



A-level

ENGLISH LITERATURE A

Paper 1 Love through the ages

7712/1

Friday 24 May 2024

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.**

[Turn over]

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.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

SECTION A: SHAKESPEARE

Answer ONE question in this section.

EITHER

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‘Othello’ – William Shakespeare

“In ‘Othello’, Iago’s skills make him a likeable anti-hero rather than a hateful villain.”

**In the light of this view, discuss how Shakespeare presents Iago’s attitudes to love in the extract, provided on pages 5–8, and elsewhere in the play.
[25 marks]**

IAGO Come, come; good wine is a good familiar creature if it be well used: exclaim no more against it. And, good Lieutenant, I think you think I love you.

CASSIO I have well approved it, sir. I drunk!

IAGO You or any man living may be drunk at a time, man.

I'll tell you what you shall do. Our General's wife is now the General. I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces. Confess yourself freely to her; importune her help to put you in your place again. She is of so free, so kind, so apt, so blessed a disposition, that she holds it a vice in her goodness not to do more than she is requested. This broken joint

[Turn over]

between you and her husband, entreat her to splinter; and my fortunes against any lay worth naming, this crack of your love shall grow stronger than it was before.

CASSIO You advise me well.

IAGO I protest in the sincerity of love and honest kindness.

CASSIO I think it freely; and betimes in the morning I will beseech the virtuous Desdemona to undertake for me. I am desperate of my fortunes if they check me here.

IAGO You are in the right. Good night, Lieutenant, I must to the watch.

CASSIO Good night, honest Iago.

Exit

IAGO

And what's he then that says I play the villain,
When this advice is free I give, and honest,

**Probal to thinking, and indeed the
course
To win the Moor again? For 'tis most
easy
Th'inclining Desdemona to subdue
In any honest suit. She's framed as
fruitful
As the free elements; and then for her
To win the Moor, were't to renounce
his baptism,
All seals and symbols of redeemed sin,
His soul is so en fettered to her love,
That she may make, unmake, do what
she list,
Even as her appetite shall play the god
With his weak function. How am I then
a villain
To counsel Cassio to this parallel
course
Directly to his good? Divinity of hell!**

[Turn over]

**When devils will the blackest sins put
on,
They do suggest at first with heavenly
shows
As I do now. For whiles this honest
fool
Plies Desdemona to repair his fortunes
And she for him pleads strongly to the
Moor,
I'll pour this pestilence into his ear:
That she repeals him for her body's
lust,
And by how much she strives to do
him good,
She shall undo her credit with the
Moor.
So will I turn her virtue into pitch,
And out of her own goodness make the
net
That shall enmesh them all.**

(Act 2, Scene 3)

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OR

0 2

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

“Grumio and other servants are crucial to the development of the love stories in ‘The Taming of the Shrew’.”

**In the light of this view, discuss how Shakespeare presents Grumio and other servants in the extract, provided on pages 11–14, and elsewhere in the play.
[25 marks]**

CURTIS I prithee, good Grumio, tell me how goes the world?

He kindles a fire

GRUMIO A cold world, Curtis, in every office but thine – and therefore fire. Do thy duty, and have thy duty, for my master and mistress are almost frozen to death.

CURTIS There's fire ready – and therefore, good Grumio, the news.

GRUMIO Why, 'Jack boy, ho boy!' and as much news as wilt thou.

CURTIS Come, you are so full of cony-catching.

GRUMIO Why therefore fire, for I have caught extreme cold. Where's the cook? Is supper ready, the house trimmed, rushes strewed, cobwebs swept, the serving-men in their new fustian, their white stockings, and every officer his wedding-garment on? Be the Jacks fair within, the

[Turn over]

Jills fair without, the carpets laid, and everything in order?

CURTIS All ready – and therefore, I pray thee, news.

GRUMIO First know my horse is tired, my master and mistress fallen out.

CURTIS How?

GRUMIO Out of their saddles into the dirt, and thereby hangs a tale.

CURTIS Let's ha't, good Grumio.

GRUMIO Lend thine ear.

CURTIS Here.

GRUMIO There.

He boxes Curtis's ear

CURTIS This 'tis to feel a tale, not to hear a tale.

GRUMIO And therefore 'tis called a sensible tale; and this cuff was but to knock at your ear and beseech listening. Now I begin. *Imprimis*, we came down a foul hill, my master riding behind my mistress –

CURTIS Both of one horse?

GRUMIO What's that to thee?

CURTIS Why, a horse.

GRUMIO Tell thou the tale. But hadst thou not crossed me, thou shouldst have heard how her horse fell, and she under her horse; thou shouldst have heard in how miry a place, how she was bemoiled, how he left her with the horse upon her, how he beat me because her horse stumbled, how she waded through the dirt to pluck him off me, how he swore, how she prayed that never prayed before, how I cried, how the horses ran away, how her bridle was burst, how I lost my crupper – with many things of worthy memory, which now shall die in oblivion, and thou return unexperienced to thy grave.

CURTIS By this reckoning he is more shrew than she.

GRUMIO Ay, and that thou and the proudest of you all shall find when he

[Turn over]

comes home. But what talk I of this? Call forth Nathaniel, Joseph, Nicholas, Philip, Walter, Sugarsop, and the rest. Let their heads be slickly combed, their blue coats brushed, and their garters of an indifferent knit. Let them curtsy with their left legs, and not presume to touch a hair of my master's horse-tail till they kiss their hands. Are they all ready?

CURTIS They are.

GRUMIO Call them forth.

CURTIS Do you hear, ho? You must meet my master to countenance my mistress.

(Act 4, Scene 1)

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OR

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

**“An audience can only be appalled by
Angelo’s abuses of power in leadership
and love.”**

**In the light of this view, discuss how
Shakespeare presents Angelo in the
extract, provided on pages 17–22, and
elsewhere in the play. [25 marks]**

ISABELLA

Must he needs die?

ANGELO

Maiden, no remedy.

ISABELLA

Yes, I do think that you might pardon
him,

And neither heaven nor man grieve at
the mercy.

ANGELO

I will not do't.

ISABELLA

But can you if you would?

ANGELO

Look what I will not, that I cannot do.

ISABELLA

But might you do't, and do the world
no wrong,

If so your heart were touched with that
remorse

As mine is to him?

ANGELO

He's sentenced; 'tis too late.

[Turn over]

LUCIO (*aside to Isabella*)

You are too cold.

ISABELLA

Too late? Why, no. I that do speak a
word

May call it again. Well, believe this,
No ceremony that to great ones longs,
Not the king's crown, nor the deputed
sword,

The marshal's truncheon, nor the
judge's robe,

Become them with one half so good a
grace

As mercy does.

If he had been as you, and you as he,
You would have slipped like him; but
he, like you,

Would not have been so stern.

ANGELO

Pray you, be gone.

ISABELLA

I would to heaven I had your potency,
And you were Isabel; should it then be
thus?

No, I would tell what 'twere to be a
judge,

And what a prisoner.

LUCIO (*aside to Isabella*)

Ay, touch him; there's the vein.

ANGELO

Your brother is a forfeit of the law,
And you but waste your words.

ISABELLA

Alas, alas;

Why, all the souls that were were
forfeit once,

And He that might the vantage best
have took

Found out the remedy. How would you
be,

If He, which is the top of judgement,
should

But judge you as you are? O think on
that,

And mercy then will breathe within
your lips,

Like man new made.

[Turn over]

ANGELO Be you content, fair maid,
 It is the law, not I, condemn your
 brother;
 Were he my kinsman, brother, or my
 son,
 It should be thus with him. He must
 die tomorrow.

ISABELLA

Tomorrow? O, that's sudden; spare
 him, spare him.
 He's not prepared for death. Even for
 our kitchens
 We kill the fowl of season. Shall we
 serve heaven
 With less respect than we do minister
 To our gross selves? Good, good my
 lord, bethink you:
 Who is it that hath died for this
 offence?
 There's many have committed it.

LUCIO (*aside to Isabella*) Ay, well said.

ANGELO

The law hath not been dead, though it
 hath slept.

**Which a dismissed offence would after
gall,
And do him right that, answering one
foul wrong,
Lives not to act another. Be satisfied
Your brother dies tomorrow. Be
content.**

(Act 2, Scene 2)

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[Turn over]

OR

0 4

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

**“The relationships between women are
the strongest bonds of love in the play.”**

**In the light of this view, discuss how
Shakespeare presents relationships
between women in the extract, provided
on pages 25–30, and elsewhere in the
play. [25 marks]**

*Enter Paulina, a Gentleman, and
Attendants*

PAULINA

The keeper of the prison, call to him.
Let him have knowledge who I am.

Exit Gentleman

Good lady,

No court in Europe is too good for
thee:

What dost thou then in prison?

Enter Gentleman, with the Gaoler

Now, good sir,

You know me, do you not?

GAOLER

For a worthy lady,

And one who much I honour.

PAULINA

Pray you, then,

Conduct me to the Queen.

GAOLER

I may not, madam:

To the contrary I have express
commandment.

[Turn over]

PAULINA

Here's ado

To lock up honesty and honour from
Th'access of gentle visitors! Is't

lawful, pray you,

To see her women? Any of them?

Emilia?

GAOLER

So please you, madam,

To put apart these your attendants, I

Shall bring Emilia forth.

PAULINA

I pray now, call her.

Withdraw yourselves.

Exeunt Gentleman and Attendants

GAOLER

And, madam,

I must be present at your conference.

PAULINA

Well, be't so, prithee.

Exit Gaoler

Here's such ado to make no stain a
stain

As passes colouring.

Enter Gaoler with Emilia

Dear gentlewoman,

How fares our gracious lady?

EMILIA

As well as one so great and so forlorn
 May hold together. On her frights and
 griefs –
 Which never tender lady hath borne
 greater –
 She is something before her time
 delivered.

PAULINA

A boy?

EMILIA A daughter, and a goodly babe,
 Lusty, and like to live. The Queen
 receives
 Much comfort in't; says, 'My poor
 prisoner,
 I am innocent as you.'

PAULINA

I dare be sworn.

These dangerous, unsafe lunes
 i'th'King, beshrew them!

He must be told on't, and he shall. The
 office

[Turn over]

GAOLER

Madam, if't please the Queen to send
the babe,

I know not what I shall incur to pass it,
Having no warrant.

PAULINA You need not fear it, sir.

This child was prisoner to the womb,
and is

By law and process of great Nature
thence

Freed and enfranchised; not a party to
The anger of the King, nor guilty of,
If any be, the trespass of the Queen.

GAOLER

I do believe it.

PAULINA

Do not you fear. Upon mine honour, I
Will stand betwixt you and danger.

Exeunt

(Act 2, Scene 2)

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[Turn over]

SECTION B: UNSEEN POETRY

Answer the following question.

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Compare and contrast the significance of ending a relationship in the following love poems. [25 marks]

‘Since there’s no help, come let us kiss and part’

**Since there’s no help, come let us kiss
and part –**

**Nay, I have done, you get no more of me;
And I am glad, yea, glad with all my
heart,**

**That thus so cleanly I myself can free.
Shake hands for ever, cancel all our
vows,**

And when we meet at any time again,

**Be it not seen in either of our brows
That we one jot of former love retain.
Now at the last gasp of Love's latest
breath,
When, his pulse failing, Passion
speechless lies,
When Faith is kneeling by his bed of
death,
And Innocence is closing up his eyes,
– Now if thou would'st, when all have
given him over,
From death to life thou might'st him yet
recover.**

Michael Drayton (1563–1631)

[Turn over]

'The Terrible Door'

**Too long outside your door I have
shivered.**

You open it? I will not stay.

I'm haunted by your ashen beauty.

Take back your hand. I have gone away.

Don't talk, but move to that near corner.

I loathe the long cold shadow here.

We will stand a moment in the lamplight,

Until I watch you hard and near.

Happy release! Good-bye for ever!

Here at the corner we say good-bye.

But if you want me, if you do need me,

Who waits, at the terrible door, but I?

Harold Monro (1879–1932)

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SECTION C: COMPARING TEXTS

Answer ONE question in this section.

EITHER

0 6

“In the literature of love, opposites attract.”

In the light of this view, compare how lovers and their attraction to one another is presented 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 the authors of two texts you have studied present deception in love relationships.

**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

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