



A-level

ENGLISH LANGUAGE AND LITERATURE

Paper 1 Telling Stories

Thursday 7 June 2018

Afternoon

Time allowed: 3 hours

Materials

For this paper you must have:

- an AQA 12-page answer book
- a copy of the set texts you have studied for Section B and Section C. These texts must **not** be annotated and must **not** contain additional notes or materials.

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **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 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** below, and **Text B** on page 4

Text A is an extract from *Neither Here Nor There: Travels in Europe* by Bill Bryson.

Text B is an extract from *Rick Steves' Walking Tour of the Louvre Museum*.

0 1 Compare and contrast how the writer of Text A and the speakers of Text B present experiences of visiting the Louvre.

[40 marks]

Text A

Bill Bryson is an American author who has written a number of travel memoirs, as well as popular books on science and languages. *Neither Here Nor There: Travels in Europe* tells the story of his journey through Europe in 1990. The chapter on Paris includes memories of an earlier trip he made to the city in the 1970s.

5 Eventually I gave up trying to cross the streets in any kind of methodical way and instead just followed whatever route looked least threatening. So it was with some difficulty and not a little surprise that I managed to pick my way by early afternoon to the Louvre, where I found a long immobile queue curled around the entrance courtyard like an abandoned garden hose. I hovered, undecided whether to join the queue, come back later in the faint hope that it would have shrunk, or act like a Frenchman and jump it. The French were remarkably shameless about this. Every few minutes one would approach the front of the queue, affect to look at his wristwatch and then duck under the barrier and disappear through the door with the people at the front. No one protested, which

10 surprised me. In New York, from where many of these people came, judging by their accents and the bullet holes in their trench coats, the queue jumpers would have been seized by the crowd and had their limbs torn from their sockets. I actually saw this happen to a man once at Shea Stadium. It was ugly, but you couldn't help but cheer. Even in London the miscreants would have received a vicious rebuke – 'I say, kindly take

15 your place at the back of the queue, there's a good fellow' – but here there was not a peep of protest.

I couldn't bring myself to jump the queue, but equally I couldn't stand among so much motionless humanity while others were flouting the rule of order and getting away with it. So I passed on, and was rather relieved. The last time I went to the Louvre, in

20 1973 with Katz, it was swarming with visitors and impossible to see anything. The 'Mona Lisa' was like a postage stamp viewed through a crowd of heads from another building and clearly things had not improved since then.

Besides, there was only one painting I especially wanted to see and that was a remarkable eighteenth-century work, evidently unnoticed by any visitor but me for 200

25 years among the Louvre's endless corridors. I almost walked past it myself but something about it nicked the edge of my gaze and made me turn. It was a painting of two aristocratic ladies, young and not terribly attractive, standing side by side and wearing nothing at all but their jewels and sly smiles.

There are no extracts printed on this page

Turn over for Text B

Turn over ►

Text B

This text is taken from the website of Rick Steves, an American author and TV presenter famous for his guidebooks, radio and TV shows and podcasts on travelling in Europe. His website offers free guides and downloads. Along with the podcast transcript are maps produced by Rick Steves to support his Louvre museum tour.

Rick: the tour begins (.)

Kate: enter the Louvre and get oriented standing underneath the big glass pyramid (.) here's where you'll buy your ticket check bags and pick up a free English map at the information desk (.) look around (.) from the pyramid the Louvre fans out into
5 **three** wings of this **immense** u-shaped palace (.) there's the **Richelieu** wing on the north side (.) the **Sully** wing to the east (.) and the **Denon** wing to the south (.) we'll be touring the **star-studded** Denon wing (1) head for the Denon wing and take the escalator up one floor (.) after showing your **ticket** take the **first** left you can **again** (.) that's the **first left past** the ticket taker (.) climb a set of stairs to a
10 long **brick**-ceilinged room filled with glass cases and statues **this** is (.) room one or in French **salle** one labelled **Grèce** préclassique ((*classical music starts*)) (.) if you're not there yet (.) pause the audio guide and join us again on the next track (3) ((*classical music ends*))

Rick: room one (.) pre-classical Greek statues from before five hundred BC (1) **wander** the room (.) these statues are noble but crude (.) in the first glass cases the Greek **Barbie dolls** dating from about 3000 BC are older than the pyramids (.) as old as writing itself (1) these pre-rational voodoo dolls whittle women down to their life-giving traits (1) **now** (.) strolling down the centre of the room you may see a small statue of a woman standing at attention as if pledging allegiance to stability (.)
20 nearby other female statues are essentially columns with breasts (.) their friend a young naked man seems to have a gun to his back (.) his hands at his sides facing front with sketchy muscles and a mask-like face (.) **don't move** (1) the early Greeks who admired such statues found stability more attractive than movement (.) like their legendary hero Odysseus the Greek people had spent
25 **generations** wandering war-weary and longing for the comforts of a **secure** and stable home (1) the noble strength and sturdiness of these works looked **beautiful** (1)

Kate: exit room one at the far end (.) and climb the stairs one flight (.) at the top (.) veer ten o'clock left where you'll soon see **Venus de Milo** (.) floating above a sea of worshipping tourists (.)
30

Rick: you know (.) it's been said that among the war-like Greeks this was the **first statue** to unilaterally (.) disarm

Kate: o: : h Rick

Rick: excusez-moi

35 **Kate:** ((*classical music starts*)) (.) o : :kay (.) we'll start the next track when we reach Venus ((*classical music ends*))

Key

- (.) indicates a pause of less than a second
- (2) indicates a longer pause (number of seconds indicated)
- Bold** indicates stressed syllables or words
- :: indicates elongated sound
- ((*italics*)) indicates contextual or additional information

Turn over for Section B

Turn over ►

Section B
Imagined Worlds

Answer **one** question in this section.

Frankenstein – Mary Shelley
Either

0	2
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Read the extract printed below. This is from the section of the novel where the creature asks Frankenstein to create a female partner for him.

Explore the significance of the creature's attitudes towards Victor Frankenstein in the novel. You should consider:

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

[35 marks]

5 “You are in the wrong,” replied the fiend; “and, instead of threatening, I am content to reason with you. I am malicious because I am miserable. Am I not shunned and hated by all mankind? You, my creator, would tear me to pieces, and triumph; remember that, and tell me why I should pity man more than he pities me? You would not call it murder if you could precipitate me into one of those ice-rifts, and destroy my frame, the work of your own hands. Shall I respect man when he contemns me? Let him live with me in the interchange of kindness; and, instead of injury, I would bestow every benefit upon him with tears of gratitude at his acceptance. But that cannot be; the human senses are insurmountable barriers to our union. Yet mine shall not be the submission of abject slavery. I will revenge my injuries: if I cannot inspire love, I will cause fear; and chiefly towards you my arch-enemy, because my creator, do I swear inextinguishable hatred. Have a care: I will work at your destruction, nor finish until I desolate your heart, so that you shall curse the hour of your birth.”

10 A fiendish rage animated him as he said this; his face was wrinkled into contortions too horrible for human eyes to behold; but presently he calmed himself and proceeded.

15 “I intended to reason. This passion is detrimental to me; for you do not reflect that you are the cause of its excess.”

or

0	3
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Read the extract printed below. This is from the section towards the end of the novel where Frankenstein pursues the creature into the Arctic.

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

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

[35 marks]

5 Some weeks before this period I had procured a sledge and dogs, and thus traversed the
snows with inconceivable speed. I know not whether the fiend possessed the same
advantages; but I found that, as before I had daily lost ground in the pursuit, I now gained
on him; so much so, that when I first saw the ocean, he was but one day's journey in
advance, and I hoped to intercept him before he should reach the beach. With new
courage, therefore, I pressed on, and in two days arrived at a wretched hamlet on the
seashore. I inquired of the inhabitants concerning the fiend, and gained accurate
10 information. A gigantic monster, they said, had arrived the night before, armed with a gun
and many pistols; putting to flight the inhabitants of a solitary cottage, through fear of his
terrific appearance. He had carried off their store of winter food, and, placing it in a
sledge, to draw which he had seized on a numerous drove of trained dogs, he had
harnessed them, and the same night, to the joy of the horrorstruck villagers, had pursued
his journey across the sea in a direction that led to no land; and they conjectured that he
must speedily be destroyed by the breaking of the ice, or frozen by the eternal frosts.
15 On hearing this information, I suffered a temporary access of despair. He had escaped
me; and I must commence a destructive and almost endless journey across the
mountainous ices of the ocean, – amidst cold that few of the inhabitants could long
endure, and which I, the native of a genial and sunny climate, could not hope to survive.
Yet at the idea that the fiend should live and be triumphant, my rage and vengeance
20 returned, and, like a mighty tide, overwhelmed every other feeling. After a slight repose,
during which the spirits of the dead hovered round, and instigated me to toil and revenge,
I prepared for my journey.

Turn over for the next question

Turn over ►

Dracula – Bram Stoker**Either**

0	4
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Read the extract printed below. This is from the section of the novel where Dr Seward gives an account of the visit to the Westenra tomb.

Explore the significance of cemeteries as locations in the novel. You should consider:

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

[35 marks]

5 As we went further, we met fewer and fewer people, till at last we were somewhat surprised when we met even the patrol of horse police going their usual suburban round. At last we reached the wall of the churchyard, which we climbed over. With some little difficulty – for it was very dark, and the whole place seemed so strange to us – we found the Westenra tomb. The Professor took the key, opened the creaky door, and standing back, politely, but quite unconsciously, motioned me to precede him. There was a delicious irony in the offer, in the courtliness of giving preference on such a ghastly occasion. My companion followed me quickly, and cautiously drew the door to, after carefully ascertaining that the lock was a falling, and not a spring, one. In the latter case we should have been in a bad plight. Then he fumbled in his bag, and taking out a matchbox and a piece of candle, proceeded to make a light. The tomb in the day-time, and when wreathed with fresh flowers, had looked grim and gruesome enough; but now, some days afterwards, when the flowers hung lank and dead, their whites turning to rust and their greens to browns; when the spider and the beetle had resumed their

10 accustomed dominance; when time-discoloured stone, and dust-encrusted mortar, and rusty, dank iron, and tarnished brass, and clouded silver-plating gave back the feeble glimmer of a candle, the effect was more miserable and sordid than could have been imagined. It conveyed irresistibly the idea that life – animal life – was not the only thing which could pass away.

15

or

0	5
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Read the extract printed below. This is from the section of the novel where Dr Seward gives an account of discovering Dracula's attack on Mina.

Explore the significance of Dracula's attacks on Mina Harker in the novel. You should consider:

- the presentation of the attack on her 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 moonlight was so bright that through the thick yellow blind the room was light enough to see. On the bed beside the window lay Jonathan Harker, his face flushed and breathing heavily as though in a stupor. Kneeling on the near edge of the bed facing outwards was the white-clad figure of his wife. By her side stood a tall, thin man, clad in black. His face was turned from us, but the instant we saw we all recognized the Count –

10 in every way, even to the scar on his forehead. With his left hand he held both Mrs Harker's hands, keeping them away with her arms at full tension; his right hand gripped her by the back of the neck, forcing her face down on his bosom. Her white nightdress was smeared with blood, and a thin stream trickled down the man's bare breast which

15 was shown by his torn-open dress. The attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel it to drink. As we burst into the room, the Count turned his face, and the hellish look that I had heard described seemed to leap into it. His eyes flamed red with devilish passion; the great nostrils of the white aquiline nose opened wide and quivered at the edge; and the white sharp teeth, behind the full lips of the blood-dripping mouth, champed together like those of a wild beast. With a wrench, which threw his victim back upon the bed as though hurled from a height, he turned and sprang at us.

Turn over for the next question

Turn over ►

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

0	6
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Read the extract printed below. This is from the section of the novel where Offred describes her secret meetings with Nick.

Explore the significance of Offred's relationship with Nick in the novel. You should consider:

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

[35 marks]

Here is how it goes.

5 He opens the door. He's in his shirt sleeves, his shirt un-tucked, hanging loose; he's holding a toothbrush, or a cigarette or a glass with something in it. He has his own little stash up here, black-market stuff I suppose. He's always got something in his hand, as if he's been going about his life as usual, not expecting me, not waiting. Maybe he doesn't expect me, or wait. Maybe he has no notion of the future, or does not bother or dare to imagine it.

"Is it too late?" I say.

10 He shakes his head for no. It is understood between us by now that it is never too late, but I go through the ritual politeness of asking. It makes me feel more in control, as if there is a choice, a decision that could be made one way or the other. He steps aside and I move past him and he closes the door. Then he crosses the room and closes the window. After that he turns out the light. There is not much talking between us any more, not at this stage. Already I am half out of my clothes. We save the talking for later.

or

0 7

Read the extract printed below. This is from the section of the novel where the Commander leads a religious service in his house.

Explore the significance of Gilead's treatment of the handmaids in the novel. You should consider:

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

[35 marks]

The Commander, as if reluctantly, begins to read. He isn't very good at it. Maybe he's merely bored.

5 It's the usual story, the usual stories. God to Adam, God to Noah. *Be fruitful, and multiply, and replenish the earth.* Then comes the mouldy old Rachel and Leah stuff we had drummed into us at the Centre. *Give me children, or else I die. Am I in God's stead, who hath withheld from thee the fruit of the womb! Behold my maid Bilhah. She shall bear upon my knees, that I may also have children by her.* And so on and so forth. We had it read to us every breakfast, as we sat in the high-school cafeteria, eating porridge with cream and brown sugar. You're getting the best, you know, said Aunt Lydia. There's a war on, things are rationed. You are spoiled girls, she twinkled, as if rebuking a kitten.
10 Naughty puss.

*

For lunch it was the Beatitudes. Blessed be this, blessed be that. They played it from a tape, so not even an Aunt would be guilty of the sin of reading. The voice was a man's. *Blessed be the poor in spirit, for theirs is the kingdom of heaven. Blessed are the merciful. Blessed are the meek. Blessed are the silent.* I knew they made that up, I knew
15 it was wrong, and they left things out too, but there was no way of checking.

Turn over for the next question

Turn over ►

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

Read the extract printed below. This is from the section of the novel where Susie observes Samuel Heckler giving Lindsey a Christmas present.

Explore the significance of young people’s perspectives in the novel. You should consider:

- the presentation of young people’s perspectives in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

Lindsey smiled and pulled at the white ribbon on top of the box.

“My mom did the ribbon for me,” Samuel Heckler said.

5 She tore the blue paper away from the black velvet box. Carefully she held it in her palm once the paper was off. In heaven I was excited. When Lindsey and I played Barbies, Barbie and Ken got married at sixteen. To us there was only one true love in everyone’s life; we had no concept of compromise, or retrys.

“Open it,” Samuel Heckler said.

“I’m scared.”

“Don’t be.”

10 He put his hand on her forearm and – Wow! – what I felt when he did that. Lindsey had a cute boy in the kitchen, vampire or no! This was news, this was a bulletin – I was suddenly privy to everything. She never would have told me any of this stuff.

15 What the box held was typical or disappointing or miraculous depending on the eye. It was typical because he was a thirteen-year-old boy, or it was disappointing because it was not a wedding ring, or it was miraculous. He’d given her a half a heart. It was gold and from inside his Hukapoo shirt, he pulled out the other side. It hung around his neck on a rawhide cord.

Lindsey’s face flushed; mine flushed up in heaven.

or

0	9
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Read the extract printed below. This is from the section of the novel where Grandma Lynn arrives at the Salmons' house after Susie has died.

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

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

[35 marks]

5 Grandma Lynn embarrassed my mother by insisting on wearing her used furs on walks around the block and by once attending a block party in high makeup. She would ask my mother questions until she knew who everyone was, whether or not my mother had seen the inside of their house, what the husband did for a living, what cars they drove. She made a solid catalog of the neighbors. It was a way, I now realized, to try to understand her daughter better. A miscalculated circling, a sad, partnerless dance.

10 "Jack-y," my grandmother said as she approached my parents on the front porch, "we need some stiff drinks!" She saw Lindsey then, trying to sneak up the stairs and gain a few more minutes before the required visitation. "Kid hates me," Grandma Lynn said. Her smile was frozen, her teeth perfect and white.

"Mother," my mother said. And I wanted to rush into those ocean eyes of loss. "I'm sure Lindsey is just going to make herself presentable."

"An impossibility in this house!" said my grandmother.

15 "Lynn," said my father, "this is a different house than last time you were here. I'll get you a drink, but I ask you to respect that."

"Still handsome as hell, Jack," my grandmother said.

Turn over for Section C**Turn over ►**

Section C**Poetic Voices**

Answer **one** question in this section.

Refer to your AQA Poetic Voices anthology for this section.

Either**John Donne**

1	0
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Examine how Donne presents the speaker's attitudes towards infidelity in 'A Jet Ring Sent' and **one** other poem of your choice.

[25 marks]**or**

1	1
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Examine how Donne presents attitudes towards death in 'The Relic' 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 his lover in 'Porphyria's Lover' and **one** other poem of your choice.

[25 marks]**or**

1	3
---	---

Examine how Browning presents views about nature in 'Meeting at Night'/'Parting at Morning' and **one** other poem of your choice.

[25 marks]

Either

Carol Ann Duffy

1 4

Examine how Duffy presents attitudes towards romantic love in 'First Love' and **one** other poem of your choice.

[25 marks]

or

1 5

Examine how Duffy presents views about change in 'The Captain of the 1964 *Top of the Form* Team' and **one** other poem of your choice.

[25 marks]

Either

Seamus Heaney

1 6

Examine how Heaney presents feelings about separation in 'The Skunk' and **one** other poem of your choice.

[25 marks]

or

1 7

Examine how Heaney presents views about change in 'Follower' and **one** other poem of your choice.

[25 marks]

END OF QUESTIONS

There are no questions printed on this page

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