

## 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
- the insert (enclosed)
- 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 the **Insert** and **page 3**.

**Text A** is an extract from *Dem Bones (NOT-FOR-PARENTS: Paris – Everything you ever wanted to know)* by Klay Lamprell.

**Text B** is an extract from a book, *Around the World in 80 Dates* by Jennifer Cox, a British TV presenter and travel writer.

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Compare and contrast how the writers of **Text A** and **Text B** express their ideas about places where the dead are buried in Paris.

You should refer to both texts in your answer.

**[40 marks]**

**Text A is printed on the Insert**

**Text B**

*Around the World in 80 Dates* is an account of how Jennifer Cox left her job as head of public relations for Lonely Planet and travelled round the world in search of a soul mate.

Like Cemetery Number 1 in New Orleans, this was a place where the living had an ongoing relationship with their dead. And nowhere was this more true than at Jim Morrison's grave. [...]

5 Turning the corner of a wide boulevard, hidden amongst the headstones and next to a large tree trunk, I found Jim. Or rather the crowd around Jim.

Three nineteen-year-old boys were camped on one of the tombs, the ubiquitous backpackers' banquet of plain French bread and Orangina spread before them, plus an assortment of boxed CDs and Walkmans. Two were baseball-capped, fresh-faced Americans, the other a baggy-jumpered, straggly-haired Frenchman. They had one set of headphones between them and were taking turns, passing it round like a joint.

10 "LA Woman"...that's my favourite song. Maaan this song is amazing,' said the first young American, transported by the music in his headset. [...]

But their discussion was suddenly disrupted by a furious Frenchman bursting from between the trees and marching over: '*Ce que faites-vous ici?*' he bellowed. 'What is wrong with you that you are sitting on the burial place of the dead eating your lunch? Have you no respect?' [...]

In the five hours I stayed by or near the grave, around a hundred people visited. The Frenchman was right to say that the tourists were insensitive but he was wrong to say they lacked respect. It was the very reason they were there: out of love and respect.

20 Jim Morrison's grave was unimposing. A plain, squat headstone stated without fuss that James Douglas Morrison lived from 1943 to 1971. The grave itself was a shallow granite frame around a sandy pit, maybe 3ft by 6ft.

Every mourner stepped up to the grave with a sense of the theatrical, individual players each featuring in their own one-act drama. A group of Latino boys in gang insignia, silently regarding the grave, their heads bowed in fresh grief as if Jim Morrison had died yesterday, not 30 years ago. The tallest of the group took a bottle of bourbon from his bag. Passing it between them, they each took a swallow. Taking an extra swallow, the leader then poured a measure directly onto the grave before placing the bottle gently on the headstone. Standing straight, he touched two fingers to his heart, his lips, then onto the headstone. One by one each of the gang repeated the sequence.

30 Ritual completed, without a word they turned and walked away.

**Turn over for the next question**

**Turn over ►**

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

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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 Victor Frankenstein returns to Geneva after his meeting with the creature in the mountains.

Explore the significance of Frankenstein's state of mind in the novel. You should consider:

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

**[35 marks]**

5 I listened to my father in silence, and remained for some time incapable of offering any reply. I revolved rapidly in my mind a multitude of thoughts, and endeavoured to arrive at some conclusion. Alas! to me the idea of an immediate union with my cousin was one of horror and dismay. I was bound by a solemn promise, which I had not yet fulfilled, and dared not break; or, if I did, what manifold miseries might not impend over me and my devoted family! Could I enter into a festival with this deadly weight yet hanging round my neck, and bowing me to the ground. I must perform my engagement, and let the monster depart with his mate, before I allowed myself to enjoy the delight of an union from which I expected peace.

10 I remembered also the necessity imposed upon me of either journeying to England, or entering into a long correspondence with those philosophers of that country, whose knowledge and discoveries were of indispensable use to me in my present undertaking. The latter method of obtaining the desired intelligence was dilatory and unsatisfactory: besides, any variation was agreeable to me, and I was delighted with the idea of  
15 spending a year or two in change of scene and variety of occupation, in absence from my family; during which period some event might happen which would restore me to them in peace and happiness: my promise might be fulfilled, and the monster have departed; or some accident might occur to destroy him, and put an end to my slavery for ever.

**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 Victor Frankenstein tells Walton about his family and upbringing.

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

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

[35 marks]

5 No youth could have passed more happily than mine. My parents were indulgent, and my companions amiable. Our studies were never forced; and by some means we always had an end placed in view, which excited us to ardour in the prosecution of them. It was by this method, and not by emulation, that we were urged to application. Elizabeth  
10 was not incited to apply herself to drawing, that her companions might not outstrip her; but through the desire of pleasing her aunt, by the representation of some favourite scene done by her own hand. We learned Latin and English, that we might read the writings in those languages; and so far from study being made odious to us through punishment, we loved application, and our amusements would have been the labours of  
15 other children. Perhaps we did not read so many books, or learn languages so quickly, as those who are disciplined according to the ordinary methods; but what we learned was impressed the more deeply on our memories.

15 In this description of our domestic circle I include Henry Clerval; for he was constantly with us. He went to school with me, and generally passed the afternoon at our house; for being an only child, and destitute of companions at home, his father was well pleased that he should find associates at our house; and we were never completely  
20 happy when Clerval was absent.

20 I feel pleasure in dwelling on the recollections of childhood, before misfortune had tainted my mind, and changed its bright visions of extensive usefulness into gloomy and narrow reflections upon self.

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

Read the extract printed below. This is from the section of the novel where Dr Seward describes how he and Van Helsing help Lucy after she is attacked by Dracula.

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

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

**[35 marks]**

*10 September.* – I was conscious of the Professor's hand on my head, and started awake all in a second. That is one of the things that we learn in an asylum, at any rate.

‘And how is our patient?’

‘Well, when I left her, or rather when she left me,’ I answered.

5 ‘Come, let us see,’ he said. And together we went into the room.

The blind was down, and I went over to raise it gently, whilst Van Helsing stepped, with his soft, cat-like tread, over to the bed.

10 As I raised the blind, and the morning sunlight flooded the room, I heard the Professor's low hiss of inspiration, and knowing its rarity, a deadly fear shot through my heart. As I passed over he moved back, and his exclamation of horror, ‘Gott in Himmel!’ needed no enforcement from his agonized face. He raised his hand and pointed to the bed, and his iron face was drawn and ashen white. I felt my knees begin to tremble.

15 There on the bed, seemingly in a swoon, lay poor Lucy, more horribly white and wan-looking than ever. Even the lips were white, and the gums seemed to have shrunk back from the teeth, as we sometimes see in a corpse after a prolonged illness. Van Helsing raised his foot to stamp in anger, but the instinct of his life and all the long years of habit stood to him, and he put it down again softly. ‘Quick!’ he said. ‘Bring the brandy.’ I flew to the dining-room, and returned with the decanter. He wetted the poor white lips with it, and together we rubbed palm and wrist and heart.

**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 Mina gives an account of Jonathan's reaction to seeing Dracula when they are in London.

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

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

**[35 marks]**

'It is the man himself!'

5 The poor dear was evidently terrified at something – very greatly terrified; I do believe that if he had not had me to lean on and to support him he would have sunk down. He kept staring; a man came out of the shop with a small parcel, and gave it to the lady, who then drove off. The dark man kept his eyes fixed on her, and when the carriage moved up Piccadilly he followed in the same direction, and hailed a hansom. Jonathan kept looking after him, and said, as if to himself:–

10 'I believe it is the Count, but he has grown young. My God, if this be so! Oh, my God! my God! If I only knew! if I only knew!' 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 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:–

20 '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 what is written. Oh, Jonathan, you will, I know, forgive me if I do wrong, but it is for your own dear sake.



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

Read the extract printed below. This is from the section of the novel where Offred first meets the Commander alone in his office.

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

- the presentation of the Commander 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 Commander is standing in front of the fireless fireplace, back to it, one elbow on the carved wooden overmantel, other hand in his pocket. It's such a studied pose, something of the country squire, some old come-on from a glossy men's mag. He probably decided ahead of time that he'd be standing like that when I came in. When I

knocked he probably rushed over to the fireplace and propped himself up. He should have a black patch, over one eye, a cravat with horseshoes on it.

It's all very well for me to think these things, quick as staccato, a jittering of the brain. An inner jeering. But it's panic. The fact is I'm terrified.

10 I don't say anything.

"Close the door behind you," he says, pleasantly enough. I do it, and turn back.

"Hello," he says.

It's the old form of greeting. I haven't heard it for a long time, for years. Under the circumstances it seems out of place, comical even, a flip backward in time, a stunt. I can think of nothing appropriate to say in return.

15 I think I will cry.

He must have noticed this, because he looks at me, puzzled, gives a little frown I choose to interpret as concern, though it may merely be irritation. "Here," he says. "You can sit down." He pulls a chair out for me, sets it in front of his desk. Then he goes around behind the desk and sits down, slowly and it seems to me elaborately. What this

20 act tells me is that he hasn't brought me here to touch me in any way, against my will. He smiles. The smile is not sinister or predatory. It's merely a smile, a formal kind of smile, friendly but a little distant, as if I'm a kitten in a window. One he's looking at but doesn't intend to buy.

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

or

0 7

Read the extract printed below. This is from the section of the novel where Offred describes the Soul Scrolls store which she sees when she is out shopping with Ofglen.

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

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

[35 marks]

At the corner is the store known as Soul Scrolls. It's a franchise: there are Soul Scrolls in every city centre, in every suburb, or so they say. It must make a lot of profit.

5 The window of Soul Scrolls is shatterproof. Behind it are print-out machines, row on row of them; these machines are known as Holy Rollers, but only among us, it's a disrespectful nickname. What the machines print is prayers, roll upon roll, prayers going out endlessly. They're ordered by Compuphone, I've overheard the Commander's Wife doing it. Ordering prayers from Soul Scrolls is supposed to be a sign of piety and faithfulness to the regime, so of course the Commanders' Wives do it a lot. It helps their husbands' careers.

10 There are five different prayers: for health, wealth, a death, a birth, a sin. You pick the one you want, punch in the number, then punch in your own number so your account will be debited, and punch in the number of times you want the prayer repeated.

15 The machines talk as they print out the prayers; if you like, you can go inside and listen to them, the toneless metallic voices repeating the same thing over and over. Once the prayers have been printed out and said, the paper rolls back through another slot and is recycled into fresh paper again. There are no people inside the building: the machines run by themselves. You can't hear the voices from outside; only a murmur, a hum, like a devout crowd, on its knees. Each machine has an eye painted in gold on the side, flanked by two small golden wings.

20 I try to remember what this place sold when it was a store, before it was turned into Soul Scrolls. I think it was lingerie. Pink and silver boxes, coloured pantyhose, brassieres with lace, silk scarves? Something lost.

25 Ofglen and I stand outside Soul Scrolls, looking through the shatterproof windows, watching the prayers well out from the machines and disappear again through the slot, back to the realm of the unsaid.

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

Read the extract printed below. This is from the section of the novel where Grandma Lynn has arrived for Thanksgiving and she and Abigail go for a walk.

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

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

**[35 marks]**

My mother watched the last light flicker in a drain-off puddle at the end of the road.

“I don’t know what to do,” she said. “It’s all over now.”

My grandmother was not sure what she meant by “it,” but she did not press harder.

“Shall we head back?” my grandmother offered.

5 “How?” my mother said.

“To the house, Abigail. Head back to the house.”

They turned and began walking again. The houses one after another, identical in structure. Only what my grandmother thought of as their accessories marked them as different. She had never understood places like this – places where her own child had

10 chosen to live.

“When we get to the turn to the circle,” my mother said, “I want to walk past it.”

“His house?”

“Yes.”

I watched Grandma Lynn turn when my mother turned.

15 “Would you promise me not to see the man anymore?” my grandmother asked.

“Who?”

“The man you’re involved with. That’s what I’ve been talking about.”

“I’m not involved with anyone,” my mother said. Her mind flew like a bird from one rooftop to the next. “Mother?” she said, and turned.

20 “Abigail?”

“If I needed to get away for a while, could I use Daddy’s cabin?”

“Have you been listening to me?”

They could smell something in the air, and again my mother’s anxious, agile mind slipped away. “Someone is smoking,” she said.

25 Grandma Lynn was staring at her child. The pragmatic, prim mistress that my mother had always been was gone. She was flighty and distracted. My grandmother had nothing left to say to her.

“They’re foreign cigarettes,” my mother said. “Let’s go find them!”

And in the fading light my grandmother stared, flabbergasted, as my mother began to

30 follow the scent to its source.

“I’m heading back,” my grandmother said.

But my mother kept walking.

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

or

0 9

Read the extract printed below. This is from the section of the novel where Susie has been watching her family visiting her father in hospital.

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

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

[35 marks]

My mother could not know that I was there with them, that here were the four of us so changed now from the days when she tucked Lindsey and me into bed and went to make love to her husband, our father. Now she saw the pieces. She saw that my sister and father, together, had become a piece. She was glad of it.

5 I had played a hide-and-see game of love with my mother as I grew up, courting her attention and approval in a way that I had never had to with my father.

I didn't have to play hide-and-see anymore. As she stood in the darkened room and watched my sister and father, I knew one of the things that heaven meant. I had a choice, and it was not to divide my family in my heart.

10 Late at night the air above hospitals and senior citizen homes was often thick and fast with souls. Holly and I watched sometimes on the nights when sleep was lost to us. We came to realize how these deaths seemed choreographed from somewhere far away. Not our heaven. And so we began to suspect that there was a place more all-encompassing than where we were.

15 Franny came to watch with us in the beginning.

"It's one of my secret pleasures," she admitted. "After all these years I still love to watch the souls that float and spin in masses, all of them clamoring at once inside the air."

20 "I don't see anything," I said that first time.

"Watch closely," she said, "and hush."

But I felt them before I saw them, small warm sparks along my arms. Then there they were, fireflies lighting up and expanding in howls and swirls as they abandoned human flesh.

25 "Like snowflakes," Franny said, "none of them the same and yet each one, from where we stand, exactly like the one before."

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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**

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Examine how Donne presents the speaker's attitude to his lover in *The Flea* and **one** other poem of your choice.

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

1	1
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Examine how Donne presents views on time in *The Sun Rising* 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 love in *Cristina* and **one** other poem of your choice.

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

1	3
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Examine how Browning presents the speaker's desires in *Home-Thoughts, from Abroad* 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 events from childhood in *Litany* and **one** other poem of your choice.

**[25 marks]**

**or**

**1 5**

Examine how Duffy presents views about journeys in *Never Go Back* and **one** other poem of your choice.

**[25 marks]**

**Either**

**Seamus Heaney**

**1 6**

Examine how Heaney presents the speaker's views about particular places in *Personal Helicon* and **one** other poem of your choice.

**[25 marks]**

**or**

**1 7**

Examine how Heaney presents attitudes towards the bog people in *Strange Fruit* and **one** other poem of your choice.

**[25 marks]**

**END OF QUESTIONS**

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