

## A-level ENGLISH LANGUAGE AND LITERATURE

### Paper 1 Telling Stories

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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.

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**Section A****Remembered Places**

Answer **Question 1** in this section.

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Read **Text A** and **Text B** printed on pages 3 and 4.

**Text A** is an extract from the *Paris for Children* section of *The Rough Guide to Paris*.

**Text B** is an extract from *On Paris* by Ernest Hemingway.

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Compare and contrast how the writers of **Text A** and **Text B** express their ideas about entertainment in Paris.

You should refer to both texts in your answer.

**[40 marks]**

**Text A**

This is from the *Paris for Children* section of *The Rough Guide to Paris*, a guide to visiting Paris. The guide includes maps, details of places to visit, and information about the city.

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**Turn over for Text B**

**Turn over ►**

**Text B**

Ernest Hemingway (1899–1961) was an American author and journalist who moved to Paris in the 1920s. Whilst there he worked as a foreign correspondent for the *Toronto Star Weekly*. *On Paris* contains a selection of pieces he wrote for the paper on aspects of life in Paris.

**Wild Night Music of Paris**  
***The Toronto Star Weekly*, 25<sup>th</sup> March 1922.**

Paris. – After the cork has popped on the third bottle and the jazz band has brayed the American suit- and cloak-buyer into such a state of exaltation that he begins to sway slightly with the glory of it all, he is liable to remark thickly and profoundly: “So this is Paris!”

5        There is some truth in the remark. It is Paris. It is a Paris bounded by the buyer’s hotel, the Folies Bergère and the Olympia, traversed by the Grands Boulevards, monumented with Maxim’s and the So-Different, and thickly blotched with the nightlife resorts of Montmartre. It is an artificial and feverish Paris operated at great profit for the entertainment of the buyer and his like who are willing to pay any prices for anything after  
10 a few drinks.

      The buyer demands “that Paris be a super-Sodom and a grander Gomorrah” and once alcohol loosens his strong racial grasp on his pocketbook he is willing to pay for his ideal. He does pay for it too, for the prices charged at the various Parisian resorts that begin to liven up around midnight are such that only a war profiteer, a Brazilian millionaire, or an  
15 American on a spree can pay.

      Champagne, that can be bought anywhere in the afternoon for 18 francs a bottle, automatically increases in price after ten o’clock to 85 to 150 francs. Other prices are in proportion. An evening at a fashionable dancing café will cut into a foreigner’s pocketbook to the extent of at least 800 francs. If the pleasure-seeker includes a supper  
20 in his program he will be lucky to get out without spending a thousand francs. And the people he is with will do it all so gracefully that he will, after the first bottle, consider it a privilege until the next morning when he contemplates the damaged bankroll.

      From the taxi-driver who automatically cranks up five francs on his meter as soon as he picks up an American, either North or South, from in front of a fashionable hotel, to the  
25 last waiter in the last place he visits who has no change under five francs, the study of rooking the rich foreigner in search of pleasure has been reduced to a fine art. The trouble is that no matter how much he pays for it, the tourist is not seeing what he really wants.

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**Section B****Imagined Worlds**

Answer **one** question in this section.

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***Frankenstein – Mary Shelley*****Either**

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Read the extract printed below. This is from the section of the novel where Frankenstein describes his obsession to create the creature.

Explore the significance of the pursuit of knowledge in the novel. You should consider:

- the presentation of the pursuit of knowledge 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 summer months passed while I was thus engaged, heart and soul, in one pursuit. It was a most beautiful season; never did the fields bestow a more plentiful harvest, or the vines yield a more luxuriant vintage: but my eyes were insensible to the charms of nature. And the same feelings which made me neglect the scenes around me caused me also to forget those friends who were so many miles absent, and whom I had not seen for so long a time. I knew my silence disquieted them; and I well remembered the words of my father: 'I know that while you are pleased with yourself, you will think of us with affection, and we shall hear regularly from you. You must pardon me, if I regard any interruption in your correspondence as a proof that your other duties are equally neglected.'

10 I knew well therefore what would be my father's feelings; but I could not tear my thoughts from my employment, loathsome in itself, but which had taken an irresistible hold of my imagination. I wished, as it were, to procrastinate all that related to my feelings of affection until the great object, which swallowed up every habit of my nature, should be completed.

15 I then thought that my father would be unjust if he ascribed my neglect to vice, or faultiness on my part; but I am now convinced that he was justified in conceiving that I should not be altogether free from blame. A human being in perfection ought always to preserve a calm and peaceful mind, and never to allow passion or a transitory desire to disturb his tranquillity. I do not think that the pursuit of knowledge is an exception to this rule.

**Turn over for the next question**

**Turn over ►**

or

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Read the extract printed below. This is from the section of the novel where the De Laceys react to discovering the creature.

Explore the significance of the ways the creature is treated in the novel. You should consider:

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

**[35 marks]**

‘How can I thank you, my best and only benefactor? from your lips first have I heard the voice of kindness directed towards me; I shall be for ever grateful; and your present humanity assures me of success with those friends whom I am on the point of meeting.’

‘May I know the names and residence of those friends?’

5 ‘I paused. This, I thought, was the moment of decision, which was to rob me of, or bestow happiness on me forever. I struggled vainly for firmness sufficient to answer him, but the effort destroyed all my remaining strength; I sank on the chair, and sobbed aloud. At that moment I heard the steps of my younger protectors. I had not a moment to lose; but, seizing the hand of the old man, I cried, “Now is the time! -- save and protect me!

10 You and your family are the friends whom I seek. Do not you desert me in the hour of trial!”

‘“Great God!” exclaimed the old man, “who are you?”

15 ‘At that instant the cottage door was opened, and Felix, Safie and Agatha entered. Who can describe their horror and consternation on beholding me? Agatha fainted; and Safie, unable to attend to her friend, rushed out of the cottage. Felix darted forward, and with supernatural force tore me from his father, to whose knees I clung: in a transport of fury, he dashed me to the ground and struck me violently with a stick. I could have torn him limb from limb, as the lion rends the antelope. But my heart sunk within me as with bitter sickness, and I refrained. I saw him on the point of repeating his blow, when,

20 overcome by pain and anguish, I quitted the cottage, and in the general tumult escaped unperceived to my hovel.’

**Dracula – Bram Stoker****Either****0 4**

Read the extract printed below. This is from the section of the novel where Jonathan Harker arrives at Dracula's castle.

Explore the significance of Dracula's castle as a location in the novel. You should consider:

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

**[35 marks]**

5 *5 May.* – I must have been asleep, for certainly if I had been fully awake I must have noticed the approach to such a remarkable place. In the gloom the courtyard looked of considerable size, and as several dark ways led from it under great round arches it perhaps seemed bigger than it really is. I have not yet been able to see it by daylight.

5       When the calèche stopped the driver jumped down, and held out his hand to assist me to alight. Again I could not but notice his prodigious strength. His hand actually seemed like a steel vice that could have crushed mine if he had chosen. Then he took out my traps, and placed them on the ground beside me as I stood close to a great door, old and studded with large iron nails, and set in a projecting doorway of massive stone. I  
10 could see even in the dim light that the stone was massively carved, but that the carving had been much worn by time and weather. As I stood, the driver jumped again into his seat and shook the reins; the horses started forward, and trap and all disappeared down one of the dark openings.

15       I stood in silence where I was, for I did not know what to do. Of bell or knocker there was no sign; through these frowning walls and dark window openings it was not likely that my voice could penetrate. The time I waited seemed endless, and I felt doubts and fears crowding upon me. What sort of place had I come to, and among what kind of people? What sort of grim adventure was it on which I had embarked?

**Turn over for the next question****Turn over ►**

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or

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Read the extract printed below. This is from the section of the novel where Dr Seward gives an account of his visit with Van Helsing to Lucy's tomb.

Explore the significance of Dr Seward's diary in the novel. You should consider:

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

[35 marks]

5     27 *September*. – It was two o'clock before we found a suitable opportunity for our attempt. The funeral held at noon was all completed, and the last stragglers of the mourners had taken themselves lazily away, when, looking carefully from behind a clump of alder-trees, we saw the sexton lock the gate after him. We knew then that we were safe till morning did we desire it; but the Professor told me that we should not want more than an hour at most. Again I felt that horrid sense of the reality of things, in which any effort of imagination seemed out of place; and I realized distinctly the perils of the law which we were incurring in our unhallowed work. Besides, I felt it was all so useless.

10    Outrageous as it was to open a leaden coffin, to see if a woman dead nearly a week were really dead, it now seemed the height of folly to open the tomb again, when we knew, from the evidence of our own eyesight, that the coffin was empty. I shrugged my shoulders, however, and rested silent, for Van Helsing had a way of going on his own road, no matter who remonstrated. He took the key, opened the vault, and again courteously motioned me to precede. The place was not so gruesome as last night, but

15    oh, how unutterably mean-looking when the sunshine streamed in. Van Helsing walked over to Lucy's coffin, and I followed. He bent over and again forced back the leaden flange; and then a shock of surprise and dismay shot through me.



***The Handmaid's Tale* – Margaret Atwood****Either****0 6**

Read the extract printed below. This is from the section of the novel where Offred remembers an incident in which Moira deals with Janine, who is acting strangely.

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

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

**[35 marks]**

Christ, said Moira, beside me.

Don't swear, said Alma.

Moira took Janine by the shoulders and shook her. Snap out of it, Janine, she said roughly. And don't use that *word*.

5 Janine smiled. You have a nice day, now, she said.

Moira slapped her across the face, twice, back and forth. Get back here, she said. Get right back here! You can't stay *there*, you aren't *there* any more. That's all gone.

Janine's smile faltered. She put her hand up to her cheek. What did you hit me for? she said. Wasn't it good? I can bring you another. You didn't have to hit me.

10 Don't you know what they'll do? Moira said. Her voice was low, but hard, intent.

Look at me. My name is Moira and this is the Red Centre. Look at me.

Janine's eyes began to focus. Moira? she said. I don't know any Moira.

15 They won't send you to the Infirmary, so don't even think about it, Moira said. They won't mess around with trying to cure you. They won't even bother to ship you to the Colonies. You go too far away and they just take you up to the Chemistry Lab and shoot you. Then they burn you up with the garbage like an Unwoman. So forget it.

**Turn over for the next question****Turn over ►**

or

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Read the extract printed below. This is from the section of the novel where Offred recounts how she continues her relationship with Nick.

Explore the significance of forbidden relationships in the novel. You should consider:

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

**[35 marks]**

This is the story, then.

I went back to Nick. Time after time, on my own, without Serena knowing. It wasn't called for, there was no excuse. I did not do it for him, but for myself entirely.

5 I didn't even think of it as giving myself to him, because what did I have to give? I did not feel munificent, but thankful, each time he would let me in. He didn't have to.

10 In order to do this I became reckless, I took stupid chances. After being with the Commander I would go upstairs in the usual way, but then I would go along the hall and down the Marthas' stairs at the back and through the kitchen. Each time I would hear the kitchen door click shut behind me and I would almost turn back, it sounded so metallic, like a mousetrap or a weapon, but I would not turn back. I would hurry across the few feet of illuminated lawn, the searchlights were back on again, expecting at any moment to feel the bullets rip through me even in advance of their sound. I would make my way by touch up the dark staircase and come to rest against the door, the thud of blood in my ears. Fear is a powerful stimulant. Then I would knock softly, a beggar's knock. Each time I would expect him to be gone; or worse, I would expect him to say I could not come in. He might say he wasn't going to break any more rules, put his neck in the noose, for my sake. Or even worse, tell me he was no longer interested. His failure to do any of these things I experienced as the most incredible benevolence and luck.

20 I told you it was bad.

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

Read the extract printed below. This is from the section of the novel where Susie sees her father being attacked by Brian Nelson.

Explore the significance of Susie’s feelings about her family in the novel. You should consider:

- the presentation of Susie’s feelings about her family in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

**[35 marks]**

Brian ran when he heard my name – full-speed-ahead awake. His light hopped over the cornfield, and, for one bright second, there was Mr Harvey. No one but me saw him. Brian’s light hit his back as he crawled into the high stalks and listened, again, for the sound of whimpering.

5 And then the light hit target and Brian dragged my father up and off Clarissa to hit him. Hit him on the head and back and face with the survival-kit flashlight. My father shouted and yelped and moaned.

And then Brian saw the bat.

10 I pushed and pushed against the unyielding borders of my heaven. I wanted to reach out and lift my father up, away, to me.

Clarissa ran and Brian swung. My father’s eyes caught Brian’s but he could hardly breathe.

“You fucker!” Brian was black and white with blame.

15 I heard mumblings in the dirt. I heard my name. I thought I could taste the blood on my father’s face, reach out to draw my fingers across his cut lips, lie down with him in my grave.

But I had to turn my back in heaven. I could do nothing – trapped in my perfect world. The blood I tasted was bitter. Acid. I wanted my father’s vigil, his tight love for me. But also I wanted him to go away and leave me be. I was granted one weak grace.

20 Back in the room where the green chair was still warm from his body, I blew that lonely, flickering candle out.

**Turn over for the next question****Turn over ►**

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or

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Read the extract printed below. This is from the section of the novel where Lindsey is reacting to her sister's death, shortly after it has happened.

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

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

[35 marks]

She stomped up the stairs. Her clogs slammed against the pine boards of the staircase and shook the house.

5 I may have begrudged her my father's attention, but I respected her way of handling things. Of everyone in the family, it was Lindsey who had to deal with what Holly called the Walking Dead Syndrome – when other people see the dead person and don't see you.

When people looked at Lindsey, even my father and mother, they saw me. Even Lindsey was not immune. She avoided mirrors. She now took her showers in the dark.

10 She would leave the dark shower and feel her way over to the towel rack. She would be safe in the dark – the moist steam from the shower still rising off the tiles encased her. If the house was quiet or if she heard murmurs below her, she knew she would be undisturbed. This was when she could think of me and she did so in two ways: she either thought *Susie*, just that one word, and cried there, letting her tears roll down her already damp cheeks, knowing no one would see her, no one would quantify this dangerous

15 substance as grief, or she would imagine me running, imagine me getting away, imagine herself being taken instead, fighting until she was free. She fought back the constant question, *Where is Susie now?*

20 My father listened to Lindsey in her room. Bang, the door was slammed shut. Thump, her books were thrown down. Squeak, she fell onto her bed. Her clogs, boom, boom, were kicked off onto the floor.

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**Section C****Poetic Voices**

Answer **one** question in this section.

**Refer to your AQA Poetic Voices anthology for this section.**

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**Either****John Donne**

1	0
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Examine how Donne presents views about the power of love in *The Canonization* and **one** other poem of your choice.

**[25 marks]****or**

1	1
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Examine how Donne presents views on changing emotions in *Woman's Constancy* and **one** other poem of your choice.

**[25 marks]****Either****Robert Browning**

1	2
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Examine how Browning presents the speaker's attitudes towards control in *My Last Duchess* and **one** other poem of your choice.

**[25 marks]****or**

1	3
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Examine how Browning presents journeys in *Meeting at Night/Parting at Morning* and **one** other poem of your choice.

**[25 marks]**

**Turn over for the next question**

**Turn over ►**

Either

**Carol Ann Duffy**

1 4

Examine how Duffy presents the speaker's feelings about loss in *Small Female Skull* and **one** other poem of your choice.

[25 marks]

or

1 5

Examine how Duffy presents views about relationships in *Close* and **one** other poem of your choice.

[25 marks]

Either

**Seamus Heaney**

1 6

Examine how Heaney presents the speaker's attitudes towards others in *The Otter* and **one** other poem of your choice.

[25 marks]

or

1 7

Examine how Heaney presents the speaker's attitudes towards the natural world in *Death of a Naturalist* and **one** other poem of your choice.

[25 marks]

**END OF QUESTIONS**

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