



**AS**

**ENGLISH LITERATURE A**

**Paper 1 Love through the ages: Shakespeare and  
poetry**

**7711/1**

**Thursday 16 May 2024**

**Morning**

**Time allowed: 1 hour 30 minutes**

**MATERIALS**

**For this paper you must have:**

- **an AQA 12–page answer book.**

**[Turn over]**

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## **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.**

**DO NOT TURN OVER UNTIL TOLD TO DO SO**

**SECTION A: SHAKESPEARE**

**Answer ONE question from this section.**

**EITHER**

**01**

**‘Othello’ – William Shakespeare**

**Read the extract from ‘Othello’, provided on pages 5–7, 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, Iago easily turns Othello from a loving husband into a suspicious fool.**

**[25 marks]**

**OTHELLO** By heaven, I'll know thy thoughts.

**IAGO**

You cannot, if my heart were in your hand,  
Nor shall not, whilst 'tis in my custody.

**OTHELLO**

Ha!

**IAGO** O, beware, my lord, of jealousy!

It is the green-eyed monster, which doth mock  
The meat it feeds on. That cuckold lives in bliss  
Who certain of his fate loves not his wronger,  
But O, what damnèd minutes tells he o'er,  
Who dotes yet doubts, suspects yet fondly loves!

**OTHELLO**

O misery!

**IAGO**

Poor and content is rich, and rich enough;  
But riches fineless is as poor as winter,  
To him that ever fears he shall be poor.  
Good God, the souls of all my tribe defend  
From jealousy!

**OTHELLO** Why, why is this?

Think'st thou I'd make a life of jealousy,  
To follow still the changes of the moon  
With fresh suspicions? No, to be once in doubt  
Is once to be resolved. Exchange me for a goat,  
When I shall turn the business of my soul  
To such exsufflicate and blown surmises,  
Matching thy inference. 'Tis not to make me jealous  
To say my wife is fair, loves company,

[Turn over]

Is free of speech, sings, plays, and dances well:  
 Where virtue is, these are more virtuous.  
 Nor from mine own weak merits will I draw  
 The smallest fear or doubt of her revolt,  
 For she had eyes and chose me. No, Iago,  
 I'll see before I doubt; when I doubt, prove;  
 And on the proof, there is no more but this:  
 Away at once with love or jealousy!

**IAGO**

I am glad of this: for now I shall have reason  
 To show the love and duty that I bear you  
 With franker spirit. Therefore, as I am bound,  
 Receive it from me. I speak not yet of proof.  
 Look to your wife; observe her well with Cassio.  
 Wear your eye thus: not jealous, nor secure.  
 I would not have your free and noble nature,  
 Out of self-bounty, be abused. Look to't.  
 I know our country disposition well:  
 In Venice they do let God see the pranks  
 They dare not show their husbands; their best  
 conscience  
 Is not to leave't undone, but keep't unknown.

**OTHELLO**

Dost thou say so?

**IAGO**

She did deceive her father, marrying you,  
 And when she seemed to shake, and fear your looks,  
 She loved them most.

**OTHELLO**

And so she did.

**IAGO**

Why, go to, then!

She that so young could give out such a seeming,

To seel her father's eyes up close as oak –  
He thought 'twas witchcraft. – But I am much to  
blame,  
I humbly do beseech you of your pardon  
For too much loving you.

**OTHELLO** I am bound to thee for ever.

**IAGO**

I see this hath a little dashed your spirits.

**OTHELLO**

Not a jot, not a jot.

**IAGO** In faith, I fear it has.

I hope you will consider what is spoke  
Comes from my love. But I do see you're moved.  
I am to pray you, not to strain my speech  
To grosser issues, nor to larger reach  
Than to suspicion.

**OTHELLO**

I will not.

**IAGO** Should you do so, my lord,  
My speech should fall into such vile success  
Which my thoughts aimed not at. Cassio's my worthy  
friend.

My lord, I see you're moved.

**OTHELLO** No, not much moved.

I do not think but Desdemona's honest.

(Act 3, Scene 3)

[Turn over]

OR

02

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

**Read the extract from ‘The Taming of the Shrew’, provided on pages 9–11, 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, a modern audience would be more disgusted than amused by Katherina’s ordeal.**

**[25 marks]**

**GRUMIO**

No, no, forsooth, I dare not for my life.

**KATHERINA**

The more my wrong, the more his spite appears.

What, did he marry me to famish me?

Beggars that come unto my father's door

Upon entreaty have a present alms,

If not, elsewhere they meet with charity.

But I, who never knew how to entreat,

Nor never needed that I should entreat,

Am starved for meat, giddy for lack of sleep,

With oaths kept waking, and with brawling fed.

And that which spites me more than all these wants,

He does it under name of perfect love,

As who should say, if I should sleep or eat,

'Twere deadly sickness or else present death.

I prithee go and get me some repast,

I care not what, so it be wholesome food.

**GRUMIO**

What say you to a neat's foot?

**KATHERINA**

'Tis passing good, I prithee let me have it.

**GRUMIO**

I fear it is too choleric a meat.

How say you to a fat tripe finely broiled?

**KATHERINA**

I like it well. Good Grumio, fetch it me.

[Turn over]

**GRUMIO**

I cannot tell, I fear 'tis choleric.

What say you to a piece of beef and mustard?

**KATHERINA**

A dish that I do love to feed upon.

**GRUMIO**

Ay, but the mustard is too hot a little.

**KATHERINA**

Why then, the beef, and let the mustard rest.

**GRUMIO**

Nay then, I will not. You shall have the mustard,  
Or else you get no beef of Grumio.

**KATHERINA**

Then both, or one, or anything thou wilt.

**GRUMIO**

Why then, the mustard without the beef.

**KATHERINA**

Go, get thee gone, thou false deluding slave,  
*She beats him*

That feed'st me with the very name of meat.

Sorrow on thee and all the pack of you

That triumph thus upon my misery!

Go, get thee gone, I say.

*Enter Petruchio and Hortensio with meat*

**PETRUCHIO**

How fares my Kate? What, sweeting, all amort?

**HORTENSIO**

Mistress, what cheer?

**KATHERINA**

Faith, as cold as can be.

**PETRUCHIO**

Pluck up thy spirits, look cheerfully upon me.  
Here, love, thou seest how diligent I am,  
To dress thy meat myself, and bring it thee.

*He sets the dish down*

I am sure, sweet Kate, this kindness merits thanks.  
What, not a word? Nay then, thou lov'st it not,  
And all my pains is sorted to no proof.  
Here, take away this dish.

**KATHERINA**

I pray you, let it stand.

**PETRUCHIO**

The poorest service is repaid with thanks,  
And so shall mine before you touch the meat.

**KATHERINA**

I thank you, sir.

**HORTENSIO**

Signor Petruchio, fie, you are to blame.

**(Act 4, Scene 3)**

**[Turn over]**

OR

0	3
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**‘Measure for Measure’ – William Shakespeare**

**Read the extract from ‘Measure for Measure’, provided on pages 13–15, 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, love is simply a matter of sex, scandal and sin.**

**[25 marks]**

**LUCIO** Lord Angelo dukes it well in his absence. He puts transgression to't.

**DUKE** He does well in't.

**LUCIO** A little more lenity to lechery would do no harm in him. Something too crabbed that way, friar.

**DUKE** It is too general a vice, and severity must cure it.

**LUCIO** Yes, in good sooth, the vice is of a great kindred. It is well allied, but it is impossible to extirp it quite, friar, till eating and drinking be put down. They say this

Angelo was not made by man and woman after this downright way of creation. Is it true, think you?

**DUKE** How should he be made, then?

**LUCIO** Some report a sea-maid spawned him. Some that he was begot between two stock-fishes. But it is certain

that when he makes water his urine is congealed ice. That I know to be true. And he is a motion generative. That's infallible.

**DUKE** You are pleasant, sir, and speak apace.

**LUCIO** Why, what a ruthless thing is this in him, for the rebellion of a cod-piece to take away the life of a man! Would the Duke that is absent have done this? Ere he would have hanged a man for the getting a hundred bastards, he would have paid for the nursing a thousand.

[Turn over]

He had some feeling of the sport. He knew the service,

and that instructed him to mercy.

**DUKE** I never heard the absent Duke much detected for women. He was not inclined that way.

**LUCIO** O, sir, you are deceived.

**DUKE** 'Tis not possible.

**LUCIO** Who? Not the Duke? Yes, your beggar of fifty, and his use was to put a ducat in her clack-dish. The Duke had crotchets in him. He would be drunk, too; that let me inform you.

**DUKE** You do him wrong, surely.

**LUCIO** Sir, I was an inward of his. A shy fellow was the Duke, and I believe I know the cause of his withdrawing.

**DUKE** What, I prithee, might be the cause?

**LUCIO** No, pardon. 'Tis a secret must be locked within the teeth and the lips. But this I can let you understand,  
the greater file of the subject held the Duke to be wise.

**DUKE** Wise? Why, no question but he was.

**LUCIO** A very superficial, ignorant, unweighing fellow.

**DUKE** Either this is envy in you, folly, or mistaking. The very stream of his life and the business he hath helmed must, upon a warranted need, give him a better proclamation. Let him be but testimonied in his own bringings-forth, and he shall appear to the envious a scholar, a statesman, and a soldier. Therefore you speak unskilfully; or, if your knowledge be more,

it is much darkened in your malice.

**LUCIO** Sir, I know him, and I love him.

**DUKE** Love talks with better knowledge, and knowledge  
with dearer love.

**LUCIO** Come, sir, I know what I know.

**(Act 3, Scene 2)**

**[Turn over]**

OR

0	4
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**‘The Winter’s Tale’ – William Shakespeare**

**Read the extract from ‘The Winter’s Tale’, provided on pages 17–19, 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, unbelievable events distract from the audience’s experience of the pains and joys of love.**

**[25 marks]**

**SECOND GENTLEMAN** How goes it now, sir? This news, which is called true, is so like an old tale that the verity of it is in strong suspicion. Has the King found his heir?

**THIRD GENTLEMAN** Most true, if ever truth were pregnant by circumstance. That which you hear you'll swear you see, there is such unity in the proofs: the mantle of Queen Hermione's; her jewel about the neck of it; the letters of Antigonus found with it, which they know to be his character; the majesty of the creature in resemblance of the mother; the affection of nobleness which nature shows above her breeding, and many other evidences proclaim her with all certainty to be the King's daughter. Did you see the meeting of the two kings?

**SECOND GENTLEMAN** No.

**THIRD GENTLEMAN** Then have you lost a sight which was to be seen, cannot be spoken of. There might you have beheld one joy crown another, so and in such manner that it seemed sorrow wept to take leave of them: for their joy waded in tears. There was casting up of eyes, holding up of hands, with countenance of such

[Turn over]

distracted that they were to be known by garment,  
not

by favour. Our king, being ready to leap out of  
himself

for joy of his found daughter, as if that joy were now  
become a loss cries 'O, thy mother, thy mother!'; then  
asks Bohemia forgiveness; then embraces his son-in-  
law; then again worries he his daughter with clipping  
her; now he thanks the old shepherd, which stands by  
like a weather-bitten conduit of many kings' reigns. I  
never heard of such another encounter, which lames  
report to follow it and undoes description to do it.

**SECOND GENTLEMAN** What, pray you, became of Anti-  
gonus, that carried hence the child?

**THIRD GENTLEMAN** Like an old tale still, which will  
have matter to rehearse, though credit be asleep and  
not

an ear open: he was torn to pieces with a bear. This  
avouches the shepherd's son, who has not only his  
in-

nocence, which seems much, to justify him, but a  
hand-

kerchief and rings of his that Paulina knows.

**FIRST GENTLEMAN** What became of his bark and his  
followers?

**THIRD GENTLEMAN** Wracked the same instant of their  
master's death, and in the view of the shepherd: so  
that

all the instruments which aided to expose the child  
were

even then lost when it was found. But O, the noble

combat that 'twixt joy and sorrow was fought in  
Paulina! She had one eye declined for the loss of her  
husband, another elevated that the oracle was  
fulfilled.

She lifted the Princess from the earth, and so locks  
her

in embracing as if she would pin her to her heart, that  
she might no more be in danger of losing.

**FIRST GENTLEMAN** The dignity of this act was worth  
the audience of kings and princes, for by such was it  
acted.

**THIRD GENTLEMAN** One of the prettiest touches of all,  
and that which angled for mine eyes – caught the  
water

though not the fish – was when at the relation of the  
Queen's death, with the manner how she came to't  
bravely confessed and lamented by the King, how  
attentiveness wounded his daughter; till, from one  
sign

of dolour to another, she did, with an 'Alas!', I would  
fain say bleed tears; for I am sure my heart wept  
blood.

Who was most marble there changed colour; some  
swooned, all sorrowed. If all the world could have  
seen't,

the woe had been universal.

(Act 5, Scene 2)

[Turn over]

**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 the speaker in ‘At an Inn’  
associates love only with pain and sadness. [25 marks]**

**‘At an Inn’**

**When we as strangers sought  
    Their catering care,  
Veiled smiles bespoke their thought  
    Of what we were.  
They warmed as they opined  
    Us more than friends –  
That we had all resigned  
    For love’s dear ends.**

**And that swift sympathy  
    With living love  
Which quicks the world – maybe  
    The spheres above,  
Made them our ministers,  
    Moved them to say,**

**'Ah, God, that bliss like theirs  
Would flush our day!'  
And we were left alone  
As Love's own pair;  
Yet never the love-light shone  
Between us there!  
But that which chilled the breath  
Of afternoon,  
And palsied unto death  
The pane-fly's tune.**

**The kiss their zeal foretold,  
And now deemed come,  
Came not: within his hold  
Love lingered numb.  
Why cast he on our port  
A bloom not ours?  
Why shaped us for his sport  
In after-hours?**

**As we seemed we were not  
That day afar,  
And now we seem not what  
We aching are.  
O severing sea and land,  
O laws of men,  
Ere death, once let us stand  
As we stood then!**

**Thomas Hardy (1840–1928)**

**[Turn over]**

OR

06

**AQA Anthology of love poetry through the ages  
post-1900**

**Examine the view that in 'Meeting Point' MacNeice  
presents love as a meaningless fantasy. [25 marks]**

**'Meeting Point'**

**Time was away and somewhere else,  
There were two glasses and two chairs  
And two people with the one pulse  
(Somebody stopped the moving stairs):  
Time was away and somewhere else.**

**And they were neither up nor down;  
The stream's music did not stop  
Flowing through heather, limpid brown,  
Although they sat in a coffee shop  
And they were neither up nor down.**

**The bell was silent in the air  
Holding its inverted poise –  
Between the clang and clang a flower,  
A brazen calyx of no noise:  
The bell was silent in the air.**

The camels crossed the miles of sand  
That stretched around the cups and plates;  
The desert was their own, they planned  
To portion out the stars and dates:  
The camels crossed the miles of sand.

Time was away and somewhere else.  
The waiter did not come, the clock  
Forgot them and the radio waltz  
Came out like water from a rock:  
Time was away and somewhere else.

Her fingers flicked away the ash  
That bloomed again in tropic trees:  
Not caring if the markets crash  
When they had forests such as these,  
Her fingers flicked away the ash.

God or whatever means the Good  
Be praised that time can stop like this,  
That what the heart has understood  
Can verify in the body's peace  
God or whatever means the Good.

Time was away and she was here  
And life no longer what it was,  
The bell was silent in the air  
And all the room one glow because  
Time was away and she was here.

Louis MacNeice (1907–1963)

**END OF QUESTIONS**

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