

## A-level ENGLISH LITERATURE A

Paper 1 Love through the ages

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Thursday 23 May 2019

Afternoon

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.

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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**

‘Brabantio’s role as Desdemona’s father and Roderigo’s role as her suitor suggest that they both love Desdemona. However, all that drives them is possessiveness, jealousy and pride.’

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

**[25 marks]**

**BRABANTIO**

I know thee, Roderigo.

**RODERIGO**

Sir, I will answer anything. But I beseech you  
 If't be your pleasure and most wise consent,  
 As partly I find it is, that your fair daughter,  
 At this odd-even and dull watch o'th'night,  
 Transported with no worse nor better guard  
 But with a knave of common hire, a gondolier,  
 To the gross clasps of a lascivious Moor –  
 If this be known to you, and your allowance,  
 We then have done you bold and saucy wrongs;  
 But if you know not this, my manners tell me  
 We have your wrong rebuke. Do not believe  
 That from the sense of all civility  
 I thus would play and trifle with your reverence.  
 Your daughter, if you have not given her leave,  
 I say again hath made a gross revolt,  
 Tying her duty, beauty, wit, and fortunes  
 In an extravagant and wheeling stranger  
 Of here and everywhere. Straight satisfy yourself:  
 If she be in her chamber or your house,  
 Let loose on me the justice of the state  
 For thus deluding you.

**BRABANTIO**

Strike on the tinder, ho!

Give me a taper; call up all my people!

This accident is not unlike my dream:

Belief of it oppresses me already.

Light, I say, light!

*Exit above*

**IAGO**

Farewell, for I must leave you.

It seems not meet, nor wholesome to my place,

To be produced – as if I stay, I shall –

Against the Moor. For I do know the state,

However this may gall him with some check,

Cannot with safety cast him; for he's embarked

With such loud reason to the Cyprus wars,  
 Which even now stand in act, that for their souls  
 Another of his fathom they have none  
 To lead their business. In which regard,  
 Though I do hate him as I do hell pains,  
 Yet for necessity of present life  
 I must show out a flag and sign of love,  
 Which is indeed but sign. That you shall surely find him,  
 Lead to the Sagittary the raised search;  
 And there will I be with him. So farewell. *Exit*  
*Enter Brabantio in his night-gown with servants and*  
*torches*

**BRABANTIO**

It is too true an evil. Gone she is,  
 And what's to come of my despisèd time  
 Is naught but bitterness. Now, Roderigo,  
 Where didst thou see her? – O unhappy girl! –  
 With the Moor, say'st thou? – Who would be a father? –  
 How didst thou know 'twas she? – O, she deceives me  
 Past thought! – What said she to you? – Get more tapers.  
 Raise all my kindred. – Are they married, think you?

**RODERIGO**

Truly I think they are.

**BRABANTIO**

O heaven! How got she out? O treason of the blood!  
 Fathers, from hence trust not your daughters' minds  
 By what you see them act. Is there not charms  
 By which the property of youth and maidhood  
 May be abused? Have you not read, Roderigo,  
 Of some such thing?

**RODERIGO** Yes, sir, I have indeed.

**BRABANTIO**

Call up my brother – O would you had had her!  
 Some one way, some another. Do you know  
 Where we may apprehend her and the Moor?

**RODERIGO**

I think I can discover him, if you please  
 To get good guard and go along with me.

**BRABANTIO**

Pray you, lead on. At every house I'll call –  
 I may command at most. Get weapons, ho!  
 And raise some special officers of night.  
 On, good Roderigo, I'll deserve your pains. *Exeunt*

(Act 1, Scene 1)

Turn over ►

or

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

'The Taming of the Shrew is a cruel comedy of bullying and coercion.'

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

[25 marks]

*Enter Tailor*

**PETRUCHIO**

Come, tailor, let us see these ornaments.  
Lay forth the gown.

*Enter Haberdasher*

What news with you, sir?

**HABERDASHER**

Here is the cap your worship did bespeak.

**PETRUCHIO**

Why, this was moulded on a porringer –  
A velvet dish. Fie, fie, 'tis lewd and filthy!  
Why, 'tis a cockle or a walnut-shell,  
A knack, a toy, a trick, a baby's cap.  
Away with it! Come, let me have a bigger.

**KATHERINA**

I'll have no bigger. This doth fit the time,  
And gentlewomen wear such caps as these.

**PETRUCHIO**

When you are gentle, you shall have one too,  
And not till then.

**HORTENSIO** (*aside*) That will not be in haste.

**KATHERINA**

Why sir, I trust I may have leave to speak,  
And speak I will. I am no child, no babe.  
Your betters have endured me say my mind,  
And if you cannot, best you stop your ears.  
My tongue will tell the anger of my heart,  
Or else my heart concealing it will break,  
And rather than it shall, I will be free  
Even to the uttermost, as I please, in words.

**PETRUCHIO**

Why, thou say'st true – it is a paltry cap,  
A custard-coffin, a bauble, a silken pie.  
I love thee well in that thou lik'st it not.

**KATHERINA**

Love me, or love me not, I like the cap,  
And it I will have, or I will have none.

**PETRUCHIO**

Thy gown? Why, ay. Come, tailor, let us see't.

*Exit Haberdasher*

O mercy, God! What masquing stuff is here?

What's this? A sleeve? 'Tis like a demi-cannon.  
 What, up and down carved like an apple-tart?  
 Here's snip and nip and cut and slish and slash,  
 Like to a censer in a barber's shop.  
 Why, what a devil's name, tailor, call'st thou this?

**HORTENSIO** (*aside*)

I see she's like to have neither cap nor gown.

**TAILOR**

You bid me make it orderly and well,  
 According to the fashion and the time.

**PETRUCHIO**

Marry, and did. But if you be remembered,  
 I did not bid you mar it to the time.  
 Go, hop me over every kennel home,  
 For you shall hop without my custom, sir.  
 I'll none of it. Hence, make your best of it.

**KATHERINA**

I never saw a better-fashioned gown,  
 More quaint, more pleasing, nor more commendable.  
 Belike you mean to make a puppet of me.

**PETRUCHIO**

Why, true, he means to make a puppet of thee.

**TAILOR**

She says your worship means to make a puppet of her.

**PETRUCHIO**

O monstrous arrogance! Thou liest, thou thread, thou  
 thimble,  
 Thou yard, three-quarters, half-yard, quarter, nail,  
 Thou flea, thou nit, thou winter-cricket thou!  
 Braved in mine own house with a skein of thread?  
 Away, thou rag, thou quantity, thou remnant,  
 Or I shall so bemetee thee with thy yard  
 As thou shalt think on prating whilst thou liv'st.  
 I tell thee, I, that thou hast marred her gown.

**TAILOR**

Your worship is deceived – the gown is made  
 Just as my master had direction.  
 Grumio gave order how it should be done.

**GRUMIO** I gave him no order, I gave him the stuff.

**TAILOR**

But how did you desire it should be made?

**GRUMIO** Marry, sir, with needle and thread.

**TAILOR**

But did you not request to have it cut?

**GRUMIO** Thou hast faced many things.

**TAILOR** I have.

**GRUMIO** Face not me. Thou hast braved many men, brave  
 not me. I will neither be faced nor braved. I say unto  
 thee, I bid thy master cut out the gown, but I did not  
 bid him cut it to pieces. Ergo, thou liest.

(Act 4, Scene 3)

Turn over ►

or

0 3

**Measure for Measure – William Shakespeare**

'In the literature of love, deception and trickery often demean and devalue relationships that should be based on honesty.'

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

**[25 marks]**

*Enter Duke as a friar*

**MARIANA**

Break off thy song, and haste thee quick away.  
Here comes a man of comfort, whose advice  
Hath often stilled my brawling discontent.  
I cry you mercy, sir, and well could wish  
You had not found me here so musical.  
Let me excuse me, and believe me so,  
My mirth it much displeased, but pleased my woe.

**DUKE**

'Tis good, though music oft hath such a charm  
To make bad good, and good provoke to harm.  
I pray you tell me, hath anybody inquired for me here  
today? Much upon this time have I promised here to  
meet.

**MARIANA** You have not been inquired after. I have sat  
here all day.

*Enter Isabella*

**DUKE** I do constantly believe you. The time is come even  
now. I shall crave your forbearance a little. May be I  
will call upon you anon for some advantage to yourself.

**MARIANA** I am always bound to you. *Exit*

**DUKE**

Very well met, and welcome.  
What is the news from this good deputy?

**ISABELLA**

He hath a garden circummured with brick,  
Whose western side is with a vineyard backed;  
And to that vineyard is a planked gate,  
That makes his opening with this bigger key.  
This other doth command a little door  
Which from the vineyard to the garden leads.  
There have I made my promise,  
Upon the heavy middle of the night,  
To call upon him.

**DUKE**

But shall you on your knowledge find this way?

**ISABELLA**

I have ta'en a due and wary note upon't.  
With whispering and most guilty diligence,  
In action all of precept, he did show me  
The way twice o'er.

**DUKE** Are there no other tokens  
Between you 'greed concerning her observance?

**ISABELLA**  
No, none, but only a repair i'th'dark,  
And that I have possessed him my most stay  
Can be but brief. For I have made him know  
I have a servant comes with me along,  
That stays upon me, whose persuasion is  
I come about my brother.

**DUKE** 'Tis well borne up.  
I have not yet made known to Mariana  
A word of this. What ho, within. Come forth.

*Enter Mariana*

I pray you, be acquainted with this maid;  
She comes to do you good.

**ISABELLA** I do desire the like.

**DUKE**  
Do you persuade yourself that I respect you?

**MARIANA**  
Good friar, I know you do, and so have found it.

**DUKE**  
Take then this your companion by the hand,  
Who hath a story ready for your ear.  
I shall attend your leisure, but make haste.  
The vaporous night approaches.

**MARIANA**  
Will't please you walk aside?

*Exeunt Mariana and Isabella*

**DUKE**  
O place and greatness, millions of false eyes  
Are stuck upon thee. Volumes of report  
Run with these false, and most contrarious quest  
Upon thy doings; thousand escapes of wit  
Make thee the father of their idle dream,  
And rack thee in their fancies.

*Enter Mariana and Isabella*

Welcome, how agreed?

**ISABELLA**  
She'll take the enterprise upon her, father,  
If you advise it.

**DUKE** It is not my consent,  
But my entreaty too.

**ISABELLA** Little have you to say  
When you depart from him but, soft and low,  
'Remember now my brother.'

**MARIANA** Fear me not.

**DUKE**  
Nor, gentle daughter, fear you not at all.  
He is your husband on a pre-contract.  
To bring you thus together, 'tis no sin,  
Sith that the justice of your title to him  
Doth flourish the deceit. Come, let us go;  
Our corn's to reap, for yet our tithe's to sow. *Exeunt*

(Act 4, Scene 1)

Turn over ►

or

0 4

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

'In literature, love is felt most profoundly at times of pain and loss.'

In the light of this view, discuss how far Shakespeare presents pain and loss as inevitable aspects of love in this extract and elsewhere in the play.

**[25 marks]****SERVANT**

O sir, I shall be hated to report it:  
The Prince your son, with mere conceit and fear  
Of the Queen's speed, is gone.

**LEONTES** How! Gone?

**SERVANT** Is dead.

**LEONTES**

Apollo's angry, and the heavens themselves  
Do strike at my injustice.

*Hermione faints*

How now there!

**PAULINA**

This news is mortal to the Queen: look down  
And see what death is doing.

**LEONTES** Take her hence.

Her heart is but o'ercharged; she will recover.  
I have too much believed mine own suspicion.  
Beseech you, tenderly apply to her  
Some remedies for life.

*Exeunt Paulina and Ladies, bearing Hermione*

Apollo, pardon

My great profaneness 'gainst thine oracle!  
I'll reconcile me to Polixenes;  
New woo my queen; recall the good Camillo –  
Whom I proclaim a man of truth, of mercy:  
For, being transported by my jealousies  
To bloody thoughts and to revenge, I chose  
Camillo for the minister to poison  
My friend Polixenes; which had been done,  
But that the good mind of Camillo tardied  
My swift command, though I with death and with  
Reward did threaten and encourage him,  
Not doing it and being done. He, most humane,  
And filled with honour, to my kingly guest  
Unclasped my practice, quit his fortunes here –  
Which you knew great – and to the hazard  
Of all uncertainties himself commended,  
No richer than his honour. How he glisters  
Through my rust! And how his piety  
Does my deeds make the blacker!

*Enter Paulina*

**PAULINA**

Woe the while!



O cut my lace, lest my heart, cracking it,  
Break too!

**LORD** What fit is this, good lady?

**PAULINA**

What studied torments, tyrant, hast for me?  
What wheels? Racks? Fires? What flaying? Boiling  
In leads or oils? What old or newer torture  
Must I receive, whose every word deserves  
To taste of thy most worst? Thy tyranny,  
Together working with thy jealousies –  
Fancies too weak for boys, too green and idle  
For girls of nine – O think what they have done,  
And then run mad indeed, stark mad! For all  
Thy bygone fooleries were but spices of it.  
That thou betrayedst Polixenes 'twas nothing:  
That did but show thee of a fool inconstant,  
And damnable ingrateful. Nor was't much  
Thou wouldst have poisoned good Camillo's honour  
To have him kill a king – poor trespasses,  
More monstrous standing by: whereof I reckon  
The casting forth to crows thy baby daughter  
To be or none or little, though a devil  
Would have shed water out of fire ere done't;  
Nor is't directly laid to thee, the death  
Of the young Prince, whose honourable thoughts –  
Thoughts high for one so tender – cleft the heart  
That could conceive a gross and foolish sire  
Blemished his gracious dam. This is not, no,  
Laid to thy answer. But the last – O lords,  
When I have said, cry woe! The Queen, the Queen,  
The sweet'st, dear'st creature's dead! And vengeance  
for't

Not dropped down yet.

**LORDS** The higher powers forbid!

**PAULINA**

I say she's dead; I'll swear't. If word nor oath  
Prevail not, go and see. If you can bring  
Tincture or lustre in her lip, her eye,  
Heat outwardly or breath within, I'll serve you  
As I would do the gods. But, O thou tyrant,  
Do not repent these things, for they are heavier  
Than all thy woes can stir. Therefore betake thee  
To nothing but despair. A thousand knees,  
Ten thousand years together, naked, fasting,  
Upon a barren mountain, and still winter  
In storm perpetual, could not move the gods  
To look that way thou wert.

**LEONTES** Go on, go on:

Thou canst not speak too much; I have deserved  
All tongues to talk their bitt'rest.

(Act 3, Scene 2)

Turn over ►

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**Section B: Unseen Poetry**

Answer the following question.

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0	5
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Both of the following poems are about the authors' experiences of childbirth and motherhood.

'Lorde's poem celebrates being a mother, whereas Stevenson's does not.'

In the light of this view, compare and contrast how love is presented in these two poems.  
**[25 marks]**

**Now That I Am Forever with Child**

How the days went  
while you were blooming within me  
I remember each upon each –  
the swelling changed planes of my body  
and how you first fluttered then jumped  
and I thought it was my heart.

How the days wound down  
and the turning of winter  
I recall with you growing heavy  
against the wind. I thought  
now her hands  
are formed, and her hair  
has started to curl  
now her teeth are done  
now she sneezes.  
Then the seed opened  
I bore you one morning just before spring  
My head rang like a fiery piston  
my legs were towers between which  
a new world was passing.

Since then  
I can only distinguish  
one thread within running hours  
You, flowing through selves  
toward You.

Audre Lorde (1934–1992)

**The Victory**

I thought you were my victory  
though you cut me like a knife  
when I brought you out of my body  
into your life.

Tiny antagonist, gory,  
blue as a bruise. The stains  
of your cloud of glory  
bled from my veins.

How can you dare, blind thing,  
blank insect eyes?  
You barb the air. You sting  
with bladed cries.

Snail! Scary knot of desires!  
Hungry snarl! Small son.  
Why do I have to love you?  
How have you won?

Anne Stevenson (b.1933)

**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**

0	6
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Compare how the authors of **two** texts you have studied present ideas about how time affects love relationships.

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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'In literature, lovers often come into conflict with the conventions of society.'

In the light of this comment, compare how lovers and the societies they live in are 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]

**END OF QUESTIONS**

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