

A-level ENGLISH LITERATURE A

Paper 1 Love through the ages

Friday 24 May 2024

Morning

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

0	1
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Othello – William Shakespeare

'In *Othello*, Iago's skills make him a likeable anti-hero rather than a hateful villain.'

In the light of this view, discuss how Shakespeare presents Iago's attitudes to love in this extract and elsewhere in the play.

[25 marks]

IAGO Come, come; good wine is a good familiar creature if it be well used: exclaim no more against it. And, good Lieutenant, I think you think I love you.

CASSIO I have well approved it, sir. I drunk!

IAGO You or any man living may be drunk at a time, man. I'll tell you what you shall do. Our General's wife is now the General. I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces. Confess yourself freely to her; importune her help to put you in your place again. She is of so free, so kind, so apt, so blessed a disposition, that she holds it a vice in her goodness not to do more than she is requested. This broken joint between you and her husband, entreat her to splinter; and my fortunes against any lay worth naming, this crack of your love shall grow stronger than it was before.

CASSIO You advise me well.

IAGO I protest in the sincerity of love and honest kindness.

CASSIO I think it freely; and betimes in the morning I will beseech the virtuous Desdemona to undertake for me.

I am desperate of my fortunes if they check me here.

IAGO You are in the right. Good night, Lieutenant, I must to the watch.

CASSIO Good night, honest Iago.

Exit

IAGO

And what's he then that says I play the villain,
When this advice is free I give, and honest,
Probal to thinking, and indeed the course
To win the Moor again? For 'tis most easy
Th'inclining Desdemona to subdue
In any honest suit. She's framed as fruitful
As the free elements; and then for her
To win the Moor, were't to renounce his baptism,
All seals and symbols of redeemed sin,
His soul is so enfettered to her love,
That she may make, unmake, do what she list,

Even as her appetite shall play the god
With his weak function. How am I then a villain
To counsel Cassio to this parallel course
Directly to his good? Divinity of hell!
When devils will the blackest sins put on,
They do suggest at first with heavenly shows
As I do now. For whiles this honest fool
Plies Desdemona to repair his fortunes
And she for him pleads strongly to the Moor,
I'll pour this pestilence into his ear:
That she repeals him for her body's lust,
And by how much she strives to do him good,
She shall undo her credit with the Moor.
So will I turn her virtue into pitch,
And out of her own goodness make the net
That shall enmesh them all.

(Act 2, Scene 3)

Turn over for the next question

Turn over ►

or

0	2
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***The Taming of the Shrew* – William Shakespeare**

‘Grumio and other servants are crucial to the development of the love stories in *The Taming of the Shrew*.’

In the light of this view, discuss how Shakespeare presents Grumio and other servants in this extract and elsewhere in the play.

[25 marks]

CURTIS I prithee, good Grumio, tell me how goes the world?

He kindles a fire

GRUMIO A cold world, Curtis, in every office but thine – and therefore fire. Do thy duty, and have thy duty, for my master and mistress are almost frozen to death.

CURTIS There's fire ready – and therefore, good Grumio, the news.

GRUMIO Why, ‘Jack boy, ho boy!’ and as much news as wilt thou.

CURTIS Come, you are so full of cony-catching.

GRUMIO Why therefore fire, for I have caught extreme cold. Where's the cook? Is supper ready, the house trimmed, rushes strewed, cobwebs swept, the serving-men in their new fustian, their white stockings, and every officer his wedding-garment on? Be the Jacks fair within, the Jills fair without, the carpets laid, and everything in order?

CURTIS All ready – and therefore, I pray thee, news.

GRUMIO First know my horse is tired, my master and mistress fallen out.

CURTIS How?

GRUMIO Out of their saddles into the dirt, and thereby hangs a tale.

CURTIS Let's ha't, good Grumio.

GRUMIO Lend thine ear.

CURTIS Here.

GRUMIO There.

He boxes Curtis's ear

CURTIS This 'tis to feel a tale, not to hear a tale.

GRUMIO And therefore 'tis called a sensible tale; and this cuff was but to knock at your ear and beseech listening. Now I begin. *Imprimis*, we came down a foul hill, my master riding behind my mistress –

CURTIS Both of one horse?

GRUMIO What's that to thee?

CURTIS Why, a horse.

GRUMIO Tell thou the tale. But hadst thou not crossed me, thou shouldst have heard how her horse fell, and she under her horse; thou shouldst have heard in how miry a place, how she was bemoiled, how he left her

with the horse upon her, how he beat me because her horse stumbled, how she waded through the dirt to pluck him off me, how he swore, how she prayed that never prayed before, how I cried, how the horses ran away, how her bridle was burst, how I lost my crupper – with many things of worthy memory, which now shall die in oblivion, and thou return unexperienced to thy grave.

CURTIS By this reckoning he is more shrew than she.

GRUMIO Ay, and that thou and the proudest of you all shall find when he comes home. But what talk I of this? Call forth Nathaniel, Joseph, Nicholas, Philip, Walter, Sugarsop, and the rest. Let their heads be slickly combed, their blue coats brushed, and their garters of an indifferent knit. Let them curtsy with their left legs, and not presume to touch a hair of my master's horse-tail till they kiss their hands. Are they all ready?

CURTIS They are.

GRUMIO Call them forth.

CURTIS Do you hear, ho? You must meet my master to countenance my mistress.

(Act 4, Scene 1)

Turn over for the next question

Turn over ►

or

0	3
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Measure for Measure – William Shakespeare

‘An audience can only be appalled by Angelo’s abuses of power in leadership and love.’

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

[25 marks]

ISABELLA

Must he needs die?

ANGELO Maiden, no remedy.

ISABELLA

Yes, I do think that you might pardon him,
And neither heaven nor man grieve at the mercy.

ANGELO

I will not do't.

ISABELLA But can you if you would?

ANGELO

Look what I will not, that I cannot do.

ISABELLA

But might you do't, and do the world no wrong,
If so your heart were touched with that remorse
As mine is to him?

ANGELO

He's sentenced; 'tis too late.

LUCIO (*aside to Isabella*) You are too cold.

ISABELLA

Too late? Why, no. I that do speak a word
May call it again. Well, believe this,
No ceremony that to great ones longs,
Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe,
Become them with one half so good a grace
As mercy does.
If he had been as you, and you as he,
You would have slipped like him; but he, like you,
Would not have been so stern.

ANGELO Pray you, be gone.

ISABELLA

I would to heaven I had your potency,
And you were Isabel; should it then be thus?
No, I would tell what 'twere to be a judge,
And what a prisoner.

LUCIO (*aside to Isabella*)

Ay, touch him; there's the vein.

ANGELO

Your brother is a forfeit of the law,
And you but waste your words.

ISABELLA

Alas, alas;
Why, all the souls that were were forfeit once,

And He that might the vantage best have took
 Found out the remedy. How would you be,
 If He, which is the top of judgement, should
 But judge you as you are? O think on that,
 And mercy then will breathe within your lips,
 Like man new made.

ANGELO Be you content, fair maid,
 It is the law, not I, condemn your brother;
 Were he my kinsman, brother, or my son,
 It should be thus with him. He must die tomorrow.

ISABELLA
 Tomorrow? O, that's sudden; spare him, spare him.
 He's not prepared for death. Even for our kitchens
 We kill the fowl of season. Shall we serve heaven
 With less respect than we do minister
 To our gross selves? Good, good my lord, bethink you:
 Who is it that hath died for this offence?
 There's many have committed it.

LUCIO (*aside to Isabella*) Ay, well said.

ANGELO
 The law hath not been dead, though it hath slept.
 Those many had not dared to do that evil
 If the first that did th'edict infringe
 Had answered for his deed. Now 'tis awake,
 Takes note of what is done, and like a prophet
 Looks in a glass that shows what future evils,
 Either now, or by remissness, new-conceived,
 And so in progress to be hatched and born,
 Are now to have no successive degrees,
 But where they live, to end.

ISABELLA Yet show some pity.

ANGELO
 I show it most of all when I show justice,
 For then I pity those I do not know,
 Which a dismissed offence would after gall,
 And do him right that, answering one foul wrong,
 Lives not to act another. Be satisfied
 Your brother dies tomorrow. Be content.

(Act 2, Scene 2)

Turn over for the next question

Turn over ►

or

0	4
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The Winter's Tale – William Shakespeare

'The relationships between women are the strongest bonds of love in the play.'

In the light of this view, discuss how Shakespeare presents relationships between women in this extract and elsewhere in the play.

[25 marks]

Enter Paulina, a Gentleman, and Attendants

PAULINA

The keeper of the prison, call to him.
 Let him have knowledge who I am. *Exit Gentleman*
 Good lady,

No court in Europe is too good for thee:
 What dost thou then in prison?

Enter Gentleman, with the Gaoler

Now, good sir,

You know me, do you not?

GAOLER

For a worthy lady,

And one who much I honour.

PAULINA

Pray you, then,

Conduct me to the Queen.

GAOLER

I may not, madam:

To the contrary I have express commandment.

PAULINA

Here's ado

To lock up honesty and honour from

Th'access of gentle visitors! Is't lawful, pray you,

To see her women? Any of them? Emilia?

GAOLER

So please you, madam,

To put apart these your attendants, I

Shall bring Emilia forth.

PAULINA

I pray now, call her.

Withdraw yourselves. *Exeunt Gentleman and Attendants*

GAOLER

And, madam,

I must be present at your conference.

PAULINA

Well, be't so, prithee.

Exit Gaoler

Here's such ado to make no stain a stain

As passes colouring.

Enter Gaoler with Emilia

Dear gentlewoman,

How fares our gracious lady?

EMILIA

As well as one so great and so forlorn

May hold together. On her frights and griefs –

Which never tender lady hath borne greater –

She is something before her time delivered.

PAULINA

A boy?

EMILIA A daughter, and a goodly babe,
Lusty, and like to live. The Queen receives
Much comfort in't; says, 'My poor prisoner,
I am innocent as you.'

PAULINA I dare be sworn.
These dangerous, unsafe lunes i'th'King, beshrew them!
He must be told on't, and he shall. The office
Becomes a woman best. I'll take't upon me.
If I prove honey-mouthed, let my tongue blister,
And never to my red-looking anger be
The trumpet any more. Pray you, Emilia,
Commend my best obedience to the Queen.
If she dares trust me with her little babe,
I'll show't the King, and undertake to be
Her advocate to th'loud'st. We do not know
How he may soften at the sight o'th'child:
The silence often of pure innocence
Persuades when speaking fails.

EMILIA Most worthy madam,
Your honour and your goodness is so evident
That your free undertaking cannot miss
A thriving issue. There is no lady living
So meet for this great errand. Please your ladyship
To visit the next room, I'll presently
Acquaint the Queen of your most noble offer,
Who but today hammered of this design,
But durst not tempt a minister of honour
Lest she should be denied.

PAULINA Tell her, Emilia,
I'll use that tongue I have. If wit flow from't
As boldness from my bosom, let't not be doubted
I shall do good.

EMILIA Now be you blest for it!
I'll to the Queen. Please you come something nearer.

GAOLER
Madam, if't please the Queen to send the babe,
I know not what I shall incur to pass it,
Having no warrant.

PAULINA You need not fear it, sir.
This child was prisoner to the womb, and is
By law and process of great Nature thence
Freed and enfranchised; not a party to
The anger of the King, nor guilty of,
If any be, the trespass of the Queen.

GAOLER
I do believe it.

PAULINA
Do not you fear. Upon mine honour, I
Will stand betwixt you and danger.

Exeunt

(Act 2, Scene 2)

Turn over ►

Section B: Unseen Poetry

Answer the following question.

0	5
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Compare and contrast the significance of ending a relationship in the following love poems.

[25 marks]

Since there's no help, come let us kiss and part

Since there's no help, come let us kiss and part –
Nay, I have done, you get no more of me;
And I am glad, yea, glad with all my heart,
That thus so cleanly I myself can free.
Shake hands for ever, cancel all our vows,
And when we meet at any time again,
Be it not seen in either of our brows
That we one jot of former love retain.
Now at the last gasp of Love's latest breath,
When, his pulse failing, Passion speechless lies,
When Faith is kneeling by his bed of death,
And Innocence is closing up his eyes,
– Now if thou would'st, when all have given him over,
From death to life thou might'st him yet recover.

Michael Drayton (1563–1631)

The Terrible Door

Too long outside your door I have shivered.
You open it? I will not stay.
I'm haunted by your ashen beauty.
Take back your hand. I have gone away.

Don't talk, but move to that near corner.
I loathe the long cold shadow here.
We will stand a moment in the lamplight,
Until I watch you hard and near.

Happy release! Good-bye for ever!
Here at the corner we say good-bye.
But if you want me, if you do need me,
Who waits, at the terrible door, but I?

Harold Monro (1879–1932)

Section C: Comparing Texts

Answer **one** question in this section.

Either

0	6
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‘In the literature of love, opposites attract.’

In the light of this view, compare how lovers and their attraction to one another is presented in **two** texts you have studied.

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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Compare how the authors of two texts you have studied present deception in love relationships.

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

There are no questions printed on this page

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