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# A-level

# ENGLISH LITERATURE A

## (7712/1)

Paper 1: Love through the Ages

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2015

Morning

Time allowed: 3 hours

### For this paper you must have:

- an AQA 12-page answer booklet
- 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 **Examining Body** for this paper is AQA. The **Paper Reference** is 7712/1.
- In Section A you will answer **one** question about a Shakespeare play. In Section B you will answer **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

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***Othello* – William Shakespeare**

‘Typically, texts about husbands and wives present marriage from a male point of view.’

In the light of this view, discuss how Shakespeare presents the relationship between Othello and Desdemona in this extract and elsewhere in the play.

[25 marks]

**OTHELLO**

I do not think but Desdemona’s honest.

**IAGO**

Long live she so! And long live you to think so!

**OTHELLO**

And yet, how nature erring from itself –

**IAGO**

Ay, there’s the point: as, to be bold with you,  
 Not to affect many proposèd matches  
 Of her own clime, complexion, and degree,  
 Whereto we see in all things nature tends,  
 Foh! One may smell in such a will most rank,  
 Foul disproportion, thoughts unnatural.  
 But, pardon me, I do not in position  
 Distinctly speak of her, though I may fear  
 Her will, recoiling to her better judgment,  
 May fall to match you with her country forms,  
 And happily repent.

**OTHELLO**

Farewell, farewell.

If more thou dost perceive, let me know more.  
 Set on thy wife to observe. Leave me, Iago.

**IAGO**

*(going)* My lord, I take my leave.

**OTHELLO**

Why did I marry? This honest creature doubtless  
 Sees and knows more, much more than he unfolds.

**IAGO**

*(returning)* My lord, I would I might entreat your honour  
 To scan this thing no farther. Leave it to time.  
 Although ’tis fit that Cassio have his place,  
 For sure he fills it up with great ability,  
 Yet, if you please to hold him off a while,  
 You shall by that perceive him and his means;  
 Note if your lady strain his entertainment  
 With any strong or vehement importunity –

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Much will be seen in that. In the meantime,  
Let me be thought too busy in my fears,  
As worthy cause I have to fear I am,  
And hold her free, I do beseech your honour.

**OTHELLO**

Fear not my government.

**IAGO**

I once more take my leave. *Exit.*

**OTHELLO**

This fellow's of exceeding honesty,  
And knows all qualities with a learnèd spirit  
Of human dealings. If I do prove her haggard,  
Though that her jesses were my dear heart-strings,  
I'd whistle her off, and let her down the wind  
To prey at fortune. Haply, for I am black  
And have not those soft parts of conversation  
That chamberers have; or for I am declined  
Into the vale of years – yet that's not much –  
She's gone: I am abused, and my relief  
Must be to loathe her. O, curse of marriage!  
That we can call these delicate creatures ours  
And not their appetites! I had rather be a toad  
And live upon the vapour of a dungeon  
Than keep a corner in the thing I love  
For others' uses. Yet 'tis the plague of great ones;  
Prerogativèd are they less than the base.  
'Tis destiny unshunnable, like death:  
Even then this forkèd plague is fated to us  
When we do quicken. Desdemona comes:  
*Enter Desdemona and Emilia.*  
If she be false, O, then heaven mocks itself!  
I'll not believe't.

(Act 3, Scene 3)

or

0 2

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

‘Typically, texts about husbands and wives present marriage from a male point of view.’

In the light of this view, discuss how Shakespeare presents the relationship between Petruchio and Katherine in this extract and elsewhere in the play.

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

Katherine, that cap of yours becomes you not.  
Off with that bauble, throw it underfoot.

*She obeys*

**WIDOW**

Lord, let me never have a cause to sigh  
Till I be brought to such a silly pass!

**BIANCA**

Fie, what a foolish duty call you this?

**LUCENTIO**

I would your duty were as foolish too!  
The wisdom of your duty, fair Bianca,  
Hath cost me a hundred crowns since supper-time.

**BIANCA**

The more fool you for laying on my duty.

**PETRUCHIO**

Katherine, I charge thee, tell these headstrong women  
What duty they do owe their lords and husbands.

**WIDOW**

Come, come, you're mocking. We will have no telling.

**PETRUCHIO**

Come on, I say, and first begin with her.

**WIDOW**

She shall not.

**PETRUCHIO**

I say she shall. And first begin with her.

**KATHERINA**

Fie, fie, unknit that threatening unkind brow,  
And dart not scornful glances from those eyes  
To wound thy lord, thy king, thy governor.  
It blots thy beauty as frosts do bite the meads,  
Confounds thy fame as whirlwinds shake fair buds,  
And in no sense is meet or amiable.  
A woman moved is like a fountain troubled,  
Muddy, ill-seeming, thick, bereft of beauty,  
And while it is so, none so dry or thirsty  
Will deign to sip or touch one drop of it.  
Thy husband is thy lord, thy life, thy keeper,  
Thy head, thy sovereign; one that cares for thee,  
And for thy maintenance; commits his body  
To painful labour both by sea and land,  
To watch the night in storms, the day in cold,

Whilst thou liest warm at home, secure and safe;  
And craves no other tribute at thy hands  
But love, fair looks, and true obedience –  
Too little payment for so great a debt.  
Such duty as the subject owes the prince,  
Even such a woman oweth to her husband.  
And when she is froward, peevish, sullen, sour,  
And not obedient to his honest will,  
What is she but a foul contending rebel  
And graceless traitor to her loving lord?  
I am ashamed that women are so simple  
To offer war where they should kneel for peace,  
Or seek for rule, supremacy, and sway,  
When they are bound to serve, love and obey.  
Why are our bodies soft, and weak, and smooth,  
Unapt to toil and trouble in the world,  
But that our soft conditions and our hearts  
Should well agree with our external parts?  
Come, come, you froward and unable worms,  
My mind hath been as big as one of yours,  
My heart as great, my reason haply more,  
To bandy word for word and frown for frown.  
But now I see our lances are but straws,  
Our strength as weak, our weakness past compare,  
That seeming to be most which we indeed least are.  
Then vail your stomachs, for it is no boot,  
And place your hands below your husband's foot.  
In token of which duty, if he please,  
My hand is ready, may it do him ease.

**PETRUCHIO**

Why, there's a wench! Come on, and kiss me, Kate.

(Act 5, Scene 2)

or

0 3

**Measure for Measure – William Shakespeare**

‘Typically, texts present women as essentially passive in the face of male aggression.’

In the light of this view, discuss how Shakespeare presents the relationship between Angelo and Isabella in this extract and elsewhere in the play.

[25 marks]

**LUCIO** (*aside to Isabella*)

O, to him, to him, wench; he will relent.

He's coming, I perceive't.

**PROVOST** (*aside*) Pray heaven she win him.

**ISABELLA**

We cannot weigh our brother with ourself.

Great men may jest with saints: 'tis wit in them,

But in the less, foul profanation.

**LUCIO** (*aside to Isabella*)

Thou'rt i' th' right, girl, more o'that.

**ISABELLA**

That in the captain's but a choleric word

Which in the soldier is flat blasphemy.

**LUCIO** (*aside to Isabella*)

Art avised o'that? More on't.

**ANGELO**

Why do you put these sayings upon me?

**ISABELLA**

Because authority, though it err like others,

Hath yet a kind of medicine in itself

That skins the vice o'th'top. Go to your bosom,

Knock there, and ask your heart what it doth know

That's like my brother's fault; if it confess

A natural guiltiness such as is his,

Let it not sound a thought upon your tongue

Against my brother's life.

**ANGELO** (*aside*) She speaks, and 'tis

Such sense that my sense breeds with it. Fare you well.

**ISABELLA**

Gentle my lord, turn back.

**ANGELO**

I will bethink me. Come again tomorrow.

**ISABELLA**

Hark how I'll bribe you. Good my lord, turn back.

**ANGELO**

How? Bribe me?

**ISABELLA**

Ay, with such gifts that heaven shall share with you.

**LUCIO** (*aside to Isabella*)

You had marred all else.

**ISABELLA**

Not with fond sicles of the tested gold,  
 Or stones whose rate are either rich or poor  
 As fancy values them; but with true prayers  
 That shall be up at heaven and enter there  
 Ere sunrise: prayers from preservèd souls,  
 From fasting maids whose minds are dedicate  
 To nothing temporal.

**ANGELO** Well, come to me tomorrow.

**LUCIO** (*aside to Isabella*)

Go to, 'tis well; away.

**ISABELLA**

Heaven keep your honour safe.

**ANGELO** (*aside*) Amen.

For I am that way going to temptation,  
 Where prayers cross.

**ISABELLA** At what hour tomorrow  
 Shall I attend your lordship?

**ANGELO** At any time 'forenoon.

**ISABELLA**

God save your honour.

*Exeunt Isabella, Lucio, and Provost*

**ANGELO** From thee: even from thy virtue.

What's this? What's this? Is this her fault or mine?  
 The tempter, or the tempted, who sins most?  
 Ha?

Not she, nor doth she tempt; but it is I  
 That, lying by the violet in the sun,  
 Do as the carrion does, not as the flower,  
 Corrupt with virtuous season. Can it be  
 That modesty may more betray our sense  
 Than woman's lightness? Having waste ground enough,  
 Shall we desire to raze the sanctuary  
 And pitch our evils there? O, fie, fie, fie!  
 What dost thou? Or what art thou, Angelo?  
 Dost thou desire her foully for those things  
 That make her good?

(Act 2, Scene 2)

or

0 4

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

'Paradoxically, texts often present jealousy as springing from the very deepest kind of love.'

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

**[25 marks]****CAMILLO**

.....But, beseech your grace,  
Be plainer with me, let me know my trespass  
By its own visage; if I then deny it,  
'Tis none of mine.

**LEONTES**

Ha' not you seen, Camillo –  
But that's past doubt, you have, or your eye-glass  
Is thicker than a cuckold's horn – or heard –  
For to a vision so apparent rumour  
Cannot be mute – or thought – for cogitation  
Resides not in that man that does not think –  
My wife is slippery? If thou wilt confess –  
Or else be impudently negative  
To have nor eyes, nor ears, nor thought – then say  
My wife's a hobby-horse, deserves a name  
As rank as any flax-wench that puts to  
Before her troth-plight: say't, and justify't.

**CAMILLO**

I would not be a stander-by to hear  
My sovereign mistress clouded so without  
My present vengeance taken. 'Shrew my heart,  
You never spoke what did become you less  
Than this; which to reiterate were sin  
As deep as that, though true.

**LEONTES**

Is whispering nothing?  
Is leaning cheek to cheek? Is meeting noses?  
Kissing with inside lip? Stopping the career  
Of laughter with a sigh? – a note infallible  
Of breaking honesty. Horsing foot on foot?  
Skulking in corners? Wishing clocks more swift?  
Hours minutes? Noon midnight? And all eyes  
Blind with the pin and web but theirs, theirs only,  
That would unseen be wicked – Is this nothing?  
Why, then the world and all that's in't is nothing;  
The covering sky is nothing; Bohemia nothing;  
My wife is nothing; nor nothing have these nothings,  
If this be nothing.

**CAMILLO**

Good my lord, be cured  
Of this diseased opinion, and betimes,  
For 'tis most dangerous.

**LEONTES**

Say it be, 'tis true.



**CAMILLO**

No, no, my lord!

**LEONTES**

It is. You lie, you lie!

I say thou liest, Camillo, and I hate thee,  
Pronounce thee a gross lout, a mindless slave,  
Or else a hovering temporizer, that  
Canst with thine eyes at once see good and evil,  
Inclining to them both. Were my wife's liver  
Infected as her life, she would not live  
The running of one glass.

**CAMILLO**

Who does infect her?

**LEONTES**

Why, he that wears her like er medal, hanging  
About his neck, Bohemia; who, if I  
Had servants true about me, that bare eyes  
To see alike mine honour as their profits,  
Their own particular thrifts, they would do that  
Which should undo more doing. Ay, and thou,  
His cupbearer – whom I from meaner form  
Have benched and reared to worship; who mayst see  
Plainly as heaven sees earth and earth sees heaven  
How I am galled – mightst bespice a cup  
To give mine enemy a lasting wink;  
Which draught to me were cordial.

(Act I, Scene 2)

**Section B: Unseen Poetry**

Answer the following question.

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**0 5**

It has been said that Rossetti's poem is conventional and celebratory, whereas Millay's poem offers a very different view of love.

Compare and contrast the presentation of love in the following poems in the light of this comment.

**[25 marks]**

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**Section C: Comparing Texts**

Answer **one** question in this section.

You must write about **two** texts: **one** prose text and **one** poetry text (at least **two** poems must be covered). **One** of these texts must be written pre-1900.

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**Either**

**0 6** Compare how the authors of **two** texts you have studied present ideas about passion.

**[25 marks]**

**or**

**0 7** Compare how the authors of **two** texts you have studied present barriers to love.

**[25 marks]**

**END OF QUESTIONS**

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Question 4: from *The Winter's Tale* by William Shakespeare, Penguin

Question 5: *A Birthday* by Christina Rossetti, Everyman Poetry, 1861

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