



**A-level**

**ENGLISH LITERATURE A**

**Paper 1 Love through the ages**

**7712/1**

**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.**

**[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**

<b>0</b>	<b>1</b>
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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 the extract, provided on pages 5 to 10, 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!'**

**[Turn over]**

**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 –

**[Turn over]**

**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*

**[Turn over]**



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**[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 the extract, provided on pages 13 to 18, 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.**

**[Turn over]**

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.

[Turn over]

**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, Katherine, and Grumio***

**[Turn over]**

**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)**

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**OR**

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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 the extract, provided on pages 21 to 26, 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.**

**[Turn over]**

**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

[Turn over]

**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.

[Turn over]

**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)**

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**[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 the extract, provided on pages 29 to 34, 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

Incertain 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

[Turn over]

**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** 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.



**PAULINA**

**That**

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

**(Act 5, Scene 1)**

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**[Turn over]**

**SECTION B: UNSEEN POETRY**

**Answer the following question.**

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**Compare and contrast the significance of separation in the following love poems, provided on pages 36 to 40. [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.**

**[Turn over]**

**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)**

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**[Turn over]**

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**[Turn over]**

**SECTION C: COMPARING TEXTS**

**Answer ONE question in this section.**

**EITHER**

**06**

**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**

<b>0</b>	<b>7</b>
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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**

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