



**A-level**

**ENGLISH LANGUAGE AND LITERATURE**

**Paper 1 Telling Stories**

**7707/1**

**Friday 24 May 2024**

**Morning**

**Time allowed: 3 hours**

**MATERIALS**

**For this paper you must have:**

- **an AQA 12-page answer book.**
- **the Insert (enclosed)**
- **a copy of the set texts you have studied for Section B and 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 7707/1.**
- **There are THREE sections:**  
**SECTION A: REMEMBERED PLACES**  
**SECTION B: IMAGINED WORLDS**  
**SECTION C: POETIC VOICES**
- **Answer THREE questions in total: the question in Section A, ONE question from Section B and ONE question from Section C.**
- **Do all rough work in your answer book. Cross through any work you do not want to be marked.**

## **INFORMATION**

- **The maximum mark for this paper is 100.**
- **The marks for questions are shown in brackets.**
- **There are 40 marks for the question in Section A, 35 marks for the question in Section B and 25 marks for the question in Section C.**
- **You will be marked on your ability to:**
  - **use good English**
  - **organise information clearly**
  - **use specialist vocabulary where appropriate.**

## **ADVICE**

**It is recommended that you spend 70 minutes on Section A, 60 minutes on Section B and 50 minutes on Section C.**

**DO NOT TURN OVER UNTIL TOLD TO DO SO**

**SECTION A****REMEMBERED PLACES**

**Answer QUESTION 1 in this section.**

**Read TEXT A and TEXT B printed on pages 5–6 and on the INSERT.**

**TEXT A is an extract from ‘Neither Here Nor There: Travels in Europe’ by Bill Bryson.**

**TEXT B is an extract from ‘Inside Out and Upside Down’, (extract from ‘NOT-FOR-PARENTS: PARIS – Everything you ever wanted to know’) by Klay Lamprell.**

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**Compare and contrast how the writers of TEXT A and TEXT B express their ideas about the Pompidou Centre in Paris.**

**You should refer to both texts in your answer. [40 marks]**

**TEXT A**

**Bill Bryson is an American author who has written a number of travel memoirs, as well as popular books on science and languages. ‘Neither Here Nor There: Travels in Europe’ tells the story of his journey through Europe in 1990.**

**With the Louvre packed I went instead to the new – new to me, at any rate – Musée d’Orsay, on the Left Bank opposite the Tuileries. When I had last passed it, sixteen years before, it had been a**  
**5 derelict hulk, the shell of the old Gare d’Orsay, but some person of vision had decided to restore the old station as a museum and it is simply wonderful, both as a building and as a collection of pictures. I spent two happy hours there, and**  
**10 afterwards checked out the situation at the Louvre – still hopelessly crowded – and instead went to the Pompidou Centre, which I was determined to try to like, but I couldn’t. Everything about it seemed wrong. For one thing it was a bit**  
**15 weathered and faded, like a child’s toy that has been left out over winter, which surprised me because it is only a dozen years old and the government had just spent £40 million refurbishing it, but I guess that’s what you get when you build**  
**20 with plastic. And it seemed much too overbearing a structure for its cramped neighbourhood. It would be an altogether different building in a park.**

**[Turn over]**

But what I really dislike about buildings like the Pompidou Centre, and Paris is choking on them, is that they are just showing off. Here's Richard Rogers saying to the world, 'Look, I put all the pipes on the *outside*. Am I cute enough to kiss?' I could excuse that if some consideration were given to function. No one seems to have thought what the Pompidou Centre should do – that it should be a gathering place, a haven, because inside it's just crowded and confusing. It has none of the sense of space and light and majestic calm of the Musée d'Orsay. It's like a department store on the first day of a big sale. There's hardly any place to sit and no focal point – no big clock or anything – at which to meet someone. It has no heart.

**Text B is printed on the Insert**

**[Turn over for Section B]**

**SECTION B****IMAGINED WORLDS**

**Answer ONE question in this section.**

**‘Frankenstein’ – Mary Shelley**

**EITHER**

**02**

**Read the extract printed below and on the opposite page. This is from the section of the novel where Walton writes to his sister about his planned voyage to the North Pole.**

**Explore the significance of characters’ ambitions in the novel. You should consider:**

- the presentation of characters’ ambitions in the extract and at different points in the novel**
- the use of fantasy elements in constructing a fictional world.**

**[35 marks]**

**Six years have passed since I resolved on my present undertaking. I can, even now, remember the hour from which I dedicated myself to this great enterprise. I commenced by inuring my body  
5 to hardship. I accompanied the whale-fishers on**

several expeditions to the North Sea; I voluntarily endured cold, famine, thirst, and want of sleep; I often worked harder than the common sailors during the day, and devoted my nights to the study  
10 of mathematics, the theory of medicine, and those branches of physical science from which a naval adventurer might derive the greatest practical advantage. Twice I actually hired myself as an under-mate in a Greenland whaler, and acquitted  
15 myself to admiration. I must own I felt a little proud, when my captain offered me the second dignity in the vessel, and entreated me to remain with the greatest earnestness; so valuable did he consider my services.

20 And now, dear Margaret, do I not deserve to accomplish some great purpose. My life might have been passed in ease and luxury; but I preferred glory to every enticement that wealth placed in my path. Oh, that some encouraging  
25 voice would answer in the affirmative! My courage and my resolution is firm; but my hopes fluctuate, and my spirits are often depressed. I am about to proceed on a long and difficult voyage; the emergencies of which will demand all my fortitude:  
30 I am required not only to raise the spirits of others, but sometimes to sustain my own, when theirs are failing.

[Turn over]

OR

03

Read the extract printed below and on the opposite page. This is from the section of the novel where Victor Frankenstein learns of William's death.

Explore the significance of the character of Henry Clerval in the novel. You should consider:

- the presentation of the character of Henry Clerval in the extract and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

Clerval, who had watched my countenance as I read this letter, was surprised to observe the despair that succeeded to the joy I at first expressed on receiving news from my friends. I  
5 threw the letter on the table, and covered my face with my hands.

'My dear Frankenstein,' exclaimed Henry, when he perceived me weep with bitterness, 'are you  
10 always to be unhappy? My dear friend, what has happened?'

I motioned to him to take up the letter, while I walked up and down the room in the extremest

agitation. Tears also gushed from the eyes of Clerval, as he read the account of my misfortune.

15 'I can offer you no consolation, my friend,' said he; 'your disaster is irreparable. What do you intend to do?'

'To go instantly to Geneva: come with me, Henry, to order the horses.'

20 During our walk, Clerval endeavoured to raise my spirits. He did not do this by common topics of consolation, but by exhibiting the truest sympathy. 'Poor William!' said he, 'that dear child; he now sleeps with his angel mother. His friends  
25 mourn and weep, but he is at rest: he does not now feel the murderer's grasp; a sod covers his gentle form, and he knows no pain. He can no longer be a fit subject for pity; the survivors are the greatest sufferers, and for them time is the only  
30 consolation. Those maxims of the Stoics, that death was no evil, and that the mind of man ought to be superior to despair on the eternal absence of a beloved object, ought not to be urged. Even Cato wept over the dead body of his brother.'

[Turn over]

**'Dracula' – Bram Stoker****EITHER**

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**Read the extract printed below and on the opposite page. This is from the section of the novel where Lucy Westenra describes to Mina the marriage proposals she has received.**

**Explore the significance of romantic relationships between men and women in the novel. You should consider:**

- **the presentation of romantic relationships between men and women in the extract and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

**[35 marks]**

***Letter, Lucy Westenra to Mina Murray***

***24 May.***

**My dearest Mina, –**

**5 Thanks, and thanks, and thanks again for your sweet letter! It was so nice to be able to tell you and to have your sympathy.**

My dear, it never rains but it pours. How true the old proverbs are. Here am I, who shall be twenty in September, and yet I never had a proposal till  
10 today, not a real proposal, and today I have had three. Just fancy! *Three* proposals in one day! Isn't it awful! I feel sorry, really and truly sorry, for two of the poor fellows. Oh, Mina, I am so happy that I don't know what to do with  
15 myself. And three proposals! But, for goodness' sake, don't tell any of the girls, or they would be getting all sorts of extravagant ideas and imagining themselves injured and slighted if in their very first day at home they did not get six at  
20 least. Some girls are so vain. You and I, Mina dear, who are engaged and are going to settle down soon soberly into old married women, can despise vanity. Well, I must tell you about the three, but you must keep it a secret, dear, from  
25 *everyone*, except, of course, Jonathan. You will tell him, because I would, if I were in your place, certainly tell Arthur. A woman ought to tell her husband everything – don't you think so, dear? – and I must be fair. Men like women, certainly  
30 their wives, to be quite as fair as they are; and women, I am afraid, are not always quite as fair as they should be.

[Turn over]

OR

0	5
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Read the extract printed below and on the opposite page. This is from the section of the novel where Dr Seward records Renfield's night-time behaviour in his diary.

Explore the significance of night-time events in the novel. You should consider:

- the presentation of night-time events in the extract and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

*Later.* – Another night adventure. Renfield artfully waited until the attendant was entering the room to inspect. Then he dashed out past him and flew down the passage. I sent word for the attendants to follow. Again he went into the grounds of the deserted house, and we found him in the same place, pressed against the old chapel door. When he saw me he became furious, and had not the attendants seized him in time, he would have tried to kill me. As we were holding him a strange thing happened. He suddenly redoubled his efforts, and then as suddenly grew calm. I looked round instinctively, but could see

nothing. Then I caught the patient's eye and  
15 followed it, but could trace nothing as it looked  
into the moonlit sky except a big bat, which was  
flapping its silent and ghostly way to the  
west. Bats usually wheel and flit about, but this  
one seemed to go straight on, as if it knew where it  
20 was bound for or had some intention of its  
own. The patient grew calmer every instant, and  
presently said: –  
    'You needn't tie me; I shall go quietly!' Without  
trouble we came back to the house. I feel there is  
25 something ominous in his calm, and shall not  
forget this night ...

[Turn over]

## **‘The Handmaid’s Tale’ – Margaret Atwood**

### **EITHER**

**06**

**Read the extract printed below and on pages 17 and 18. This is from the section of the novel where Serena Joy suggests an alternative way for Offred to become pregnant.**

**Explore the significance of characters’ reactions to rule-breaking in the novel. You should consider:**

- the presentation of characters’ reactions to rule-breaking in the extract and at different points in the novel**
- the use of fantasy elements in constructing a fictional world.**

**[35 marks]**

**“Another man,” she says.**

**“You know I can’t,” I say, careful not to let my irritation show. “It’s against the law. You know the penalty.”**

**5 “Yes,” she says. She’s ready for this, she’s thought it through. “I know you can’t officially. But it’s done. Women do it frequently. All the time.”**

**10 “With doctors, you mean?” I say, remembering the sympathetic brown eyes, the gloveless**

hand. The last time I went it was a different doctor. Maybe someone caught him out, or a woman reported him. Not that they'd take her word, without evidence.

15 "Some do that," she says, her tone almost affable now, though distanced; it's as if we're considering a choice of nail polish. "That's how Ofwarren did it. The wife knew, of course." She pauses to let this sink in. "I would help you. I  
20 would make sure nothing went wrong."

I think about this. "Not with a doctor," I say.

"No," she agrees, and for this moment at least we are cronies, this could be a kitchen table, it could be a date we're discussing, some girlish  
25 stratagem of ploys and flirtation. "Sometimes they blackmail. But it doesn't have to be a doctor. It could be someone we trust."

"Who?" I say.

"I was thinking of Nick," she says, and her voice  
30 is almost soft. "He's been with us a long time. He's loyal. I could fix it with him."

So that's who does her little black-market errands for her. Is this what he always gets, in return?

35 "What about the Commander?" I say.

"Well," she says, with firmness; no, more than that, a clenched look, like a purse snapping shut. "We just won't tell him, will we?"

[Turn over]

40 This idea hangs between us, almost visible,  
almost palpable: heavy, formless, dark; collusion  
of a sort, betrayal of a sort. She does want that  
baby.

45 “It’s a risk,” I say. “More than that.” It’s my life  
on the line; but that’s where it will be sooner or  
later, one way or another, whether I do or  
don’t. We both know this.

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**[Turn over]**

OR

07

Read the extract printed below and on the opposite page. This is from the section of the novel where Offred reflects on Aunt Lydia's attitude towards the handmaids.

Explore the significance of the character of Aunt Lydia in the novel. You should consider:

- the presentation of the character of Aunt Lydia in the extract and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

5 It's not the husbands you have to watch out for, said Aunt Lydia, it's the Wives. You should always try to imagine what they must be feeling. Of course they will resent you. It is only natural. Try to feel for them. Aunt Lydia thought she was very good at feeling for other people. Try to pity them. Forgive them, for they know not what they do. Again the tremulous smile, of a beggar, the weak-eyed blinking, the gaze upwards, through the round steel-rimmed glasses, towards the back of the classroom, as if the green-painted plaster ceiling were opening and God on a cloud of Pink Pearl face powder were coming down through the

10

wires and sprinkler plumbing. You must realize  
15 that they are defeated women. They have been  
unable...

Here her voice broke off, and there was a pause,  
during which I could hear a sigh, a collective sigh  
from those around me. It was a bad idea to rustle  
20 or fidget during these pauses: Aunt Lydia might  
look abstracted but she was aware of every  
twitch. So there was only the sigh.

The future is in your hands, she resumed. She  
held her own hands out to us, the ancient gesture  
25 that was both an offering and an invitation, to  
come forward, into an embrace, an acceptance. In  
your hands, she said, looking down at her own  
hands as if they had given her the idea. But there  
was nothing in them. They were empty.

[Turn over]

**'The Lovely Bones' – Alice Sebold****EITHER****08**

**Read the extract printed below and on the opposite page. This is from the section of the novel where Susie watches other people visiting the cornfield.**

**Explore the significance of the cornfield as a location in the novel. You should consider:**

- the presentation of the cornfield in the extract and at different points in the novel**
- the use of fantasy elements in constructing a fictional world.**

**[35 marks]**

**5 So she began to walk directly to the cornfield, keeping a good pace. She talked to herself, and sometimes she thought about me. Often she would rest a moment against the chain-link fence that separated the soccer field from the track, while she watched the world come alive around her.**

**10 So we met each morning in those first few months. The sun would come up over the cornfield and Holiday, let loose by my father, would come to chase rabbits in and out of the tall dry stalks of dead corn. The rabbits loved the**

trimmed lawns of the athletic fields, and as Ruth  
approached she'd see their dark forms line up  
15 along the white chalk of the farthest boundaries  
like some sort of tiny sports team. She liked the  
idea of this and I did too. She believed stuffed  
animals moved at night when humans went to  
sleep. She still thought in her father's lunchbox  
20 there might be minute cows and sheep that found  
time to graze on the bourbon and baloney.

When Lindsey left the gloves from Christmas for  
me, in between the farthest boundary of the soccer  
field and the cornfield, I looked down one morning  
25 to see the rabbits investigate: sniff at the corners  
of the gloves lined with their own kin. Then I saw  
Ruth pick them up before Holiday grabbed  
them. She turned the bottom of one glove so the  
fur faced out and held it up to her cheek. She  
30 looked up to the sky and said, "Thank you." I liked  
to think she was talking to me.

[Turn over]

OR

09

Read the extract printed below and on the opposite page. This is from the section of the novel where Susie remembers an encounter with Ray Singh at school.

Explore the significance of the relationship between Susie Salmon and Ray Singh in the novel. You should consider:

- the presentation of the relationship between Susie Salmon and Ray Singh in the extract and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

“You are beautiful, Susie Salmon.”

I heard the voice but could not place it immediately. I looked around me.

“Here,” the voice said.

5 I looked up and saw the head and torso of Ray Singh leaning out over the top of the scaffold above me.

“Hello,” he said.

10 I knew Ray Singh had a crush on me. He had moved from England the year before but Clarissa said he was born in India. That someone could have the face of one country and the voice of

another and then move to a third was too  
incredible for me to fathom. It made him  
15 immediately cool. Plus, he seemed eight hundred  
times smarter than the rest of us, and he had a  
crush on me. What I finally realized were  
affectations—the smoking jacket that he  
sometimes wore to school and his foreign  
20 cigarettes, which were actually his mother’s—  
I thought were evidence of his higher breeding.  
He knew and saw things that the rest of us didn’t  
see. That morning when he spoke to me from  
above, my heart plunged to the floor.

25 “Hasn’t the first bell rung?” I asked.

“I have Mr. Morton for homeroom,” he said. This  
explained everything. Mr. Morton had a perpetual  
hangover, which was at its peak during  
homeroom. He never called roll.

30 “What are you doing up there?”

“Climb up and see,” he said, removing his head  
and shoulders from my view.

I hesitated.

“Come on, Susie.”

[Turn over for Section C]

**SECTION C**

**POETIC VOICES**

**Answer ONE question in this section.**

**REFER TO YOUR AQA POETIC VOICES ANTHOLOGY FOR THIS SECTION.**

**EITHER**

**JOHN DONNE**

**1 0**

**Examine how Donne presents the speaker's views on love in 'Air and Angels' and ONE other poem of your choice. [25 marks]**

**OR**

**1 1**

**Examine how Donne presents the speaker's feelings about being parted from his lover in 'The Apparition' and ONE other poem of your choice. [25 marks]**

**EITHER**

**ROBERT BROWNING**

**1 2**

**Examine how Browning presents the speaker's sense of self-importance in 'Johannes Agricola in Meditation' and ONE other poem of your choice. [25 marks]**

**OR**

**1 3**

**Examine how Browning presents attitudes towards loss in 'The Lost Leader' and ONE other poem of your choice. [25 marks]**

**[Turn over]**

**EITHER**

**CAROL ANN DUFFY**

**1 4**

**Examine how Duffy presents curiosity in 'Beachcomber' and ONE other poem of your choice. [25 marks]**

**OR**

**1 5**

**Examine how Duffy presents youthful experiences in 'Before You Were Mine' and ONE other poem of your choice. [25 marks]**

**EITHER**

**SEAMUS HEANEY**

**1 6**

**Examine how Heaney presents feelings about locations in 'Broagh' and ONE other poem of your choice.  
[25 marks]**

**OR**

**1 7**

**Examine how Heaney presents feelings about suffering in 'Punishment' and ONE other poem of your choice.  
[25 marks]**

**END OF QUESTIONS**

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