

## A-level ENGLISH LITERATURE A

Paper 1 Love through the ages

---

Wednesday 24 May 2023

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.

---

**Section A: Shakespeare**

Answer **one** question in this section.

---

**Either**

0	1
---	---

***Othello* – William Shakespeare**

'In *Othello*, the bond between Othello and Iago is stronger than the love between Othello and Desdemona.'

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

**[25 marks]**

**IAGO**

There are a kind of men so loose of soul  
That in their sleeps will mutter their affairs:  
One of this kind is Cassio.  
In sleep I heard him say: 'Sweet Desdemona,  
Let us be wary, let us hide our loves';  
And then, sir, would he gripe and wring my hand,  
Cry 'O sweet creature!' and then kiss me hard,  
As if he plucked up kisses by the roots,  
That grew upon my lips; then laid his leg  
Over my thigh, and sighed and kissed, and then  
Cried 'Cursèd fate that gave thee to the Moor!'

**OTHELLO**

O monstrous! Monstrous!

**IAGO**

Nay, this was but his dream.

**OTHELLO**

But this denoted a foregone conclusion.

**IAGO**

'Tis a shrewd doubt, though it be but a dream:  
And this may help to thicken other proofs  
That do demonstrate thinly.

**OTHELLO**

I'll tear her all to pieces!

**IAGO**

Nay, but be wise: yet we see nothing done,  
She may be honest yet. Tell me but this:  
Have you not sometimes seen a handkerchief,  
Spotted with strawberries, in your wife's hand?

**OTHELLO**

I gave her such a one: 'twas my first gift.

**IAGO**

I know not that: but such a handkerchief –  
I am sure it was your wife's – did I today  
See Cassio wipe his beard with.

**OTHELLO**

If it be that –

**IAGO**

If it be that, or any that was hers,  
It speaks against her with the other proofs.

**OTHELLO**

O, that the slave had forty thousand lives!  
 One is too poor, too weak for my revenge.  
 Now do I see 'tis true. Look here, Iago –  
 All my fond love thus do I blow to heaven:  
 'Tis gone.  
 Arise, black vengeance, from thy hollow cell!  
 Yield up, O love, thy crown and hearted throne  
 To tyrannous hate! Swell, bosom, with thy fraught,  
 For 'tis of aspics' tongues!

**IAGO** Yet be content.

**OTHELLO**

O, blood, blood, blood!

**IAGO**

Patience, I say: your mind perhaps may change.

**OTHELLO**

Never, Iago. Like to the Pontic sea,  
 Whose icy current and compulsive course  
 Ne'er feels retiring ebb, but keeps due on  
 To the Propontic and the Hellespont,  
 Even so my bloody thoughts with violent pace  
 Shall ne'er look back, ne'er ebb to humble love,  
 Till that a capable and wide revenge  
 Swallow them up. Now, by yond marble heaven,  
 In the due reverence of a sacred vow  
 I here engage my words.

*He kneels*

**IAGO** Do not rise yet.

*He kneels*

Witness you ever-burning lights above,  
 You elements, that clip us round about,  
 Witness that here Iago doth give up  
 The execution of his wit, hands, heart,  
 To wronged Othello's service. Let him command,  
 And to obey shall be in me remorse,  
 What bloody business ever.

*They rise*

**OTHELLO** I greet thy love,  
 Not with vain thanks, but with acceptance bounteous;  
 And will upon the instant put thee to't.  
 Within these three days let me hear thee say  
 That Cassio's not alive.

**IAGO** My friend is dead;  
 'Tis done at your request. But let her live.

**OTHELLO**

Damn her, lewd minx! O, damn her, damn her!  
 Come go with me apart. I will withdraw  
 To furnish me with some swift means of death  
 For the fair devil. Now art thou my Lieutenant.

**IAGO**

I am your own for ever.

(Act 3, Scene 3)

Turn over ►

or

0 2

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

'In the literature of love, it is similarities rather than differences between two lovers that cause most conflict.'

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

**[25 marks]****PETRUCHIO**

Gentlemen and friends, I thank you for your pains.  
I know you think to dine with me today,  
And have prepared great store of wedding cheer,  
But so it is, my haste doth call me hence,  
And therefore here I mean to take my leave.

**BAPTISTA**

Is't possible you will away tonight?

**PETRUCHIO**

I must away today before night come.  
Make it no wonder. If you knew my business,  
You would entreat me rather go than stay.  
And, honest company, I thank you all  
That have beheld me give away myself  
To this most patient, sweet, and virtuous wife.  
Dine with my father, drink a health to me,  
For I must hence, and farewell to you all.

**TRANIO**

Let us entreat you stay till after dinner.

**PETRUCHIO**

It may not be.

**GREMIO** Let me entreat you.

**PETRUCHIO**

It cannot be.

**KATHERINA** Let me entreat you.

**PETRUCHIO**

I am content.

**KATHERINA** Are you content to stay?

**PETRUCHIO**

I am content you shall entreat me stay –  
But yet not stay, entreat me how you can.

**KATHERINA**

Now if you love me stay.

**PETRUCHIO** Grumio, my horse.

**GRUMIO** Ay, sir, they be ready – the oats have eaten the horses.

**KATHERINA**

Nay then,  
Do what thou canst, I will not go today,  
No, nor tomorrow – not till I please myself.  
The door is open, sir, there lies your way,

You may be jogging whiles your boots are green.  
 For me, I'll not be gone till I please myself.  
 'Tis like you'll prove a jolly surly groom  
 That take it on you at the first so roundly.

**PETRUCHIO**

O Kate, content thee, prithee be not angry.

**KATHERINA**

I will be angry – what hast thou to do?  
 Father, be quiet – he shall stay my leisure.

**GREMIO**

Ay marry, sir, now it begins to work.

**KATHERINA**

Gentlemen, forward to the bridal dinner.  
 I see a woman may be made a fool  
 If she had not a spirit to resist.

**PETRUCHIO**

They shall go forward, Kate, at thy command.  
 Obey the bride, you that attend on her.  
 Go to the feast, revel and domineer,  
 Carouse full measure to her maidenhead,  
 Be mad and merry, or go hang yourselves.  
 But for my bonny Kate, she must with me.  
*He seizes her, as though to protect her from the rest of  
 the company, to whom he speaks*  
 Nay, look not big, nor stamp, nor stare, nor fret,  
 I will be master of what is mine own.  
 She is my goods, my chattels, she is my house,  
 My household stuff, my field, my barn,  
 My horse, my ox, my ass, my any thing,  
 And here she stands. Touch her whoever dare!  
 I'll bring mine action on the proudest he  
 That stops my way in Padua. Grumio,  
 Draw forth thy weapon, we are beset with thieves,  
 Rescue thy mistress if thou be a man.  
 Fear not, sweet wench, they shall not touch thee, Kate.  
 I'll buckler thee against a million.

*Exeunt Petruchio, Katherina, and Grumio*

**BAPTISTA**

Nay, let them go, a couple of quiet ones.

**GREMIO**

Went they not quickly, I should die with laughing.

**TRANIO**

Of all mad matches never was the like.

**LUCENTIO**

Mistress, what's your opinion of your sister?

**BIANCA**

That being mad herself, she's madly mated.

**GREMIO**

I warrant him, Petruchio is Kated.

(Act 3, Scene 2)

Turn over ►

or

0 3

**Measure for Measure – William Shakespeare**

'In *Measure for Measure*, the Duke's strategy is cruel and manipulative. He achieves justice but at the expense of love and compassion.'

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

**[25 marks]****DUKE**

Good morning to you, fair and gracious daughter.

**ISABELLA**

The better, given me by so holy a man.

Hath yet the deputy sent my brother's pardon?

**DUKE**

He hath released him, Isabel, from the world.

His head is off and sent to Angelo.

**ISABELLA**

Nay, but it is not so.

**DUKE**

It is no other. Show your wisdom, daughter,  
In your close patience.

**ISABELLA**

O, I will to him and pluck out his eyes!

**DUKE**

You shall not be admitted to his sight.

**ISABELLA**

Unhappy Claudio! Wretched Isabel!

Injurious world! Most damnèd Angelo!

**DUKE**

This nor hurts him nor profits you a jot;

Forbear it therefore, give your cause to heaven.

Mark what I say, which you shall find

By every syllable a faithful verity.

The Duke comes home tomorrow – nay, dry your eyes –

One of our covent, and his confessor,

Gives me this instance. Already he hath carried

Notice to Escalus and Angelo,

Who do prepare to meet him at the gates,

There to give up their power. If you can, pace your  
wisdom

In that good path that I would wish it go,

And you shall have your bosom on this wretch,

Grace of the Duke, revenges to your heart,

And general honour.

**ISABELLA**

I am directed by you.

**DUKE**

This letter then to Friar Peter give.

'Tis that he sent me of the Duke's return.

Say, by this token, I desire his company

At Mariana's house tonight. Her cause and yours  
 I'll perfect him withal, and he shall bring you  
 Before the Duke; and to the head of Angelo  
 Accuse him home and home. For my poor self,  
 I am combinèd by a sacred vow  
 And shall be absent. Wend you with this letter.  
 Command these fretting waters from your eyes  
 With a light heart. Trust not my holy order  
 If I pervert your course. Who's here?

*Enter Lucio*

**LUCIO** Good even. Friar, where's the provost?

**DUKE** Not within, sir.

**LUCIO** O pretty Isabella, I am pale at mine heart to see  
 thine eyes so red. Thou must be patient. I am fain to  
 dine and sup with water and bran. I dare not for my  
 head fill my belly; one fruitful meal would set me to't.  
 But they say the Duke will be here tomorrow. By my  
 troth, Isabel, I loved thy brother. If the old fantastical  
 Duke of dark corners had been at home, he had lived.

*Exit Isabella*

**DUKE** Sir, the Duke is marvellous little beholding to your  
 reports, but the best is, he lives not in them.

**LUCIO** Friar, thou knowest not the Duke so well as I do.  
 He's a better woodman than thou tak'st him for.

**DUKE** Well, you'll answer this one day. Fare ye well.

**LUCIO** Nay, tarry, I'll go along with thee. I can tell thee  
 pretty tales of the Duke.

**DUKE** You have told me too many of him already, sir, if  
 they be true; if not true, none were enough.

**LUCIO** I was once before him for getting a wench with  
 child.

**DUKE** Did you such a thing?

**LUCIO** Yes, marry, did I, but I was fain to forswear it.

They would else have married me to the rotten medlar.

**DUKE** Sir, your company is fairer than honest. Rest you  
 well.

(Act 4, Scene 3)

**Turn over for the next question**

**Turn over ►**

or

0 4

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

'In the literature of love, marriage is seen as essential to personal happiness and the social order.'

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

**[25 marks]**

**PAULINA** You are one of those  
Would have him wed again.

**DION** If you would not so,  
You pity not the state, nor the remembrance  
Of his most sovereign name; consider little  
What dangers by his highness' fail of issue  
May drop upon his kingdom and devour  
Uncertain lookers-on. What were more holy  
Than to rejoice the former queen is well?  
What holier than, for royalty's repair,  
For present comfort and for future good,  
To bless the bed of majesty again  
With a sweet fellow to't?

**PAULINA** There is none worthy,  
Respecting her that's gone. Besides the gods  
Will have fulfilled their secret purposes:  
For has not the divine Apollo said,  
Is't not the tenor of his oracle,  
That King Leontes shall not have an heir  
Till his lost child be found? Which that it shall  
Is all as monstrous to our human reason  
As my Antigonus to break his grave  
And come again to me; who, on my life,  
Did perish with the infant. 'Tis your counsel  
My lord should to the heavens be contrary,  
Oppose against their wills. (*To Leontes*) Care not for  
issue.

The crown will find an heir. Great Alexander  
Left his to th'worthiest; so his successor  
Was like to be the best.

**LEONTES** Good Paulina,  
Who hast the memory of Hermione,  
I know, in honour, O that ever I  
Had squared me to thy counsel! Then even now  
I might have looked upon my queen's full eyes,  
Have taken treasure from her lips –

**PAULINA** And left them  
More rich for what they yielded.

**LEONTES** Thou speak'st truth.  
No more such wives, therefore no wife: one worse,  
And better used, would make her sainted spirit



Again possess her corpse, and on this stage,  
Where we offenders move, appear soul-vexed,  
And begin, 'Why to me?'

**PAULINA** Had she such power,  
She had just cause.

**LEONTES** She had, and would incense me  
To murder her I married.

**PAULINA** I should so.  
Were I the ghost that walked, I'd bid you mark  
Her eye, and tell me for what dull part in't  
You chose her; then I'd shriek, that even your ears  
Should rift to hear me; and the words that followed  
Should be 'Remember mine.'

**LEONTES** Stars, stars,  
And all eyes else dead coals! Fear thou no wife;  
I'll have no wife, Paulina.

**PAULINA** Will you swear  
Never to marry but by my free leave?

**LEONTES**  
Never, Paulina, so be blest my spirit!

**PAULINA**  
Then, good my lords, bear witness to his oath.

**CLEOMENES**  
You tempt him over-much.

**PAULINA** Unless another,  
As like Hermione as is her picture,  
Affront his eye.

**CLEOMENES** Good madam –

**PAULINA** I have done.  
Yet if my lord will marry – if you will, sir,  
No remedy, but you will – give me the office  
To choose you a queen: she shall not be so young  
As was your former, but she shall be such  
As, walked your first queen's ghost, it should take joy  
To see her in your arms.

**LEONTES** My true Paulina,  
We shall not marry till thou bid'st us.

**PAULINA** That  
Shall be when your first queen's again in breath;  
Never till then.

(Act 5, Scene 1)

**Turn over for Section B**

**Turn over ►**

---

**Section B: Unseen Poetry**

Answer the following question.

---

0	5
---	---

Compare and contrast the significance of separation in the following love poems.

**[25 marks]**

**Pershore Station, or A Liverish Journey First Class**

The train at Pershore station was waiting that Sunday night  
Gas light on the platform, in my carriage electric light,  
Gas light on frosty evergreens, electric on Empire wood,  
The Victorian world and the present in a moment's neighbourhood.  
There was no one about but a conscript who was saying good-bye to his love  
On the windy weedy platform with the sprinkled stars above  
When sudden the waiting stillness shook with the ancient spells  
Of an older world than all our worlds in the sound of the Pershore bells.  
They were ringing them down for Evensong in the lighted abbey near,  
Sounds which had poured through apple boughs for seven centuries here.

With Guilt, Remorse, Eternity the void within me fills  
And I thought of her left behind me in the Herefordshire hills.  
I remembered her defencelessness as I made my heart a stone  
Till she wove her self-protection round and left me on my own.  
And plunged in a deep self pity I dreamed of another wife  
And lusted for freckled faces and lived a separate life.  
One word would have made her love me, one word would have made her turn  
But the word I never murmured and now I am left to burn.  
Evesham, Oxford and London. The carriage is new and smart.  
I am cushioned and soft and heated with a deadweight in my heart.

John Betjeman (1906–1984)

**Somewhere Along the Line - not reproduced here due to third party copyright restrictions**

---

**Section C: Comparing Texts**

Answer **one** question in this section.

---

**Either**

**0 6**

Compare how the authors of two texts you have studied present ideas about the compatibility of lovers.

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**

Compare how the authors of two texts you have studied present conflict between lovers.

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**

**Copyright information**

For confidentiality purposes, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is published after each live examination series and is available for free download from [www.aqa.org.uk](http://www.aqa.org.uk).

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team.

Copyright © 2023 AQA and its licensors. All rights reserved.

