

A



A-level

**ENGLISH LANGUAGE AND
LITERATURE**

Paper 1 Telling Stories

7707/1

Wednesday 24 May 2023

Afternoon

Time allowed: 3 hours

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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.**

[Turn over]

- 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, provided on PAGES 8 TO 12, and TEXT B provided on PAGES 14 TO 18.

TEXT A is an extract from 'Foreign Correspondent: Paris in the Sixties' by Peter Lennon.

TEXT B is an extract from 'Visiting Paris' by Mike and Sophia.

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Compare and contrast how the writer of TEXT A and the speakers of TEXT B express their ideas about their first experiences in Paris.

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

[Turn over]

TEXT A

Peter Lennon was an Irish journalist who moved to Paris and covered events from there for 'The Guardian' newspaper throughout the 1960s. 'Foreign Correspondent: Paris in the Sixties' is his account of leaving Ireland for Paris, and his reflections on his time there.

**I was surprised to discover that the Eiffel Tower was on the Left Bank and not straddling the Champs-Élysées, as I had somehow
5 imagined. I did not like the dryness of the Tuileries nor its rigid design. I missed the lushness of our parks.**

**I was fascinated by Americans in
10 Paris. They sat, family groups, in cafés in a sort of trance. They seemed to be guarding their**

**Americanism like something
precious: as if on one level it had to
15 be put on display and on another
they were afraid it might be
snatched from them by the
foreigners. Nationalities were
gloriously identifiable in those days
20 before international homogenization
of dress. As they wandered from
monument to museum I noticed they
had a curious disinclination to listen
to one another: the women
25 commented on everything with a
deadly, calculating enthusiasm; the
men bestowed a laconic benediction
in ball-game Americanese on a
'Mona Lisa', a Champs or a fillet
30 steak.**

**Living an underfed over-excited
existence, disorientated by the
absence of any familiar smugness,**

[Turn over]

almost afraid amongst such
35 strangeness, I wanted to convey to
someone a sense of what I was
experiencing. Jokey postcards
home were not enough after the first
two weeks, so I wrote, my first
40 literary letters, to Jack White.

I announced grandly that I was
learning something about Paris and
about Europeans and 'because I
now have something to set up as a
45 comparison I am beginning to
understand certain things about
Dublin and the Irish'.

It has been said [I wrote solemnly]
that Paris does not belong to the
French but to the world. That is
50 true in the sense that the world
has moved in and claimed it, like
a public claiming a national
theatre. Because of this, Paris,

55 which is the stage, and the
Parisians, who are the actors,
have inevitably absorbed
something from their possessive
public – their vulgarity, their
60 notion of what Paris should be.
Paris knows what is expected of it
and can be depended on to
produce the trivial, vicious,
depraved, dramatic or beautiful
65 things which its public demands.
But it also has genuine
splendour, a splendour of artistic
and intellectual achievement so
much greater than the bizarre
70 displays of tourist ‘art’ and antics
everyone is familiar with.

The real life of Paris is outside
all this, among the genuine
artists, the students and scholars

[Turn over]

75 and the French families living a regular, normal, slightly prudish life. It is the genuine animation, the sense of 'life' which leaves the deepest impression on me. I

80 have lived in Ireland all my life reading about 'life', now for the first time I see 'life', cosmopolitan people playing the great game of life.

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[Turn over]

TEXT B

This text is part of a set of multi-speaker and one-speaker discourse involving three speakers, Isabelle, Mike and Sophia, talking about their memories of visiting or living in Paris. All three are students at a university in the East Midlands. Mike and Sophia were born in the UK. The transcript was recorded in 2013.

Sophia: what kind of tourists did you see there

Mike: what do you mean

Sophia: from (.) er (.) from **all** countries
5 (.) yeah

Mike: **everywhere** (2) absolutely (.) there are **so** many different people in Paris

Sophia: yeah

10 Mike: you never know who you're going to see

Sophia: but I've always felt like you can **tell** (.) which people are actually Parisian and which are tourists

15

Mike: yeah

Sophia: usually cause they've got like (.) erm (.) camera around their necks

20 Mike: yeah (.) selfie stick

Sophia: yeah ((*laughs*)) selfie sticks I saw those

Mike: I love those

25 Sophia: that's brilliant (.) but I always thought like (.) Parisians stand out (.) they (.) they dress so smartly and chic

[Turn over]

- Mike:** yeah (.) you can tell (1) and it's like (.) there's a lot of different languages that you hear (.) going round as well (.) like
- 30 Sophia:** In Paris (.) yeah (.) yeah (.)
- Mike:** yeah (.) there's a lot of people you don't understand
- 35 Sophia:** yeah
- Mike:** I mean like there's (.) the majority of people (.) don't really (.) aren't really speaking English when you're there (.) I find
- 40 Sophia:** yeah (.) yeah (.) true (1) what was your impression of erm (.) the Paris (.) Parisian waiters
- Mike:** erm (.) like I find them a little bit rude sometimes
- 45 Sophia:** did you
- Mike:** yeah (.) like sometimes (.) when they know that you're **English**

Sophia: hmm

50 Mike: if you say (.) sometimes they'll
(.) realise that you're English (.)
and they'll start trying to speak
to you in English (.) and then if
you try to speak to them
55 sometimes in French (.) they
don't like it

Sophia: oh really

Mike: yeah

60 Sophia: cause I (.) I thought (.) I always
thought that if you (.) tried to
speak French to them that they
(.) they'd appreciate it much
more than you'd be like (.) hey
(1) speak English

65 Mike: I (.) yeah (.) I feel like
sometimes (.) you get looked
down at because of your accent
(.) if your accent isn't it

[Turn over]

Sophia: oh really

70 Mike: yeah (.) that's what I felt
anyway when I was in Paris

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

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[Turn over]

SECTION B

IMAGINED WORLDS

Answer ONE question in this section.

‘Frankenstein’ – Mary Shelley

EITHER

0 2

Read the extract printed on pages 21 to 24. This is from the section of the novel where Justine has been convicted of the murder of William and is visited in prison by Victor and Elizabeth.

Explore the significance of characters’ feelings about guilt in the novel. You should consider:

- the presentation of characters' feelings about guilt in the extract and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

**'In these last moments I feel the sincerest gratitude towards those who think of me with kindness. How sweet is the affection of others to
5 such a wretch as I am! It removes more than half my misfortune; and I feel as if I could die in peace, now that my innocence is acknowledged by you, dear lady, and your cousin.'**

10 Thus the poor sufferer tried to comfort others and herself. She indeed gained the resignation she desired. But I, the true murderer, felt

[Turn over]

the never-dying worm alive in my
15 bosom, which allowed of no hope or
consolation. Elizabeth also wept, and
was unhappy; but hers also was the
misery of innocence, which, like a
cloud that passes over the fair moon,
20 for a while hides, but cannot tarnish
its brightness. Anguish and despair
had penetrated into the core of my
heart; I bore a hell within me, which
nothing could extinguish. We staid
25 several hours with Justine; and it was
with great difficulty that Elizabeth
could tear herself away. 'I wish,'
cried she, 'that I were to die with you;
I cannot live in this world of misery.'

30 Justine assumed an air of
cheerfulness, while she with difficulty
repressed her bitter tears. She
embraced Elizabeth, and said, in a
voice of half-suppressed emotion,
35 'Farewell, sweet lady, dearest

Elizabeth, my beloved and only friend; may heaven in its bounty bless and preserve you; may this be the last misfortune that you will ever
40 suffer. Live, and be happy, and make others so.'

As we returned, Elizabeth said, 'You know not, my dear Victor, how much I am relieved, now that I trust in
45 the innocence of this unfortunate girl. I never could again have known peace, if I had been deceived in my reliance on her. For the moment that I did believe her guilty, I felt an
50 anguish that I could not have long sustained. Now my heart is lightened. The innocent suffers; but she whom I thought amiable and good has not betrayed the trust I
55 reposed in her, and I am consoled.'

[Turn over]

**Amiable cousin! such were your thoughts, mild and gentle as your own dear eyes and voice. But I — I was a wretch, and none ever
60 conceived of the misery that I then endured.**

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[Turn over]

OR

0	3
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Read the extract printed on pages 27 to 29. This is from the section of the novel where Victor has just destroyed the partner he was making for the creature.

Explore the significance of the relationship between Victor and the creature in the novel. You should consider:

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

[35 marks]

Presently I heard the sound of footsteps along the passage; the door opened, and the wretch whom I dreaded appeared. Shutting the door, 5 he approached me, and said, in a smothered voice —

‘You have destroyed the work which you began; what is it that you intend? Do you dare to break your 10 promise? I have endured toil and misery: I left Switzerland with you; I crept along the shores of the Rhine, among its willow islands, and over the summits of its hills. I have dwelt 15 many months in the heaths of England, and among the deserts of Scotland. I have endured incalculable fatigue, and cold, and hunger; do you dare destroy my 20 hopes?’

[Turn over]

‘Begone! I do break my promise; never will I create another like yourself, equal in deformity and wickedness.’

25 ‘Slave, I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power; you believe yourself miserable, but I can
30 make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master; — obey!’

‘The hour of my weakness is past,
35 and the period of your power is arrived. Your threats cannot move me to do an act of wickedness; but they confirm me in a resolution of not creating you a companion in vice.
40 Shall I, in cool blood, set loose upon the earth a daemon, whose delight is in death and wretchedness. Begone!

I am firm, and your words will only exasperate my rage.'

45 The monster saw my determination in my face, and gnashed his teeth in the impotence of anger. 'Shall each man,' cried he, 'find a wife for his bosom, and each beast have his

50 mate, and I be alone? I had feelings of affection, and they were requited by detestation and scorn. Man, you may hate; but beware! Your hours will pass in dread and misery, and

55 soon the bolt will fall which must ravish from you your happiness for ever. Are you to be happy, while I grovel in the intensity of my wretchedness? You can blast my

60 other passions; but revenge remains — revenge, henceforth dearer than light or food! I may die; but first you, my tyrant and tormentor, shall curse the sun that gazes on your misery.'

[Turn over]

‘Dracula’ – Bram Stoker

EITHER

0 4

Read the extract printed on pages 31 to 33. This is from the section of the novel where Jonathan Harker first arrives in Transylvania.

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

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

[35 marks]

Beyond the green swelling hills of the Mittel Land rose mighty slopes of forest up to the lofty steeps of the Carpathians themselves. Right and
5 left of us they towered, with the afternoon sun falling full upon them and bringing out all the glorious colours of this beautiful range, deep blue and purple in the shadows of the
10 peaks, green and brown where grass and rock mingled, and an endless perspective of jagged rock and pointed crags, till these were themselves lost in the distance,
15 where the snowy peaks rose grandly. Here and there seemed mighty rifts in the mountains, through which, as the sun began to sink, we saw now and again the white gleam of falling water.
20 One of my companions touched my arm as we swept round the base of a

[Turn over]

hill and opened up the lofty, snow-covered peak of a mountain, which seemed, as we wound on our
25 serpentine way, to be right before us: –

‘Look! Isten szek!’ – ‘God’s seat!’ – and he crossed himself reverently. As we wound on our endless way,
30 and the sun sank lower and lower behind us, the shadows of the evening began to creep round us. This was emphasized by the fact that the snowy mountain-top still held the
35 sunset, and seemed to glow out with a delicate cool pink. Here and there we passed Cszeks and Slovaks, all in picturesque attire, but I noticed that goitre was painfully prevalent. By the
40 roadside were many crosses, and as we swept by, my companions all crossed themselves. Here and there was a peasant man or woman

kneeling before a shrine, who did not
45 even turn round as we approached,
but seemed in the self-surrender of
devotion to have neither eyes nor
ears for the outer world. There were
many things new to me: for instance,
50 hay-ricks in the trees, and here and
there very beautiful masses of
weeping birch, their white stems
shining like silver through the
delicate green of the leaves.

[Turn over]

OR

0 5

Read the extract printed on pages 35 to 37. This is from the section of the novel where Mina writes to Lucy soon after her marriage to Jonathan Harker.

Explore the significance of Mina's relationship with Jonathan Harker in the novel. You should consider:

- the presentation of Mina's relationship with Jonathan Harker in the extract and at different points in the novel**
- the use of fantasy elements in constructing a fictional world.**

[35 marks]

Lucy, the time has come and gone. I feel very solemn, but very, very happy. Jonathan woke a little after the hour, and all was ready, and he
5 sat up in bed, propped up with pillows. He answered his 'I will' firmly and strongly. I could hardly speak; my heart was so full that even those words seemed to choke me.
10 The dear Sisters were so kind. Please God, I shall never, never forget them, nor the grave and sweet responsibilities I have taken upon me. I must tell you of my wedding
15 present. When the chaplain and the Sisters had left me alone with my husband – oh, Lucy, it is the first time I have written the words 'my husband' – left me alone with my
20 husband, I took the book from under his pillow, and wrapped it up in white

[Turn over]

paper, and tied it with a little bit of pale blue ribbon which was round my neck, and sealed it over the knot with
25 sealing-wax, and for my seal I used my wedding ring. Then I kissed it and showed it to my husband, and told him that I would keep it so, and then it would be an outward and visible
30 sign for us all our lives that we trusted each other; that I would never open it unless it were for his own dear sake or for the sake of some stern duty. Then he took my hand in
35 his, and oh, Lucy, it was the first time he took *his wife's* hand, and said that it was the dearest thing in all the wide world, and that he would go through all the past again to win it, if need be.
40 The poor dear meant to have said a part of the past; but he cannot think of time yet, and I shall not wonder if

at first he mixes up not only the month, but the year.

45 Well, my dear, what could I say?
I could only tell him that I was the
happiest woman in all the wide world,
and that I had nothing to give him
except myself, my life, and my trust,
50 and that with these went my love and
duty for all the days of my life.

[Turn over]

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

EITHER

0 6

Read the extract printed on pages 39 to 41. This is from the section of the novel where Offred and Ofglen encounter a group of Japanese tourists on one of their walks.

Explore the significance of women’s physical appearance in the novel. You should consider:

- the presentation of women’s physical appearance in the extract and at different points in the novel**
- the use of fantasy elements in constructing a fictional world.**

[35 marks]

It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, 5 nearly naked in their thin stockings, blatant, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter on their spiked feet as 10 if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and 15 sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before.

I stop walking. Ofglen stops 20 beside me and I know that she too cannot take her eyes off these

[Turn over]

women. We are fascinated, but also repelled. They seem undressed. It has taken so little time to change our
25 minds, about things like this.

Then I think: I used to dress like that. That was freedom.

Westernized, they used to call it.

The Japanese tourists come
30 towards us, twittering, and we turn our heads away too late: our faces have been seen.

There's an interpreter, in the standard blue suit and red-patterned
35 tie, with the winged-eye tie pin. He's the one who steps forward, out of the group, in front of us, blocking our way. The tourists bunch behind him; one of them raises a camera.

40 "Excuse me," he says to both of us, politely enough. "They're asking if they can take your picture."

I look down at the sidewalk, shake
my head for *No*. What they must see
45 is the white wings only, a scrap of
face, my chin and part of my mouth.
Not the eyes. I know better than to
look the interpreter in the face. Most
of the interpreters are *Eyes*, or so it's
50 said.

I also know better than to say *Yes*.
Modesty is invisibility, said Aunt
Lydia. Never forget it. To be seen –
to be *seen* – is to be – her voice
55 trembled – penetrated. What you
must be, girls, is impenetrable. She
called us girls.

Beside me, *Ofglen* is also silent.
She's tucked her red-gloved hands
60 up into her sleeves, to hide them.

[Turn over]

OR

07

Read the extract printed on pages 43 to 46. This is from the section of the novel where Offred remembers a past conversation with Moira.

Explore the significance of the past in the novel. You should consider:

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

[35 marks]

**Moira, breezing into my room,
dropping her denim jacket on the
floor. Got any cigs, she said.**

**In my purse, I said. No matches
5 though.**

**Moira rummages in my purse. You
should throw out some of this junk,
she says. I'm giving an underwhore
party.**

**10 A what? I say. There's no point
trying to work, Moira won't allow it,
she's like a cat that crawls onto the
page when you're trying to read.**

**You know, like Tupperware, only
15 with underwear. Tarts' stuff. Lace
crotches, snap garters. Bras that
push your tits up. She finds my
lighter, lights the cigarette she's
extracted from my purse. Want one?
20 Tosses the package, with great**

[Turn over]

generosity considering they're mine.

Thanks piles, I say sourly. You're crazy. Where'd you get an idea like that?

25 Working my way through college, says Moira. I've got connections. Friend of my mother's. It's big in the suburbs, once they start getting age spots they figure they've got to beat
30 the competition. The Pornomarts and what have you.

I'm laughing. She always made me laugh.

But here? I say. Who'll come?
35 Who needs it?

You're never too young to learn, she says. Come on, it'll be great. We'll all pee our pants laughing.

Is that how we lived then? But we
40 lived as usual. Everyone does, most

of the time. Whatever is going on is as usual. Even this is as usual, now.

We lived, as usual, by ignoring. Ignoring isn't the same as ignorance, 45 you have to work at it.

Nothing changes instantaneously: in a gradually heating bathtub you'd be boiled to death before you knew it. There were stories in the 50 newspapers, of course, corpses in ditches or the woods, bludgeoned to death or mutilated, interfered with as they used to say, but they were about other women, and the men who did 55 such things were other men. None of them were the men we knew. The newspaper stories were like dreams to us, bad dreams dreamt by others. How awful, we would say, and they 60 were, but they were awful without being believable. They were too

[Turn over]

melodramatic, they had a dimension that was not the dimension of our lives.

65 We were the people who were not in the papers. We lived in the blank white spaces at the edges of print. It gave us more freedom.

70 We lived in the gaps between the stories.

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[Turn over]

‘The Lovely Bones’ – Alice Sebold**EITHER**

0	8
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Read the extract printed on pages 49 to 52. This is from the section of the novel where Jack Salmon first visits Ruana’s house.

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

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

[35 marks]

When my father knocked on the door of Ray Singh's house, he was struck dumb by Ray's mother, Ruana. It was not that she was immediately
5 welcoming, and she was far from sunny, but something about her dark hair, and her gray eyes, and even the strange way she seemed to step back from the door once she opened it, all
10 of these things overwhelmed him.

He had heard the offhand comments the police made about her. To their mind she was cold and snobbish, condescending, odd. And
15 so that was what he imagined he would find.

"Come in and sit," she'd said to him when he pronounced his name. Her eyes, on the word *Salmon*, had
20 gone from closed to open doorways

[Turn over]

— dark rooms where he wanted to travel firsthand.

He almost lost his balance as she led him into the small cramped front
25 room of their house. There were books on the floor with their spines facing up. They came out three rows deep from the wall. She was wearing a yellow sari and what looked like
30 gold lamé capri pants underneath. Her feet were bare. She padded across the wall-to-wall and stopped at the couch. “Something to drink?” she asked, and he nodded his head.

35 “Hot or cold?”

“Hot.”

As she turned the corner into a room he couldn't see, he sat down on the brown plaid couch. The windows
40 across from him under which the books were lined were draped with long muslin curtains, which the harsh

daylight outside had to fight to filter through. He felt suddenly very warm,
45 almost close to forgetting why that morning he had double-checked the Singhs' address.

A little while later, as my father was thinking of how tired he was and how
50 he had promised my mother to pick up some longheld dry cleaning, Mrs. Singh returned with tea on a tray and put it down on the carpet in front of him.

55 "We don't have much furniture, I'm afraid. Dr. Singh is still looking for tenure."

She went into an adjoining room and brought back a purple floor
60 pillow for herself, which she placed on the floor to face him.

"Dr. Singh is a professor?" my father asked, though he knew this

[Turn over]

already, knew more than he was
65 comfortable with about this beautiful
woman and her sparsely furnished
home.

BLANK PAGE

[Turn over]

OR

09

Read the extract printed on pages 55 to 57. This is from the section of the novel where Abigail Salmon has left her family and travelled to California.

Explore the significance of journeys in the novel. You should consider:

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

[35 marks]

In the fall of 1976, when she reached California, she drove directly to the beach and stopped her car. She felt like she had driven through
5 nothing but families for four days — squabbling families, bawling families, screaming families, families under the miraculous strain of the day by day — and she was relieved to see
10 the waves from the windshield of her car. She couldn't help thinking of the books she had read in college. *The Awakening*. And what had happened to one writer, Virginia Woolf. It all
15 seemed so wonderful back then — filmy and romantic — stones in the pocket, walk into the waves.

She climbed down the cliffs after tying her sweater loosely around her
20 waist. Down below she could see nothing but jagged rocks and waves. She was careful, but I watched her feet more than the view she saw —

[Turn over]

I worried about her slipping.

25 My mother's desire to reach those waves, touch her feet to another ocean on the other side of the country, was all she was thinking of — the pure baptismal goal of it.

30 Whoosh and you can start over again. Or was life more like the horrible game in gym that has you running from one side of an enclosed space to another, picking up and setting
35 down wooden blocks without end? She was thinking *reach the waves, the waves, the waves*, and I was watching her feet navigate the rocks, and when we heard her we did so
40 together — looking up in shock.

It was a baby on the beach.

In among the rocks was a sandy cove, my mother now saw, and crawling across the sand on a blanket
45 was a baby in knitted pink cap and singlet and boots. She was alone on

**the blanket with a stuffed white toy —
my mother thought a lamb.**

**With their backs to my mother as
50 she descended were a group of
adults — very official and frantic-
looking — wearing black and navy
with cool slants to their hats and
boots. Then my wildlife
55 photographer's eye saw the tripods
and silver circles rimmed by wire,
which, when a young man moved
them left or right, bounced light off or
on the baby on her blanket.
60 My mother started laughing.**

[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
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**Examine how Donne presents the speaker's views on the long-lasting nature of love in 'The Anniversary' and ONE other poem of your choice.
[25 marks]**

OR

1	1
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Examine how Donne presents attitudes towards absences in 'Elegy 5. His Picture' and ONE other poem of your choice. [25 marks]

[Turn over]

Robert Browning

EITHER

1 2

Examine how Browning presents the speaker's intense feelings in 'Prospice' and ONE other poem of your choice. [25 marks]

OR

1 3

Examine how Browning presents attitudes towards possession in 'Porphyria's Lover' and ONE other poem of your choice. [25 marks]

Carol Ann Duffy

EITHER

1 4

Examine how Duffy presents views on love in 'Valentine' and ONE other poem of your choice. [25 marks]

OR

1 5

Examine how Duffy presents confusion in 'The Cliché Kid' and ONE other poem of your choice. [25 marks]

[Turn over]

Seamus Heaney

EITHER

1 | 6

Examine how Heaney presents the speaker's feelings about journeys in 'Night Drive' and ONE other poem of your choice. [25 marks]

OR

1 | 7

Examine how Heaney presents the speaker's attitude towards history in 'The Tollund Man' and ONE other poem of your choice. [25 marks]

END OF QUESTIONS

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