

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
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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
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***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 Katherine 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
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***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
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***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
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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

You met me to apologise, you were saying
 as we waited in the drizzle for the slow train.
 When it focused in we said goodbye and we kissed
 and from the window you were caught; teary and fixed.

You ran across the wooden bridge, I knew you would,
 to get down on the other platform and to wave,
 but as you did the eastbound Leeds train flickered past
 and ran you like a movie through its window-frames.

I keep those animated moments of you as
 our catalogue of changes rushed and chances missed.

Simon Armitage (b. 1963)

Section C: Comparing Texts

Answer **one** question in this section.

Either

0	6
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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
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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

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