



A-level ENGLISH LANGUAGE AND LITERATURE

Paper 1 Telling Stories

Wednesday 14 May 2025

Afternoon

Time allowed: 3 hours

Materials

For this paper you must have:

- an AQA 12-page answer book
- 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

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.

Section A**Remembered Places**

Answer **Question 1** in this section.

Read **Text A** and **Text B** printed below and on page 3.

Text A is an extract from *Breathless: An American Girl in Paris* by Nancy Miller.

Text B is an extract from *Personal Narrative: Zara*.

0	1
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Compare and contrast how the writers of **Text A** and **Text B** express their ideas about youthful experiences in Paris.

You should refer to both texts in your answer.

[40 marks]

Text A

Nancy Miller is an American academic who has written a number of autobiographical works. *Breathless: An American Girl in Paris* is an account of her time in Paris, where she lived and studied, during the 1960s.

Extract removed due to copyright restrictions

Text B

This text is part of a set of personal narratives from a mother (Anna) and her adult daughter (Zara) about their time spent in Paris. This transcript was recorded in 2013.

Zara: erm (.) hi (.) this is Zara (.) erm talking about (.) Parisian culture (.) erm (1) I (1) am younger than my mum so I haven't (.) spent as many years in Paris as she has (.) erm but I do find (.) that I keep going back there (.) because I do love it a lot (.) erm (1)

5 so (1) I kind of (.) I guess my first memories of going there (.) is (.) as a very small child and (.) I guess being a bit underwhelmed because it just feels like you're in London but you're not (.) like it doesn't (.) I don't know (.) I (.) there was a time when we (.) went on holiday and my parents heard me saying in the night to my sister (1) what is this this isn't the real Paris this isn't Disneyland Paris (.) erm (.) so (.) I think it just (.) I guess as a small child it's a bit (1) you don't get as excited in the same way by things unless they're (.) rollercoasters or something (.)
10 erm (1)

but (.) going back (.) I just (.) really really fell in love with it in that kind of clichéd way that people love Paris (.) erm (.) and (.) I love it for all sorts of things (.) erm (1) the (.) I'm talking about the fashion (.) erm I think (.) Paris has a very big reputation for being very chic and trendy and fashionable (.) erm (1) but (.) it is (.) like it's (1) you can be a bit disappointed if you go thinking that and you walk around the streets and people look quite (.) plain (.) and people wear very (.) long conservative clothes (.) and (.) I think they're less outlandish with their fashion than here (.) but (.) generally with that they are very (.) chic and very classic I think is the look gone for by people (.) and you get (.) I guess you get (.) as you get anywhere (.) people who will dress more or less excitingly than others and different age groups will (.) have
15 different (.) styles but (1) I feel like there is always an aim for very kind of classic (1) I don't know (1) erm (.) almost kind of traditional but (.) very chic and tailored things. I don't know (1)
20

Key

- (.) indicates a pause of less than a second
- (1) indicates a longer pause (number of seconds indicated)

Turn over for Section B

Turn over ►

Section B

Imagined Worlds

Answer **one** question in this section.

Frankenstein – Mary Shelley

Either

0	2
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Read the extract printed below. This is from the section of the novel where the creature describes how he attacked and murdered William.

Explore the significance of characters' acts of destruction in the novel. You should consider:

- the presentation of characters' acts of destruction in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

'Urged by this impulse, I seized on the boy as he passed, and drew him towards me. As soon as he beheld my form, he placed his hands before his eyes, and uttered a shrill scream: I drew his hand forcibly from his face, and said, "Child, what is the meaning of this? I do not intend to hurt you; listen to me."

- 5 'He struggled violently; "Let me go," he cried; "monster! ugly wretch! you wish to eat me, and tear me to pieces—You are an ogre—Let me go, or I will tell my papa."

 "Boy, you will never see your father again; you must come with me."

 "Hideous monster! let me go; My papa is a Syndic—he is M. Frankenstein—he would punish you. You dare not keep me."

- 10 "Frankenstein! you belong then to my enemy—to him towards whom I have sworn eternal revenge; you shall be my first victim."

 'The child still struggled, and loaded me with epithets which carried despair to my heart: I grasped his throat to silence him, and in a moment he lay dead at my feet.

- 15 'I gazed on my victim, and my heart swelled with exultation and hellish triumph:

 clapping my hands, I exclaimed, "I, too, can create desolation; my enemy is not impregnable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him."

or

0 3

Read the extract printed below. This is from the section of the novel where Walton tells his sister of his need for a friend.

Explore the significance of characters' desires for friendship in the novel. You should consider:

- the presentation of the characters' desires for friendship in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

- I desire the company of a man who could sympathize with me; whose eyes would reply to mine. You may deem me romantic, my dear sister, but I bitterly feel the want of a friend. I have no one near me, gentle yet courageous, possessed of a cultivated as well as of a capacious mind, whose tastes are like my own, to approve or amend my plans. How
- 5 would such a friend repair the faults of your poor brother! I am too ardent in execution, and too impatient of difficulties. But it is a still greater evil to me that I am self-educated: for the first fourteen years of my life I ran wild on a common, and read nothing but our
- 10 uncle Thomas's books of voyages. At that age I became acquainted with the celebrated poets of our own country; but it was only when it had ceased to be in my power to derive its most important benefits from such a conviction, that I perceived the necessity of
- 15 becoming acquainted with more languages than that of my native country. Now I am twenty-eight, and am in reality more illiterate than many school-boys of fifteen. It is true that I have thought more, and that my day dreams are more extended and magnificent; but they want (as the painters call it) *keeping*; and I greatly need a friend who would have sense enough not to despise me as romantic, and affection enough for me to endeavour to regulate my mind.

Turn over for the next question

Turn over ►

Dracula – Bram Stoker**Either**

0	4
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Read the extract printed below. This is from the section of the novel where Mina describes to Van Helsing how Dracula arrived and attacked her during the night.

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

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

[35 marks]

‘Beside the bed, as if he had stepped out of the mist – or rather as if the mist had turned into his figure, for it had entirely disappeared – stood a tall, thin man, all in black. I knew him at once from the description of the others. The waxen face; the high aquiline nose, on which the light fell in a thin white line; the parted red lips, with the sharp white teeth showing between; and the red eyes that I had seemed to see in the sunset on the windows of St Mary’s Church at Whitby. I knew, too, the red scar on his forehead where Jonathan had struck him. For an instant my heart stood still, and I would have screamed out, only that I was paralysed. In the pause he spoke in a sort of keen, cutting, whisper, pointing as he spoke to Jonathan: –

“Silence! If you make a sound I shall take him and dash his brains out before your very eyes.” I was appalled and was too bewildered to do or say anything. With a mocking smile, he placed one hand upon my shoulder and, holding me tight, bared my throat with the other, saying as he did so: “First, a little refreshment to reward my exertions. You may as well be quiet; it is not the first time, or the second, that your veins have appeased my thirst!” I was bewildered, and, strangely enough, I did not want to hinder him.’

or

0	5
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Read the extract printed below. This is from the section of the novel where Mina describes Jonathan's reaction to seeing Count Dracula in London.

Explore the significance of characters' concerns for others in the novel. You should consider:

- the presentation of characters' concerns for others in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

- He was distressing himself so much that I feared to keep his mind on the subject by asking him any questions, so I remained silent. I drew him away quietly, and he, holding my arm, came easily. We walked a little further, and then went in and sat for a while in the Green Park. It was a hot day for autumn, and there was a comfortable seat in a
- 5 shady place. After a few minutes' staring at nothing, Jonathan's eyes closed, and he went quietly into a sleep, with his head on my shoulder. I thought it was the best thing for him, so did not disturb him. In about twenty minutes he woke up, and said to me, quite cheerfully: –
- 10 'Why, Mina, have I been asleep? Oh, do forgive me for being so rude. Come, and we'll have a cup of tea somewhere.' He had evidently forgotten all about the dark stranger, as in his illness he had forgotten all that this episode had reminded him of. I don't like this lapsing into forgetfulness; it may make or continue some injury to the brain. I must not ask him, for fear I shall do more harm than good; but I must somehow learn the facts of his journey abroad. The time is come, I fear, when I must open that parcel and know
- 15 what is written. Oh, Jonathan, you will, I know, forgive me if I do wrong, but it is for your own dear sake.

Turn over for the next question

Turn over ►

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

Either

0	6
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Read the extract printed below. This is from the section of the novel where Offred describes the handmaids' treatment of a man accused of violence towards women.

Explore the significance of acts of violence in Gilead in the novel. You should consider:

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

[35 marks]

5 There's a surge forward, like a crowd at a rock concert in the former time, when the doors opened, that urgency coming like a wave through us. The air is bright with adrenalin, we are permitted anything and this is freedom, in my body also, I'm reeling, red spreads everywhere, but before that tide of cloth and bodies hits him Ofglen is shoving through the women in front of us, propelling herself with her elbows, left, right, and running towards him. She pushes him down, sideways, then kicks his head viciously, one, two, three times, sharp painful jabs with the foot, well-aimed. Now there are sounds, gasps, a low noise like growling, yells, and the red bodies tumble forward and I can no longer see, he's obscured by arms, fists, feet. A high scream comes from somewhere, like a horse in terror.

10 I keep back, try to stay on my feet. Something hits me from behind. I stagger. When I regain my balance and look around, I see the Wives and daughters leaning forward in their chairs, the Aunts on the platform gazing down with interest. They must have a better view from up there.

15 He has become an *it*.

Ofglen is back beside me. Her face is tight, expressionless.

"I saw what you did," I say to her. Now I'm beginning to feel again: shock, outrage, nausea. Barbarism. "Why did you do that? You! I thought you..."

"Don't look at me," she says. "They're watching."

or

0 7

Read the extract printed below. This is from the section of the novel where Offred describes the responses to the handmaid Janine giving birth.

Explore the significance of motherhood in Gilead in the novel. You should consider:

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

[35 marks]

- As quietly as possible, so as not to startle it, we rise, crowd around Janine, squeezing her, patting her. She's crying too. The two Wives in blue help the third Wife, the Wife of the household, down from the Birthing Stool and over to the bed, where they lay her down and tuck her in. The baby, washed now and quiet, is placed ceremoniously in her arms. The Wives from downstairs are crowding in now, pushing among us, pushing us aside. They talk too loud, some of them are still carrying their plates, their coffee cups, their wine glasses, some of them are still chewing, they cluster around the bed, the mother and child, cooing and congratulating. Envy radiates from them, I can smell it, faint wisps of acid, mingled with their perfume. The Commander's Wife looks down at the baby as if it's a bouquet of flowers: something she's won, a tribute.
- The Wives are here to bear witness to the naming. It's the Wives who do the naming, around here.
- "Angela," says the Commander's Wife.
- "Angela, Angela," the Wives repeat, twittering. "What a sweet name! Oh, she's perfect! Oh, she's wonderful!"
- We stand between Janine and the bed, so she won't have to see this. Someone gives her a drink of grape juice, I hope there's wine in it, she's still having the pains, for the afterbirth, she's crying helplessly, burnt-out miserable tears. Nevertheless we are jubilant, it's a victory, for all of us. We've done it.
- She'll be allowed to nurse the baby, for a few months, they believe in mother's milk.

Turn over for the next question

Turn over ►

The Lovely Bones – Alice Sebold**Either****0 8**

Read the extract printed below. This is from the section of the novel where Len Fenerman sits with Abigail in the Salmon family home and waits for Jack.

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

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

[35 marks]

- At first my mother and I thought it was just the obvious that marked Len Fenerman as different from the rest of the force. He was smaller than the hulking uniforms who frequently accompanied him. Then there were the less obvious traits too—the way he often seemed to be thinking to himself, how he wasn't much for joking or trying to be anything but serious when he talked about me and the circumstances of the case. But, talking with my mother, Len Fenerman had shown himself for what he was: an optimist. He believed my killer would be caught.
- “Maybe not today or tomorrow,” he said to my mother, “but someday he'll do something uncontrollable. They are too uncontrolled in their habits not to.”
- My mother was left to entertain Len Fenerman until my father arrived home from the Singhs'. On the table in the family room Buckley's crayons were scattered across the butcher paper my mother had laid down. Buckley and Nate had drawn until their heads began to nod like heavy flowers, and my mother had plucked them up in her arms, first one and then the other, and brought them over to the couch. They slept there end to end with their feet almost touching in the center.
- Len Fenerman knew enough to talk in hushed whispers, but he wasn't, my mother noted, a worshiper of children. He watched her carry the two boys but did not stand to help or comment on them the way the other policemen always did, defining her by her children, both living and dead.
- “Jack wants to talk to you,” my mother said. “But I'm sure you're too busy to wait.”
- “Not too busy.”
- I saw a black strand of her hair fall from where she had tucked it behind her ear. It softened her face. I saw Len see it too.

or

0 9

Read the extract printed below. This is from the section of the novel where Susie is watching a community gathering in the cornfield on the first anniversary of her death.

Explore the significance of the wider community in the novel. You should consider:

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

[35 marks]

5 By the time darkness fell, the candles the latecomers had had the foresight to bring lit the cornfield. It seemed like everyone I'd ever known or sat next to in a classroom from kindergarten to eighth grade was there. Mr. Botte saw that something was happening when he'd come out of the school after preparing his classroom for the next day's annual animal digestion experiment. He'd strolled over, and, when he realized what it was, he let himself back into the school and made some calls. There had been a secretary who had been overcome by my death. She came with her son. There had been some teachers who hadn't come to the official school memorial.

10 The rumors of Mr. Harvey's suspected guilt had begun to make their way from neighbor to neighbor on Thanksgiving night. By the next afternoon it was the only thing the neighbors could talk about—was it possible? Could that strange man who had lived so quietly among them have killed Susie Salmon? But no one had dared approach my family to find out the details. Cousins of friends or fathers of the boys who cut their lawn were asked if they knew anything. Anyone who might know what the police were doing
15 had been buddied up to in the past week, and so my memorial was both a way to mark my memory and a way for the neighbors to seek comfort from one another. A murderer had lived among them, passed them on the street, bought Girl Scout cookies from their daughters and magazine subscriptions from their sons.

Turn over for Section C

Turn over ►

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
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Examine how Donne presents the speaker's feelings of unhappiness in *The Triple Fool* and **one** other poem of your choice.

[25 marks]

or

1	1
---	---

Examine how Donne presents events in *The Relic* and **one** other poem of your choice.

[25 marks]

Either

Robert Browning

1	2
---	---

Examine how Browning presents the speaker's feelings about particular places in '*De Gustibus* – ' and **one** other poem of your choice.

[25 marks]

or

1	3
---	---

Examine how Browning presents events in *The Laboratory* and **one** other poem of your choice.

[25 marks]

Either

Carol Ann Duffy

1	4
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Examine how Duffy presents attitudes to past experiences in *The Captain of the 1964 Top of the Form Team* and **one** other poem of your choice.

[25 marks]

or

1	5
---	---

Examine how Duffy presents the speaker's attitudes towards others in *First Love* and **one** other poem of your choice.

[25 marks]

Either

Seamus Heaney

1	6
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Examine how Heaney presents feelings of loss in *Mid-Term Break* and **one** other poem of your choice.

[25 marks]

or

1	7
---	---

Examine how Heaney presents the speaker's memories of events in *Blackberry-Picking* and **one** other poem of your choice.

[25 marks]

END OF QUESTIONS

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