
A-level

ENGLISH LITERATURE A

Paper 1 Love through the ages

Mock Paper 5

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 the following question.

0	1
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Othello -- William Shakespeare

"In Othello, it is love itself that makes Othello so easily destroyed."

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

[25 marks]

OTHELLO

I had been happy if the general camp,
Pionniers and all, had tasted her sweet body,
So I had nothing known. O, now for ever
Farewell the tranquil mind! Farewell content!
Farewell the plumed troops and the big wars
That makes ambition virtue! O, farewell!
Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!
And, O you mortal engines whose rude throats
The immortal Jove's dread clamours counterfeit,
Farewell! Othello's occupation's gone.

IAGO

Is't possible, my lord?

OTHELLO

Villain, be sure thou prove my love a whore;
Be sure of it; give me the ocular proof;
Or, by the worth of mine eternal soul,
Thou hadst been better have been born a dog
Than answer my waked wrath.

IAGO

Is't come to this?

OTHELLO

Make me to see't; or at the least so prove it
That the probation bear no hinge nor loop
To hang a doubt on; or woe upon thy life!

IAGO

My noble lord --

OTHELLO

If thou dost slander her and torture me,
Never pray more; abandon all remorse;

On horror's head horrors accumulate;
Do deeds to make heaven weep, all earth amazed;
For nothing canst thou to damnation add
Greater than that.

(Act 3, Scene 3)

Section B: Unseen Poetry

Answer the following question.

0	5
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Compare how the poets present love as something that either completes or consumes the lover.

[25 marks]

The Good-Morrow

John Donne (1572-1631)

I wonder, by my troth, what thou and I
Did, till we loved? Were we not weaned till then?
But sucked on country pleasures, childishly?
Or snorted we in the Seven Sleepers' den?
'Twas so; but this, all pleasures fancies be.
If ever any beauty I did see,
Which I desired, and got, 'twas but a dream of thee.

And now good-morrow to our waking souls,
Which watch not one another out of fear;
For love, all love of other sights controls,
And makes one little room an everywhere.
Let sea-discoverers to new worlds have gone,
Let maps to other, worlds on worlds have shown,
Let us possess one world, each hath one, and is one.

My face in thine eye, thine in mine appears,
And true plain hearts do in the faces rest;
Where can we find two better hemispheres,
Without sharp North, without declining West?
Whatever dies, was not mixed equally;
If our two loves be one, or, thou and I
Love so alike, that none do slacken, none can die.

I cry your mercy, pity, love, aye, love!

John Keats (1795-1821)

I cry your mercy, pity, love, aye, love!

Merciful love that tantalizes not,

One-thoughted, never-wandering, guileless love,

Unmasked, and being seen, without a blot!

O! let me have thee whole, all, all, be mine!

That shape, that fairness, that sweet minor zest

Of love, your kiss, those hands, those eyes divine,

That warm, white, lucent, million-pleasured breast,

Yourself, your soul, in pity give me all,

Withhold no atom's atom or I die,

Or living on perhaps, your wretched thrall,

Forget, in the mist of idle misery,

Life's purposes, the palate of my mind

Losing its gust, and my ambition blind!

Section C: Comparing Texts

Answer one question in this section.

Either

0	6
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"In the literature of love, desire is always more powerful than satisfaction."

In the light of this view, compare how writers present the relationship between desire and fulfilment 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 writers present the ways in which love changes or transforms the individual 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