



**A-level**

**ENGLISH LANGUAGE AND  
LITERATURE**

**Paper 1 Telling Stories**

**7707/1**

**Thursday 15 June 2017 Morning**

**Time allowed: 3 hours**

**For this paper you must have:**

- **an AQA 12-page answer booklet**
- **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 Examining Body for this paper is AQA. 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 page 7.

Text A is an extract from 'Paris Riots 1968', taken from the British Pathé news and film archive.

Text B is an extract from 'Letters from France 1790-1796' by Helen Maria Williams.

**0 1** Compare and contrast how the writer and speaker of Text A and the writer of Text B express their ideas about times of social upheaval in Paris.

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

#### Text A

This is a news report of the Paris riots in 1968, taken from the website of British Pathé, a news and film archive. The narrator is male and speaks with a Received Pronunciation accent.

((Dramatic newsreel style music))

**5** **Narrator: France** (.) May nineteen sixty eight (.) a nation of **strikes** (.) of violence (.) a country paralysed across its length and breadth (.) the simmering of unrest amongst its student population rapidly boiled (.) then boiled over (.) citizens from **every walk of life** from

**every class** became involved (.) unrest which had lurked beneath the surface spilled into the open (.) France had been brought to its **knees** by a  
**10** disencharnted majority who wanted more money better working conditions and a **shake-up** in the social system (.) **chaos** ruled the streets (2) while the banks took stock of their reserves and eventually closed (.) housewives **hunted** for food as supplies  
**15** dwindled (3) earlier at the Assembly the French parliament **leading** politicians from all parties arrived for a motion of censure against the government (.)  
*((music stops, Monsieur Pompidou speaks))*  
**20** Monsieur Pompidou the Prime Minister spoke convincingly against the motion he won by a majority of eleven votes (.) but the dispute was gaining ground in the streets (.) *((sounds of mass chanting))* even before it had reached this stage the government had set up urgent talks to control the conflict (.) it was too  
**25** late (3) *((chanting reaches a crescendo))* that night the Latin Quarter of Paris became a battleground (5) *((shouting, dramatic music begins again))* the Prime Minister and leading government members (.)  
**30** **desperately** tried to stem the flood of dissent but it was **no use** (9)

*((music stops, concerted chanting))*

**Narrator:** *((background noise of chanting))* despite appeals for discipline and calm from less militant demonstrating leaders (.) **big** trouble was looming (5)  
**35** *((booming sound))* the mob was **incensed** by the sight of riot police (.) sanity and social *((sounds of gunshot))* **responsibility** were forgotten (28)

**[Turn over]**

((*sounds of commotion and rioting: tree falling, whistles, gunshots and sirens*))

**40** **Narrator:** during this dramatic night of bloodshed and terror there were similar scenes in many centres of provincial France (.) ((*dramatic music begins again*)) workers were already talking of victory (.) but **still** General de Gaulle remained silent (2) on the French-German border more than five hundred students from both countries waited for left wing student leader Daniel Cohn-Bendit (1) Red Danny as he is known had been expelled from France (.) he refused to acknowledge his expulsion and told his supporters

**45**

**50**

**Narrator speaking as Daniel Cohn-Bendit:** my expulsion will **not solve** the problems of France (.) I will come back (3)

**55** **Narrator:** Red Danny was eventually escorted out of France (3)

### Key

- (.) indicates a pause of less than a second
- (2) indicates a longer pause (number of seconds indicated)
- Bold** indicates stressed syllables or words
- ((*italics*)) indicates contextual or additional information

**Text B**

**Helen Maria Williams (1761–1827) was an English writer who supported the principles of the French Revolution and moved to Paris in 1790. From that time until 1796, she published a series of letters in support of the revolutionary movement in France. This text contains a selection of those letters.**

**Letters Written in France, in the Summer 1790, to a Friend in England. Containing Various Anecdotes to the French Revolution; and Memoirs of Mons. and Madame de F — (1790), Letter II**

- 5 I promised to send you a description of the Federation; but it is not to be described! One must have been present, to form any judgement of a scene, the sublimity of which depended much less on its external magnificence than on the effect it**
- 10 produced on the minds of the spectators. ‘The people, sure, the people were the sight!’ I may tell you of pavilions, of triumphal arches, of altars on which incense was burnt, of two hundred thousand men walking in procession; but how am I to give**
- 15 you an adequate idea of the behaviour of the spectators? How am I to paint the impetuous feelings of that immense, that exulting multitude? Half a million of people assembled at a spectacle which furnished every image that can elevate the**
- 20 mind of man; which connected the enthusiasm of moral sentiment with the solemn pomp of religious**

**[Turn over]**

ceremonies; which addressed itself at once to the imagination, the understanding, and the heart.

25 The Champ de Mars was formed into an immense  
amphitheatre round which were erected forty rows  
of seats, raised one above another with earth, on  
which wooden forms were placed. Twenty days  
labour, animated by the enthusiasm of the people,  
30 accomplished what seemed to require the toil of  
years. Already in the Champ de Mars the  
distinctions of rank were forgotten; and, inspired by  
the same spirit, the highest and lowest orders of  
citizens gloried in taking up the spade, and  
35 assisting the persons employed in a work on which  
the common welfare of the State depended. Ladies  
took the instruments of labour in their hands, and  
removed a little of the earth, that they might be able  
to boast that they also had assisted in the  
40 preparations at the Champ de Mars; and a number  
of old soldiers were seen voluntarily bestowing on  
their country the last remains of their strength ...

In the streets, at the windows, and on the roofs of  
the houses, the people, transported with joy,  
shouted and wept as the procession passed. Old  
45 men were seen kneeling in the streets, blessing  
God that they had lived to witness that happy  
moment. The people ran to the doors of their  
houses, loaded with refreshments, which they  
offered to the troops; and crowds of women  
50 surrounded the soldiers, and holding up their  
infants in their arms, and melting into tears,



promised to make their children imbibe, from their earliest age, an inviolable attachment to the principles of the new constitution ... The  
55 procession, which was formed with eight persons abreast, entered the Champ de Mars beneath the triumphal arches, with a discharge of cannon. The deputies placed themselves round the  
60 inside of the amphitheatre. Between them and the seats of the spectators, the national guard of Paris were ranged; and the seats round the amphitheatre were filled with four hundred thousand people. The middle of the amphitheatre was crowded with an immense multitude of soldiers.

[Turn over]

**SECTION B****Imagined Worlds**

**Answer ONE question in this section.**

**'Frankenstein' – Mary Shelley**

**Either**

**0 2** Read the extract printed below. This is from the section of the novel where Frankenstein is nearing the end of his search for the creature.

**Explore the significance of Walton's letters in the novel. You should consider:**

- **the presentation of Walton's letters in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

**[35 marks]**

**5** You have read this strange and terrific story, Margaret; and do you not feel your blood congeal with horror, like that which even now curdles mine? Sometimes, seized with sudden agony, he could not continue his tale; at others, his voice broken, yet piercing, uttered with difficulty the words so replete

with anguish. His fine and lovely eyes were now lighted up with indignation, now subdued to downcast sorrow, and quenched in infinite wretchedness. Sometimes he commanded his countenance and tones, and related the most horrible incidents with a tranquil voice, suppressing every mark of agitation; then, like a volcano bursting forth, his face would suddenly change to an expression of the wildest rage, as he shrieked out imprecations on his persecutor.

His tale is connected, and told with an appearance of the simplest truth; yet I own to you that the letters of Felix and Safie, which he showed me, and the apparition of the monster seen from our ship, brought to me a greater conviction of the truth of his narrative than his asseverations, however earnest and connected. Such a monster has, then, real existence! I cannot doubt it; yet I am lost in surprise and admiration. Sometimes I endeavoured to gain from Frankenstein the particulars of his creature's formation: but on this point he was impenetrable.

[Turn over]

or

**0 3**

Read the extract printed below. This is from the section of the novel where Frankenstein gives an account of how he and Henry Clerval travel through Europe.

Explore the significance of the relationship between Henry Clerval and Frankenstein in the novel. You should consider:

- the presentation of their relationship in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

5 Clerval! beloved friend! Even now it delights me to record your words, and to dwell on the praise of which you are so eminently deserving. He was a being formed in the 'very poetry of nature'. His wild and enthusiastic imagination was chastened by the sensibility of his heart. His soul overflowed with ardent affections, and his friendship was of that devoted and wondrous nature that the worldly-minded teach us to look for only in the imagination.

10 But even human sympathies were not sufficient to satisfy his eager mind. The scenery of external nature, which others regard only with admiration, he loved with ardour:—

**The sounding cataract**

15       **Haunted him like a passion: the tall rock,  
The mountain, and the deep and gloomy wood,  
Their colours and their forms, were then to him  
An appetite; a feeling, and a love,  
That had no need of a remoter charm,  
20       **By thought supplied, or any interest  
Unborrow'd from the eye.\*****

**And where does he now exist? Is this gentle and  
lovely being lost forever? Has this mind, so replete  
with ideas, imaginations fanciful and magnificent,  
25       **which formed a world, whose existence depended on  
the life of its creator – has this mind perished? Does  
it now only exist in my memory? No, it is not thus;  
your form so divinely wrought, and beaming with  
beauty, has decayed, but your spirit still visits and  
30       **consoles your unhappy friend.******

**\*Wordsworth's 'Tintern Abbey' [author's footnote].**

**[Turn over]**

**'Dracula' – Bram Stoker****Either**

**0 4** Read the extract printed below. This is from the section of the novel where Jonathan Harker describes the men's visit to Carfax.

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

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

**[35 marks]**

**5** The whole place was thick with dust. The floor was seemingly inches deep, except where there were recent footsteps, in which on holding down my lamp I could see marks of hobnails where the dust was caked. The walls were fluffy and heavy with dust, and in the corners were masses of spiders' webs, whereon the dust had gathered till they looked like old tattered rags as the weight had torn them partly down. On a table in the hall was a

**10** great bunch of keys, with a time-yellowed label on each. They had been used several times, for on the table were several similar rents in the blanket of dust, similar to that exposed when the Professor lifted them. He turned to me and said:–

15       ‘You know this place, Jonathan. You have  
copied maps of it, and you know at least more  
than we do. Which is the way to the chapel?’ I had  
an idea of its direction, though on my former visit I  
had not been able to get admission to it; so I led  
20       the way, and after a few wrong turnings found  
myself opposite a low, arched oaken door, ribbed  
with iron bands. ‘This is the spot,’ said the  
Professor as he turned his lamp on a small map of  
the house, copied from the file of my original  
25       correspondence regarding the purchase. With a  
little trouble we found the key on the bunch and  
opened the door. We were prepared for some  
unpleasantness, for as we were opening the door  
a faint, malodorous air seemed to exhale through  
30       the gaps, but none of us ever expected such an  
odour as we encountered.

[Turn over]

or

**0 5** Read the extract printed below. This is from the section of the novel where Dr Seward describes Mina Harker's first meeting with Renfield.

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

- the presentation of his character in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world. [35 marks]

**5** His method of tidying was peculiar: he simply swallowed all the flies and spiders in the boxes before I could stop him. It was quite evident that he feared, or was jealous of, some interference. When he had got through his disgusting task, he said cheerfully: 'Let the lady come in,' and sat down on the edge of his bed with his head down, but with his eyelids raised so that he could see her as she entered. For a moment I thought that he might have some homicidal intent; I remembered how quiet he had been just before he attacked me in my own study, and I took care to stand where I could seize him at once if he attempted to make a spring at her.

**10** She came into the room with an easy gracefulness which would at once command the respect of any lunatic – for easiness is one of the qualities mad people most respect. She walked over to him, smiling pleasantly, and held out her hand.

**15**



20       ‘Good evening, Mr Renfield,’ said she. ‘You see, I  
know you, for Dr Seward has told me of you.’ He  
made no immediate reply, but eyed her all over  
intently with a set frown on his face. This look gave  
way to one of wonder, which merged in doubt;  
then, to my intense astonishment, he said:—  
25       ‘You're not the girl the doctor wanted to marry, are  
you? You can't be, you know, for she's dead.’

[Turn over]

## 'The Handmaid's Tale' – Margaret Atwood

Either

**0 6** Read the extract printed below. This is from the section of the novel where Offred has recently been partnered with Ofglen.

Explore the significance of Offred's interactions with Ofglen in the novel. You should consider:

- the presentation of their interactions in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

5 This one is a little plumper than I am. Her eyes are brown. Her name is Ofglen, and that's about all I know about her. She walks demurely, head down, red-gloved hands clasped in front, with short little steps like a trained pig's on its hind legs. During these walks she has never said anything that was not strictly orthodox, but then, neither have I. She may be a real believer, a Handmaid in more than name. I can't take the risk.

10 "The war is going well, I hear," she says.  
 "Praise be," I reply.  
 "We've been sent good weather."  
 "Which I receive with joy."

15       **“They’ve defeated more of the rebels, since  
yesterday.”**

**“Praise be,” I say. I don’t ask her how she knows.  
“What were they?”**

**“Baptists. They had a stronghold in the Blue Hills.  
They smoked them out.”**

20       **“Praise be.”**

**Sometimes I wish she would just shut up and  
let me walk in peace. But I’m ravenous for news,  
any kind of news; even if it’s false news, it must  
mean something.**

**[Turn over]**

or

**0 7** Read the extract printed below. This is from the section of the novel where Offred recalls what happens at a Prayvaganza.

Explore the significance of Gilead's ceremonies in the novel. You should consider:

- the presentation of Gilead's ceremonies in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

**[35 marks]**

**5** The mothers have stood the white-veiled girls in place and have returned to their chairs. There's a little crying going on among them, some mutual patting and hand-holding, the ostentatious use of handkerchiefs. The Commander continues with the service:

**10** "I will that women adorn themselves in modest apparel," he says, "with shamefacedness and sobriety; not with braided hair, or gold, or pearls, or costly array;

"But (which becometh women professing godliness) with good works.

**15** "Let the woman learn in silence with all subjection." Here he looks us over. "All," he repeats.

"But I suffer not a woman to teach, nor to usurp authority over the man, but to be in silence.

**“For Adam was first formed, then Eve.**

**20 “And Adam was not deceived, but the woman  
being deceived was in the transgression.**

**“Notwithstanding she shall be saved by  
childbearing, if they continue in faith and charity  
and holiness with sobriety.”**

**25 Saved by childbearing, I think. What did we  
suppose would save us, in the time before?**

**30 “He should tell that to the Wives,” Ofglen  
murmurs, “when they’re into the sherry.” She  
means the part about sobriety. It’s safe to talk again,  
the Commander has finished the main ritual and  
they’re doing the rings, lifting the veils.**

**[Turn over]**

**'The Lovely Bones' – Alice Sebold****Either**

**0 8** Read the extract printed below. This is from the section of the novel where Susie describes one of her earlier experiences in heaven.

**Explore the significance of Susie's heaven in the novel. You should consider:**

- **the presentation of Susie's heaven in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

**[35 marks]**

**Often I found myself desiring simple things and I would get them. Riches in furry packages. Dogs.**

**5** Every day in my heaven tiny dogs and big dogs, dogs of every kind, ran through the park outside my room. When I opened the door I saw them fat and happy, skinny and hairy, lean and hairless even. Pitbulls rolled on their backs, the nipples of the females distended and dark, begging for their pups to come and suckle them, happy in the sun. Bassets

**10** tripped over their ears, ambling forward, nudging the rumps of dachshunds, the ankles of greyhounds, and the heads of the Pekingese. And when Holly took her tenor sax, set herself up

**15** outside the door that looked onto the park, and played the blues, the hounds all ran to form her

chorus. On their haunches they sat wailing. Other doors opened then, and women stepped out from where they lived alone or with roommates. I would step outside, Holly would go into an endless encore,  
20 the sun going down, and we would dance with the dogs—all of us together. We chased them, they chased us. We circled tail to tail. We wore spotted gowns, flowered gowns, striped gowns, plain. When the moon was high the music would stop. The  
25 dancing stopped. We froze.

[Turn over]

OR

0 9

Read the extract printed below. This is from the section of the novel where Mr Harvey has just taken a metal safe containing Susie's remains to be disposed of by the Flanagans.

Explore the significance of the character of George Harvey in the novel. You should consider:

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

[35 marks]

On the way back to the wagon Mr. Harvey put his hands in his pockets. There was my silver charm bracelet. He couldn't remember taking it off my wrist. Had no memory of thrusting it into the pocket of his clean pants. He fingered it, the fleshy pad of his index finger finding the smooth gold metal of the Pennsylvania keystone, the back of the ballet slipper, the tiny hole of the minuscule thimble, and the spokes of the bicycle with wheels that worked.

Down Route 202, he pulled over on the shoulder, ate a liverwurst sandwich he'd prepared earlier that day, then drove to an industrial park they were building south of Downingtown. No one was on the construction lot. In those days there was no security in the suburbs. He parked his car near a Port-o-John. His excuse was prepared in the unlikely event that he needed one.



20 It was this part of the aftermath that I thought of  
when I thought of Mr. Harvey—how he wandered the  
muddy excavations and got lost among the dormant  
bulldozers, their monstrous bulk frightening in the  
dark. The sky of the earth was dark blue on the night  
following my death, and out in this open area  
Mr. Harvey could see for miles.

[Turn over]

## SECTION C

### Poetic Voices

Answer ONE question in this section.

Refer to your AQA Poetic Voices anthology for this section.

### John Donne

Either

**1 0** Examine how Donne presents views about the effects of change in 'Elegy 12. His Picture' and ONE other poem of your choice. [25 marks]

or

**1 1** Examine how Donne presents suffering in 'The Triple Fool' and ONE other poem of your choice. [25 marks]

**Robert Browning**

**Either**

**1 2** Examine how Browning presents the speaker's state of mind in 'Johannes Agricola in Meditation' and ONE other poem of your choice. [25 marks]

**or**

**1 3** Examine how Browning presents memories of people in 'Cristina' and ONE other poem of your choice. [25 marks]

**Carol Ann Duffy**

**Either**

**1 4** Examine how Duffy presents feelings of regret in 'Mean Time' and ONE other poem of your choice. [25 marks]

**or**

**1 5** Examine how Duffy presents views on growing up in 'Litany' and ONE other poem of your choice. [25 marks]

**[Turn over]**

**Seamus Heaney**

**Either**

**1 6** Examine how Heaney presents attitudes towards the Irish landscape in 'Bogland' and ONE other poem of your choice. [25 marks]

**or**

**1 7** Examine how Heaney presents views on death in 'Mid-Term Break' and ONE other poem of your choice. [25 marks]

**END OF QUESTIONS**

**There are no questions printed on this page**

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