. Thou'rt like to have  
A lullaby too rough: I never saw  
The heavens so dim by day. – A savage clamour!  
Well may I get aboard! This is the chase.  
I am gone forever! *Exit, pursued by a bear*

*Enter an old Shepherd*

**SHEPHERD** I would there were no age between ten and three-and-twenty, or that youth would sleep out the rest: for there is nothing in the between but getting wenches with child, wronging the ancientry, stealing, fighting. Hark you now: would any but these boiled brains of nineteen and two-and-twenty hunt this weather? They have scared away two of my best sheep, which I fear the wolf will sooner find than the master. If anywhere I have them, 'tis by the seaside, browsing of ivy. Good luck, an't be thy will!

*He sees the child*

What have we here? Mercy on's, a barne! A very pretty barne. A boy or a child, I wonder? A pretty one, a very pretty one. Sure, some scape. Though I am not bookish, yet I can read waiting gentlewoman in the scape: this has been some stair-work, some trunk-work, some behind-door-work. They were warmer that got this than the poor thing is here. I'll take it up for pity – yet I'll tarry till my son come: he hallowed but even now.

(Act 3, Scene 3)

**Turn over for Section B**

**Turn over ►**

---

**Section B: Poetry**

Answer **one** question from this section.

---

**Either**

0	5
---	---

**AQA Anthology of Love Poetry through the Ages pre-1900**

Examine the view that in *La Belle Dame sans Merci. A Ballad* Keats presents love as a mysterious, deadly curse.

**[25 marks]**

***La Belle Dame sans Merci. A Ballad***

**I**

O what can ail thee, knight-at-arms,  
 Alone and palely loitering?  
 The sedge has withered from the lake,  
 And no birds sing.

**II**

Oh what can ail thee, knight-at-arms,  
 So haggard and so woe-begone?  
 The squirrel's granary is full,  
 And the harvest's done.

**III**

I see a lily on thy brow,  
 With anguish moist and fever-dew,  
 And on thy cheeks a fading rose  
 Fast withereth too.

**IV**

I met a lady in the meads,  
 Full beautiful – a faery's child,  
 Her hair was long, her foot was light,  
 And her eyes were wild.

**V**

I made a garland for her head,  
 And bracelets too, and fragrant zone;  
 She looked at me as she did love,  
 And made sweet moan.

**VI**

I set her on my pacing steed,  
 And nothing else saw all day long,  
 For sidelong would she bend, and sing  
 A faery's song.

**VII**

She found me roots of relish sweet,  
And honey wild, and manna-dew,  
And sure in language strange she said –  
‘I love thee true’.

**VIII**

She took me to her elfin grot,  
And there she wept and sighed full sore,  
And there I shut her wild wild eyes  
With kisses four.

**IX**

And there she lullèd me asleep  
And there I dreamed – Ah! woe betide! –  
The latest dream I ever dreamt  
On the cold hill side.

**X**

I saw pale kings, and princes too,  
Pale warriors, death-pale were they all;  
They cried – ‘La Belle Dame sans Merci  
Thee hath in thrall!’

**XI**

I saw their starved lips in the gloam,  
With horrid warning gapèd wide,  
And I awoke and found me here,  
On the cold hill’s side.

**XII**

And this is why I sojourn here  
Alone and palely loitering,  
Though the sedge is withered from the lake,  
And no birds sing.

John Keats (1795–1821)

**Turn over for the next question**

**Turn over ►**

or

0 6

**AQA Anthology of Love Poetry through the Ages post-1900**Examine the view that in *Timer* Harrison shows that love cannot survive death.**[25 marks]*****Timer***

Gold survives the fire that's hot enough  
to make you ashes in a standard urn.  
An envelope of coarse official buff  
contains your wedding ring which wouldn't burn.

Dad told me I'd to tell them at St James's  
that the ring should go in the incinerator.  
That 'eternity' inscribed with both their names is  
his surety that they'd be together, 'later'.

I signed for the parcelled clothing as the son,  
the cardy, apron, pants, bra, dress –

the clerk phoned down: 6-8-8-3-1?  
*Has she still her ring on?* (Slight pause) *Yes!*

It's on my warm palm now, your burnished ring!

I feel your ashes, head, arms, breasts, womb, legs,  
sift through its circle slowly, like that thing  
you used to let me watch to time the eggs.

Tony Harrison (b. 1937)

**END OF QUESTIONS****Copyright information**

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third-party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from [www.aqa.org.uk](http://www.aqa.org.uk) after the live examination series.

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, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2019 AQA and its licensors. All rights reserved.

