



AS

ENGLISH LITERATURE A

Paper 1 Love through the ages: Shakespeare and poetry

Thursday 15 May 2025 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
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Othello – William Shakespeare

Read the extract from *Othello*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, this is a play more about hate than love.

[25 marks]

IAGO

I say, put money in thy purse. It cannot be that Desdemona should long continue her love to the Moor – put money in thy purse – nor he his to her. It was a violent commencement, and thou shalt see an answerable sequestration – put but money in thy purse. These Moors are changeable in their wills – fill thy purse with money. The food that to him now is as luscious as locusts shall be to him shortly as acerbic as the coloquintida. She must change for youth: when she is sated with his body she will find the error of her choice. Therefore put money in thy purse. If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst. If sanctimony and a frail vow betwixt an erring barbarian and a super-subtle Venetian be not too hard for my wits and all the tribe of hell, thou shalt enjoy her – therefore make money. A pox of drowning thyself! It is clean out of the way. Seek thou rather to be hanged in compassing thy joy than to be drowned and go without her.

RODERIGO Wilt thou be fast to my hopes, if I depend on the issue?

IAGO Thou art sure of me. Go make money. I have told thee often, and I re-tell thee again and again, I hate the Moor. My cause is hearted: thine hath no less reason. Let us be conjunctive in our revenge against him. If thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time, which will be delivered. Traverse! Go, provide thy money. We will have more of this tomorrow. Adieu.

RODERIGO Where shall we meet i'th'morning?

IAGO At my lodging.

RODERIGO I'll be with thee betimes.

IAGO Go to; farewell. Do you hear, Roderigo?

RODERIGO What say you?

IAGO No more of drowning, do you hear?

RODERIGO I am changed.

IAGO Go to; farewell. Put money enough in your purse.

RODERIGO I'll sell all my land. *Exit*

IAGO

Thus do I ever make my fool my purse:
For I mine own gained knowledge should profane
If I would time expend with such a snipe
But for my sport and profit. I hate the Moor,
And it is thought abroad that 'twixt my sheets
He's done my office. I know not if't be true
But I, for mere suspicion in that kind,
Will do as if for surety. He holds me well:
The better shall my purpose work on him.
Cassio's a proper man: let me see now;
To get his place and to plume up my will
In double knavery. How? How? Let's see.
After some time, to abuse Othello's ear
That he is too familiar with his wife;
He hath a person and a smooth dispose
To be suspected, framed to make women false.
The Moor is of a free and open nature,
That thinks men honest that but seem to be so,
And will as tenderly be led by th'nose
As asses are.
I have't. It is engendered. Hell and night
Must bring this monstrous birth to the world's light.

Exit

(Act 1, Scene 3)

Turn over for the next question

Turn over ►

or

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

Read the extract from *The Taming of the Shrew*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, Petruchio is playing roles in order to win Katherina's love.

[25 marks]

Enter Petruchio and Katherina

PETRUCHIO

Where be these knaves? What, no man at door
To hold my stirrup nor to take my horse?
Where is Nathaniel, Gregory, Philip?

ALL SERVINGMEN Here, here sir, here sir.**PETRUCHIO**

Here sir, here sir, here sir, here sir!
You logger-headed and unpolished grooms!
What, no attendance? No regard? No duty?
Where is the foolish knave I sent before?

GRUMIO

Here sir, as foolish as I was before.

PETRUCHIO

You peasant swain, you whoreson malt-horse drudge!
Did I not bid thee meet me in the park
And bring along these rascal knaves with thee?

GRUMIO

Nathaniel's coat, sir, was not fully made,
And Gabriel's pumps were all unpinked i'th'heel.
There was no link to colour Peter's hat,
And Walter's dagger was not come from sheathing.
There were none fine but Adam, Rafe, and Gregory –
The rest were ragged, old, and beggarly.
Yet, as they are, here are they come to meet you.

PETRUCHIO

Go, rascals, go and fetch my supper in.

Exeunt Servingmen

He sings

Where is the life that late I led?
Where are those –

Sit down, Kate, and welcome. Food, food, food, food!

Enter Servants with supper

Why, when, I say? Nay, good sweet Kate, be merry.
Off with my boots, you rogues! You villains, when?

He sings

It was the friar of orders grey,
As he forth walkèd on his way –

Out, you rogue! You pluck my foot awry.

He strikes the Servant

Take that, and mend the plucking off the other.
Be merry, Kate. Some water here. What ho!

Enter one with water

Where's my spaniel Troilus? Sirrah, get you hence,
And bid my cousin Ferdinand come hither.

Exit another Servingman

One, Kate, that you must kiss and be acquainted with.
Where are my slippers? Shall I have some water?
Come, Kate, and wash, and welcome heartily.

He knocks the basin out of the Servant's hands

You whoreson villain, will you let it fall?

He strikes the Servant

KATHERINA

Patience, I pray you, 'twas a fault unwilling.

PETRUCHIO

A whoreson, beetle-headed, flap-eared knave!
Come, Kate, sit down, I know you have a stomach.
Will you give thanks, sweet Kate, or else shall I?
What's this? Mutton?

FIRST SERVINGMAN Ay.

PETRUCHIO

Who brought it?

PETER

I.

PETRUCHIO

'Tis burnt, and so is all the meat.
What dogs are these! Where is the rascal cook?
How durst you, villains, bring it from the dresser
And serve it thus to me that love it not?
There, take it to you, trenchers, cups, and all.

He throws the food and dishes at them

You heedless joltheads and unmannered slaves!
What, do you grumble? I'll be with you straight.

Exeunt Servants hurriedly

KATHERINA

I pray you, husband, be not so disquiet.
The meat was well, if you were so contented.

PETRUCHIO

I tell thee, Kate, 'twas burnt and dried away,
And I expressly am forbid to touch it,
For it engenders choler, planteth anger;
And better 'twere that both of us did fast,
Since, of ourselves, ourselves are choleric,
Than feed it with such over-roasted flesh.

(Act 4, Scene 1)

Turn over for the next question

Turn over ►

or

0	3
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Measure for Measure – William Shakespeare

Read the extract from *Measure for Measure*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, deception is always a terrible thing, especially when it is done in the name of love.

[25 marks]

MARIANA

Here comes a man of comfort, whose advice
Hath often stilled my brawling discontent. *Exit Boy*
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 plannèd 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 quests
 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 tilth's to sow. *Exeunt*

(Act 4, Scene 1)

Turn over ►

or

0	4
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***The Winter's Tale* – William Shakespeare**

Read the extract from *The Winter's Tale*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, Shakespeare's use of miraculous appearances and unusual stage effects is primarily to demonstrate the power of love.

[25 marks]

Enter Time, the Chorus

TIME

I that please some, try all; both joy and terror
 Of good and bad; that makes and unfolds error,
 Now take upon me, in the name of Time,
 To use my wings. Impute it not a crime
 To me or my swift passage that I slide
 O'er sixteen years, and leave the growth untried
 Of that wide gap, since it is in my power
 To o'erthrow law, and in one self-born hour
 To plant and o'erwhelm custom. Let me pass
 The same I am ere ancient'st order was
 Or what is now received. I witness to
 The times that brought them in; so shall I do
 To th'freshest things now reigning, and make stale
 The glistening of this present, as my tale
 Now seems to it. Your patience this allowing,
 I turn my glass, and give my scene such growing
 As you had slept between. Leontes leaving –
 Th'effects of his fond jealousies so grieving
 That he shuts up himself – imagine me,
 Gentle spectators, that I now may be
 In fair Bohemia; and remember well,
 I mentioned a son o'th'King's, which Florizel
 I now name to you; and with speed so pace
 To speak of Perdita, now grown in grace
 Equal with wond'ring. What of her ensues
 I list not prophesy; but let Time's news
 Be known when 'tis brought forth. A shepherd's
 daughter,
 And what to her adheres, which follows after,
 Is th'argument of Time. Of this allow,
 If ever you have spent time worse ere now;
 If never, yet that Time himself doth say
 He wishes earnestly you never may.

Exit

(Act 4, Scene 1)

Section B: Poetry

Answer **one** question from this section.

Either

0	5
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AQA Anthology of love poetry through the ages pre-1900

Examine the view that in *Non Sum Qualis Eram Bonae sub Regno Cynarae*, Dowson presents love as more of a source of pain than pleasure.

[25 marks]

Non Sum Qualis Eram Bonae sub Regno Cynarae

Last night, ah, yesternight, betwixt her lips and mine
There fell thy shadow, Cynara! thy breath was shed
Upon my soul between the kisses and the wine;
And I was desolate and sick of an old passion,
 Yea, I was desolate and bowed my head:
I have been faithful to thee, Cynara! in my fashion.

All night upon mine heart I felt her warm heart beat,
Night-long within mine arms in love and sleep she lay;
Surely the kisses of her bought red mouth were sweet;
But I was desolate and sick of an old passion,
 When I awoke and found the dawn was gray:
I have been faithful to thee, Cynara! in my fashion.

I have forgot much, Cynara! gone with the wind,
Flung roses, roses riotously with the throng,
Dancing, to put thy pale, lost lilies out of mind;
But I was desolate and sick of an old passion,
 Yea, all the time, because the dance was long:
I have been faithful to thee, Cynara! in my fashion.

I cried for madder music and for stronger wine,
But when the feast is finished and the lamps expire,
Then falls thy shadow, Cynara! the night is thine;
And I am desolate and sick of an old passion,
 Yea hungry for the lips of my desire:
I have been faithful to thee, Cynara! in my fashion.

Ernest Dowson (1867–1900)

Turn over for the next question

Turn over ►

or

0	6
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AQA Anthology of love poetry through the ages post-1900

Examine the view that *Talking in Bed* is wholly pessimistic about love.

[25 marks]

Talking in Bed

Talking in bed ought to be easiest,
Lying together there goes back so far,
An emblem of two people being honest.

Yet more and more time passes silently.
Outside, the wind's incomplete unrest
Builds and disperses clouds about the sky,

And dark towns heap up on the horizon.
None of this cares for us. Nothing shows why
At this unique distance from isolation

It becomes still more difficult to find
Words at once true and kind,
Or not untrue and not unkind.

Philip Larkin (1922–1985)

END OF QUESTIONS

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