
A-level

ENGLISH LANGUAGE AND

LITERATURE

(7707/1)

Paper 1: Telling Stories

Specimen 2015

Morning

Time allowed: 3 hours

Materials

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.

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 that 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 4.

Text A is an extract from 'Understanding Chic' by Natasha Fraser-Cavassoni.

Text B is an extract from the 'Paris Travel Forum' on *Trip Advisor* in response to the posted question 'What do you wish that someone had told you?'

0 1

Compare and contrast how the writers of these texts express their ideas about people living in or visiting Paris.

You should refer to both texts in your answer.

[40 marks]

Text A

Paris was my first taste of a Latin country. I was thirteen and went with my godmother, Marigold Johnson, and her three teenage children. We traveled by car. I cannot remember crossing the channel – we were coming from England – but I do recall a noisy traffic jam caused by a motor bike accident. It was a hazy afternoon, our car windows were rolled down, and I was struck by the smell of baked baguettes wafting along the street, the feisty honking of cars, and a toddler with a blunt fringe catching my eye and slowly sucking on her lollipop. The Parisians were different, I quickly registered.

A few hours later, I poured water and shook sugar into my first *citron pressé*. The next morning, I found myself admiring the clipped lawns of the jardins du Luxembourg. Topping everything off was the discovery of school notebooks packed with cubed pages as opposed to lined ones. I remember gliding my hand down their brightly colored covers and liking the rainbowlike array they formed in my suitcase.

Ten days later, I returned to my family and became a Paris Bore. Every conversation became an occasion to slip in tales from my Parisian adventure. Someone adult pointed out that I had been to Paris in August and that "no one chic ever stays there then." I refused to give the woman's remark much credence. Besides, what on earth was "chic"? Undaunted, I bounced along in my enthusiasm. Paris was hard to fault. Unlike London of the mid-1970s, it basked in the beauty of tradition – the ritual and order were an indication of that – and there was a respect for vegetables. In shop windows, polished tomatoes were lined up like jewels. French civic pride.

Visiting the chateau de Versailles, I briefly stepped on the cordoned-off lawn, an easy enough mistake that had a shocking consequence. A Frenchman – not a guard – came forward and slapped me full in the face. Whatever prompted him to *gifler* (slap) an ungainly teenager was his problem – but it became briefly mine. I burst into quick, embarrassed tears. My godmother quickly admonished him, as did the rest of the family, a brave brood when tangled with. Apparently, we all hugged afterward. I write "apparently" because I mentally zapped this drama from start to finish, only to be reminded of it thirty-three years later. (No doubt I did this because the horrible man and his offending *gifle* did not fit into my perfect, picture-postcard memories.)


In retrospect, I doubt whether the experience would have put me off. Still, it might have prepared me for how tricky the French can be. Am I suggesting that behind every French person lies an unexpected slap? That would be unfair. But my experience with the Parisians

35 is that, mentally, there is a slap instinct – mild in some, more fervent in others. Defensive, they tend to attack. The briefest grasp of their city's history offers reason for this: being besieged several times leaves its mark. Yet that very "slap instinct" is both the Parisians' strength and their weakness.

40 It also explains why Paris remains the fashion capital. Fashion, when exciting, is all about the shock of the new – the equivalent of a swift slap. And being chic can be viewed as a visual slap enforced by the wearer's character, taste, eye. It's being au courant and yet daring to be different.

Turn over for Text B

Text B

 Paris Forum

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joan1
Victoria, Canada

posts: 16,227
reviews: 42

7. Re: What do you wish someone had told you?

15 August 2011, 20:35

Wow,, so many little tips, many of them learned here. You don't have to get a Musuem pass to avoid long lines in many places, there are alternate entrances and online tickets and a bunch of other tricks.

Having a pen and paper easy to get to is handy if you want to write down a number or have a shop keeper do so,, I know french numbers up to a hundred or so , but when they speak quickly I can get confused.

Ignore ignore ignore,, I knew this one from relatives, but I really think its something that every first time visitor should learn to do when confronted by strangers wanting to "chat" have you sign a clip board, or give you a ring.. lol.People from big cities usually know this, but people from smaller cities and towns may feel they are being rude. They are not, they are being smart .

Hotel rooms with shower only usually have the type of shower I am used to, the mounted one in a stall,, ones with tub and shower often have a hand held shower and no shower curtain, so you have to sit in tub and "shower" or get room soaking. I try to reserve shower only rooms.

French people are not cold or rude, but, they are not bubbly "hi I'm Jeff your waiter for tonight " types either,, they are warm and wonderful with family and close friends, but there is a reserve that is cultural and does not mean they hate you,, just like you are not crazy cause you smile at passerbys(they think its weird there) ,, they are not mean cause they don't. Showing respect is important there, always greet(bonjour madame or monsieur) shopkeeper or clerk before asking for anything,, they are not your servants and feel very much to be at same standing as you,, the revolution meant something to them,, lol so just walking up and demanding something is a no no.. (hey they will likely give it to you, but there will be an air about it),, and metro kiosk workers can actually just ignore you (I have seen them close a window on a rude demanding tourist once,, he just kept yelling at them louder and louder in english,, thinking that would help,, lol)

Try the stinky cheeses(being from Netherlands you probaly know this one) , they are often the tastiest.

Pops and juices are expensive in restos.. get house wine and tap water.

Its worth the metro trip out to St Denis, I guess I should be happy its not a crowded place like Notre Dame, but its so worth seeing if you have any interest in French history.. I loved my day there.

You can't just sit on the grass anywhere in Luxembourg gardens,, there are signs everywhere , but I just thought this was weird,, so plan to picnic on a bench,, there is sitting grass, but on hot days its crowded.

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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 tells Frankenstein about his feelings when he first experiences the world.

Explore the significance of the Creature's speech and thought in the novel. You should consider:

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

[35 marks]

5 It is with considerable difficulty that I remember the original era of my being: all the events of that period appear confused and indistinct. A strange multiplicity of sensations seized me, and I saw, felt, heard, and smelt at the same time; and it was, indeed, a long time before I learned to distinguish between the operations of my various senses. By degrees, I
10 remember, a stronger light pressed upon my nerves, so that I was obliged to shut my eyes. Darkness then came over me, and troubled me; but hardly had I felt this when, by opening my eyes, as I now suppose, the light poured in upon me again. I walked and, I believe, descended; but I presently found a great alteration in my sensations. Before, dark and opaque bodies had surrounded me, impervious to my touch or sight; but I now found that I
10 could wander on at liberty, with no obstacles which I could not either surmount or avoid. The light became more and more oppressive to me; and the heat wearying me as I walked, I sought a place where I could receive shade. This was the forest near Ingolstadt; and here I lay by the side of a brook resting from my fatigue, until I felt tormented by hunger and thirst.

Turn over for the next question

or

0 3

Read the extract printed below. This is from the section of the novel where Frankenstein is explaining his interest in, and knowledge of, new discoveries in science.

Explore the significance of characters' attitudes towards science in the novel. You should consider:

- the presentation of characters' points of view in the extract below and throughout the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

5 One of the phenomena which had peculiarly attracted my attention was the structure of the human frame, and, indeed, any animal endued with life. Whence, I often asked myself, did the principle of life proceed? It was a bold question, and one which has ever been considered as a mystery; yet with how many things are we upon the brink of becoming acquainted, if cowardice or carelessness did not restrain our enquiries. I revolved these circumstances in my mind, and determined thenceforth to apply myself more particularly to those branches of natural philosophy which relate to physiology. Unless I had been animated by an almost supernatural enthusiasm, my application to this study would have been irksome, and almost intolerable. To examine the causes of life, we must first have recourse to death. I became acquainted with the science of anatomy: but this was not sufficient; 10 I must also observe the natural decay and corruption of the human body.

Dracula – Bram Stoker

or

0	4
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Read the extract printed below. This is from the section of the novel where Jonathan Harker writes about his coach journey to Dracula's castle.

Explore the significance of Harker's journal in the novel. You should consider:

- the presentation of Harker's point of view in the extract below and throughout the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

5 Soon we were hemmed in with trees, which in places arched right over the roadway till we passed as through a tunnel; and again great frowning rocks guarded us boldly on either side. Though we were in shelter, we could hear the rising wind, for it moaned and whistled through the rocks, and the branches of the trees crashed together as we swept along. It grew colder and colder still, and fine, powdery snow began to fall, so that soon we and all around us were covered with a white blanket. The keen wind still carried the howling of the dogs, though this grew fainter as we went on our way. The baying of the wolves sounded nearer and nearer, as though they were closing round on us from every side. I grew dreadfully afraid, and the horses shared my fear; but the driver was not in the least disturbed. He kept turning his head to left and right, but I could not see anything through the darkness.

10 Suddenly, away on our left, I saw a faint flickering blue flame. The driver saw it at the same moment; he at once checked the horses and, jumping to the ground, disappeared into the darkness. I did not know what to do, the less as the howling of the wolves grew closer; but while I wondered the driver suddenly appeared again, and without a word took his seat, and we resumed our journey. I think I must have fallen asleep and kept dreaming of the incident,

15 for it seemed to be repeated endlessly, and now looking back, it is like a sort of awful nightmare.

Turn over for the next question

or

0 5

Read the extract printed below. This is from the section of the novel where Mina describes how she is worried about Lucy's deteriorating health

Explore the significance of Lucy's physical state in the novel. You should consider:

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

[35 marks]

When coming home – it was then bright moonlight, so bright that, though the front of our part of the Crescent was in shadow, everything could be well seen – I threw a glance up at our window, and saw Lucy's head leaning out. I thought that perhaps she was looking out for me, so I opened my handkerchief and waved it. She did not notice or make any movement
5 whatever. Just then, the moonlight crept round an angle of the building, and the light fell on the window. There distinctly was Lucy with her head lying up against the side of the window-sill and her eyes shut. She was fast asleep, and by her, seated on the window-sill, was something that looked like a good-sized bird. I was afraid she might get a chill, so I ran upstairs, but as I came into the room she was moving back to her bed, fast asleep, and
10 breathing heavily; she was holding her hand to her throat, as though to protect it from cold. I did not wake her, but tucked her up warmly; I have taken care that the door is locked and the window securely fastened.
She looks so sweet as she sleeps; but she is paler than is her wont, and there is a drawn, haggard look under her eyes which I do not like. I fear she is fretting about something. I wish
15 I could find out what it is.

The Handmaid's Tale – Margaret Atwood

or

0 6

Read the extract printed below. This is from the section of the novel where Offred describes her first meeting with Serena Joy.

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

- the presentation of her character in the extract below and throughout the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

I want to see as little of you as possible, she said. I expect you feel the same way about me. I didn't answer, as a yes would have been insulting, a no contradictory.

I know you aren't stupid, she went on. She inhaled, blew out the smoke. I've read your file.

5 As far as I'm concerned, this is like a business transaction. But if I get trouble, I'll give trouble back. You understand?

Yes, Ma'am, I said.

Don't call me Ma'am, she said irritably. You're not a Martha.

10 I didn't ask what I was supposed to call her, because I could see that she hoped I would never have the occasion to call her anything at all. I was disappointed. I wanted, then, to turn her into an older sister, a motherly figure, someone who would understand and protect me. The Wife in my posting before this had spent most of her time in her bedroom; the Marthas said she drank. I wanted this one to be different. I wanted to think I would have liked her, in another time and place, another life. But I could see already that I wouldn't have liked her, nor she me.

15 She put her cigarette out, half-smoked, in a little scrolled ashtray on the lamp table beside her. She did this decisively, one jab and one grind, not the series of genteel taps favoured by many of the Wives.

Turn over for the next question

or

07

Read the extract printed below. This is from the section of the novel where Offred remembers being with her daughter and Luke.

Explore the significance of Offred's memories of her family in the novel. You should consider:

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

[35 marks]

I went to pick my daughter up from school. I drove with exaggerated care. By the time Luke got home I was sitting at the kitchen table. She was drawing with felt pens at her own little table in the corner, where her paintings were taped up next to the refrigerator.

5 Luke knelt beside me and put his arms around me. I heard, he said, on the car radio, driving home. Don't worry, I'm sure it's temporary.

Did they say why? I said.

He didn't answer that. We'll get through it, he said, hugging me.

You don't know what it's like, I said. I feel as if somebody cut off my feet. I wasn't crying. Also, I couldn't put my arms around him.

10 It's only a job, he said, trying to soothe me.

I guess you get all my money, I said. And I'm not even dead. I was trying for a joke, but it came out sounding macabre.

Hush, he said. He was still kneeling on the floor. You know I'll always take care of you.

15 I thought, already he's starting to patronize me. Then I thought, already you're starting to get paranoid.

I know, I said. I love you.

Later, after she was in bed and we were having supper, and I wasn't feeling so shaky, I told him about the afternoon. I described the director coming in, blurting out his announcement. It would have been funny if it wasn't so awful, I said. I thought he was drunk. Maybe he was.

20 The army was there, and everything.

Then I remembered something I'd seen and hadn't noticed, at the time. It wasn't the army. It was some other army.

The Lovely Bones – Alice Sebold

or

0	8
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Read the extract printed below. This is from the section of the novel where Susie describes her mother.

Explore the significance of the mother-daughter relationship between Abigail and Susie in the novel. You should consider:

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

[35 marks]

5 Back then she talked to us about mythology, which she had studied in school. She liked to tell us stories about Persephone and Zeus. She bought us illustrated books on the Norse gods, which gave us nightmares. She had gotten her master's in English – having fought tooth and nail with Grandma Lynn to go so far in school – and still held on to vague ideas of teaching when the two of us were old enough to be left on our own.

Those bath times blur together, as do all the gods and goddesses, but what I remember most is watching things hit my mother while I looked at her, how the life she had wanted and the loss of it reached her in waves. As her firstborn, I thought it was me who took away all those dreams of what she had wanted to be.

10 My mother would lift Lindsey out of the tub first, dry her, and listen to her chatter about ducks and cuts. Then she would get me out of the tub and though I tried to be quiet the warm water made my sister and me drunk, and we talked to my mother about everything that mattered to us. Boys that teased us or how another family down the block had a puppy and why couldn't we have one too. She would listen seriously as if she were mentally noting the points of our agenda on a steno pad to which she would later refer.

Turn over for the next question

or

0 9

Read the extract printed below. This is from the section of the novel where Samuel and Lindsey discover an abandoned house.

Explore the significance of the abandoned house in the novel. You should consider:

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

[35 marks]

“Do you think there’s someone inside?” Lindsey asked.

“It’s dark.”

“It’s spooky.”

They looked at each other, and my sister said what they both were thinking. “It’s dry!”

5 They held hands in the heavy rain and ran toward the house as fast as they could, trying not to trip or slide in the increasing mud.

As they drew closer, Samuel could make out the steep pitch of the roof and the small wooden cross work that hung down from the gables. Most of the windows on the bottom floor had been covered over with wood, but the front door swung back and forth on its hinges,

10 banging against the plaster wall on the inside. Though part of him wanted to stand outside in the rain and stare up at the eaves and cornices, he rushed into the house with Lindsey. They stood a few feet inside the doorway, shivering and staring out into the pre-suburban forest that surrounded them. Quickly I scanned the rooms of the old house. They were alone. No scary monsters lurked in corners, no wandering men had taken root.

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 views about relationships between lovers in 'The Sun Rising' and **one** other poem of your choice.

[25 marks]

or

1	1
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Examine how Donne presents views about the passing of time in 'Twickenham Garden' and **one** other poem of your choice.

[25 marks]

Robert Browning**or**

1	2
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Examine how Browning presents extreme emotions in 'The Laboratory' and **one** other poem of your choice.

[25 marks]

or

1	3
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Examine how Browning presents speakers' attitudes towards others in 'The Lost Leader' and **one** other poem of your choice.

[25 marks]

Carol Ann Duffy**or**

1	4
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Examine how Duffy presents attitudes to the past in 'Before You Were Mine' and **one** other poem of your choice.

[25 marks]**or**

1	5
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Examine how Duffy presents speakers' connections with places in 'Never Go Back' and **one** other poem of your choice.

[25 marks]**Seamus Heaney****or**

1	6
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Examine how Heaney presents the importance of remembering in 'Punishment' and **one** other poem of your choice.

[25 marks]**or**

1	7
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Examine how Heaney presents family relationships in 'Digging' and **one** other poem of your choice.

[25 marks]**END OF QUESTIONS**

There are no questions printed on this page

There are no questions printed on this page

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Questions 2 & 3: Mary Shelley, *Frankenstein*, Penguin, 2006
Questions 4 & 5: Bram Stoker, *Dracula*, Penguin, 2006
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Question 8 & 9: Alice Sebold, *The Lovely Bones*, Picador, 2003