AQA

A-level
ENGLISH LANGUAGE AND LITERATURE

Paper 1 Telling Stories

Thursday 21 May 2020 | 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 **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** and **Text B** printed below and on page 3.

Text A is an extract from *The Most Beautiful Walk in the World: A Pedestrian in Paris* by John Baxter, an Australian author who has lived in Paris since 1989. The book is part memoir, part tour of the city.

Text B is an extract from a blog *Just Another American in Paris.* The blogger, an American named Anne, lived in Paris for four years before returning to Washington DC. In this post, Anne recounts another family trip to Paris during the Thanksgiving holidays.

0 1 Compare and contrast how the writers of **Text A** and **Text B** express their ideas about travelling around Paris.

You should refer to both texts in your answer.

[40 marks]

Text A

What most frustrates the visitor walking in Paris is the presence all around of others who share none of their hesitation. Confident, casual, the locals breeze past, as careless as birds in a tree. For them, the métro holds no terrors. They know exactly when to pause as a bus roars by on what appears to be the wrong side of the road. They make abrupt turns into alleys, at the foot of which one glimpses the most interesting-looking little market…

How do they *know*?

Well, this is their habitat, their *quartier*, as familiar to them as their own living room. Because that's how Parisians regard the city – as an extension of their homes. The concept of public space doesn't exist here. People don't step out of their front door into their car, then drive across town to the office or some air-conditioned mall. No Parisian drives around Paris. A few cycle. Others take the métro or a bus, but most walk. Paris belongs to its *piétons* – the pedestrians. One goes naturally *à pied* – on foot. And it's only on foot that you discover its richness and variety. As another out-of-town Paris lover, the writer Edmund White, says in his elegant little book *The Flâneur*, "Paris is a world meant to be seen by the walker alone, for only the pace of strolling can take in all the rich (if muted) detail."

Another writer, Adam Gopnik, calls a stroll down rue de Seine, just around the corner from our apartment, "the most beautiful walk in the world". And so it is – for him. But every Parisian, and everyone who comes to know Paris, discovers his or her own "most beautiful walk". A walk is not a parade or a race. It's a succession of instants, any one of which can illuminate a lifetime. What about the glance, the scent, the glimpse, the way the light just falls…the "beautiful" part? No tour guide or guidebook tells you that. Prepared itineraries remind me of those PHOTO POINT signs at Disneyland. Yes, that angle gives you an attractive picture. But why not just buy a postcard?

Text B

And as it turned out, Paris at Thanksgiving gave us a few days of blue skies, others gray but dry, temperatures in the 50s and the right mix of sightseeing and hanging out with friends. Inspired in part by my 15 year old daughter's plan to spend the week walking and eating, I logged 123,262 steps on my Fitbit wandering the streets. It was a rush of the familiar – rattan café chairs lining the sidewalks, the sound of klaxons, the taciturn cashiers in Monoprix demanding exact change, the tangy taste of Poilâne's small rye loaf studded with raisins – and sights I'd almost forgotten: men in their scarves, adults on scooters, women whose hair was dyed an unnatural shade of red, the fact that a 5 centime piece is bigger than a 10. I loved just letting it all wash over me: the din of the dinner service at busy Crêperie Josselin in Montparnasse with its crispy galettes laden with cheese, butter, eggs, and ham, the crush of the outdoor market on a Sunday morning with lines forming for the best vegetables, cheeses, and meats, the yeasty smell of the neighbourhood boulangerie and the trilled "Bonjour madame" from the lady behind the counter.

And there was plenty new to savor as well. The delightful Jardin des Rosiers-Joseph Migneret off a passageway from the rue des Rosiers in the Marais, the perfect spot to savor the 6 euro lunch from L'As du Fallafel. Frank Gehry's Fondation LV, galleries still almost empty but the building seemingly ready to set sail in the Bois de Boulogne. Steak frites at Le Severo in the 14th. The treasure trove of work (albeit poorly organised) at the Musée Picasso which had been shuttered throughout the four years we lived in Paris. Walking along Les berges de Seine on a Sunday afternoon where we encountered an exuberant group doing Zumba. Splurging on a special dinner for two with wine pairings at Verjus.

Then there were the visits with friends – coffee perched on an antique chair in the salon of an elderly lady in the 17th, a tour of an apartment under renovation in the 6th where my friend's parents, grandparents, and great grandparents had all lived, and a day spent marketing, cooking, and catching up with a group of women with whom I'd spent so many days exploring Paris. They seemed delighted with the canned pumpkin, cranberries, and chipotle peppers I had packed as gifts, And to be honest, I didn't miss the turkey, stuffing, and sweet potatoes one bit.

STUFF THAT PEOPLE ASK ME ABOUT

How to Contact Me

Visiting Paris

Moving to Paris

1459:08:18:59

days hours min sec

since we left Paris

BLOGS I ENJOY

An American Mom in Paris

David Lebovitz

Deux ou trois choses vues d' Amérique

John Talbott's Paris

Out and About in Paris

Paris Avant

PARIS BY MOUTH

Paris Through My Lens

Peter's Paris

Polly-Vous Francais?

Posted in Paris

The Paris Blog

There are no questions printed on this page.

Section B

Imagined Worlds

Answer **one** question in this section.

Frankenstein – Mary Shelley

Either

0 2 Read the extract printed below. This is from the section of the novel where the creature tells Frankenstein his story.

Explore the significance of attitudes towards nature in the novel. You should consider:
- the presentation of attitudes towards nature in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

'The pleasant showers and genial warmth of spring greatly altered the aspect of the earth. Men, who before this change seemed to have been hid in caves, dispersed themselves, and were employed in various arts of cultivation. The birds sang in more cheerful notes, and the leaves began to bud forth on the trees. Happy, happy earth! fit habitation for gods, which, so short a time before, was bleak, damp, and unwholesome. My spirits were elevated by the enchanting appearance of nature; the past was blotted from my memory, the present was tranquil, and the future gilded by bright rays of hope, and anticipations of joy.

'I now hasten to the more moving part of my story. I shall relate events that impressed me with feelings which, from what I was, have made me what I am.

'Spring advanced rapidly; the weather became fine, and the skies cloudless. It surprised me, that what before was desert and gloomy should now bloom with the most beautiful flowers and verdure. My senses were gratified and refreshed by a thousand scents of delight, and a thousand sights of beauty.'

Turn over for the next question

or

0 3 Read the extract printed below. This is from the section of the novel where Walton tells his sister about Victor Frankenstein, who has recently taken shelter on Walton's ship.

Explore the significance of Victor Frankenstein's relationship with Walton in the novel. You should consider:

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

[35 marks]

August 13th, 17—

My affection for my guest increases every day. He excites at once my admiration and my pity to an astonishing degree. How can I see so noble a creature destroyed by misery without feeling the most poignant grief? He is so gentle, yet so wise; his mind is so cultivated; and when he speaks, although his words are culled with the choicest art, yet they flow with rapidity and unparalleled eloquence.

He is now much recovered from his illness, and is continually on the deck, apparently watching for the sledge that preceded his own. Yet, although unhappy, he is not so utterly occupied by his own misery, but that he interests himself deeply in the employments of others. He has asked me many questions concerning my design; and I have related my little history frankly to him. He appeared pleased with the confidence, and suggested several alterations in my plan, which I shall find exceedingly useful. There is no pedantry in his manner; but all he does appears to spring solely from the interest he instinctively takes in the welfare of those who surround him. He is often overcome by gloom, and then he sits by himself, and tries to overcome all that is sullen or unsocial in his humour. These paroxysms pass from him like a cloud from before the sun, though his dejection never leaves him. I have endeavoured to win his confidence; and I trust that I have succeeded. One day I mentioned to him the desire I had always felt of finding a friend who might sympathize with me, and direct me by his counsel. I said, I did not belong to that class of men who are offended by advice.

Dracula – Bram Stoker

Either

0 4 Read the extract printed below. This is from the section of the novel where Jonathan Harker describes his encounter with the women vampires in Dracula's castle.

Explore the significance of women in the novel. You should consider:
- the presentation of women in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

In the moonlight opposite me were three young women, ladies by their dress and manner. I thought at the time that I must be dreaming when I saw them, for, though the moonlight was behind them, they threw no shadow on the floor. They came close to me and looked at me for some time, and then whispered together. Two were dark, and had high aquiline noses, like the Count, and great dark, piercing eyes, that seemed to be almost red when contrasted with the pale yellow moon. The other was fair, as fair as can be, with great, wavy masses of golden hair and eyes like pale sapphires. I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where. All three had brilliant white teeth, that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips. It is not good to note this down, lest someday it should meet Mina's eyes and cause her pain; but it is the truth. They whispered together, and then they all three laughed – such a silvery, musical laugh, but as hard as though the sound never could have come through the softness of human lips. It was like the intolerable, tingling sweetness of water-glasses when played on by a cunning hand. The fair girl shook her head coquettishly, and the other two urged her on.

Turn over for the next question

or

0 5 Read the extract printed below. This is from the section of the novel where Mina Murray first arrives in Whitby.

Explore the significance of Whitby as a location in the novel. You should consider:
- the presentation of Whitby in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

This is a lovely place. The little river, the Esk, runs through a deep valley, which broadens out as it comes near the harbour. A great viaduct runs across, with high piers, through which the view seems somehow further away than it really is. The valley is beautifully green, and it is so steep that when you are on the high land on either side you look right across it, unless you are near enough to see down. The houses of the old town – the side away from us – are all red-roofed, and seem piled up one over the other anyhow, like the pictures we see of Nuremberg. Right over the town is the ruin of Whitby Abbey, which was sacked by the Danes, and which is the scene of part of 'Marmion,' where the girl was built up in the wall. It is a most noble ruin, of immense size, and full of beautiful and romantic bits; there is a legend that a white lady is seen in one of the windows. Between it and the town there is another church, the parish one, round which is a big graveyard, all full of tombstones. This is to my mind the nicest spot in Whitby, for it lies right over the town, and has a full view of the harbour and all up the bay to where the headland called Kettleness stretches out into the sea. It descends so steeply over the harbour that part of the bank has fallen away, and some of the graves have been destroyed.

The Handmaid's Tale – Margaret Atwood

Either

0 6 Read the extract printed below. This is from the section of the novel where Offred describes a walk beyond the Commander's compound.

Explore the significance of Gilead as a location in the novel. You should consider:
- the presentation of Gilead in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

Doubled, I walk the street. Though we are no longer in the Commanders' compound, there are large houses here also. In front of one of them a Guardian is mowing the lawn. The lawns are tidy, the façades are gracious, in good repair; they're like the beautiful pictures they used to print in the magazines about homes and gardens and interior decoration. There is the same absence of people, the same air of being asleep. The street is almost like a museum, or a street in a model town constructed to show the way people used to live. As in those pictures, those museums, those model towns, there are no children.

This is the heart of Gilead, where the war cannot intrude except on television. Where the edges are we aren't sure, they vary, according to the attacks and counterattacks; but this is the centre, where nothing moves. The republic of Gilead, said Aunt Lydia, knows no bounds. Gilead is within you.

Doctors lived here once, lawyers, university professors. There are no lawyers any more, and the university is closed.

Luke and I used to walk together, sometimes, along these streets. We used to talk about buying a house like one of these, an old big house, fixing it up. We would have a garden, swings for the children.

Turn over for the next question

or

0 7 Read the extract printed below. This is from the section of the novel where Offred recalls a time when Aunt Lydia spoke to the Handmaids.

Explore the significance of Offred's memories of when she was training as a Handmaid in the novel. You should consider:

- the presentation of Offred's memories of when she was training as a Handmaid in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fantasy world.

[35 marks]

There was no one cause, says Aunt Lydia. She stands at the front of the room, in her khaki dress, a pointer in her hand. Pulled down in front of the blackboard, where once there would have been a map, is a graph, showing the birth rate per thousand, for years and years: a slippery slope, down past the zero line of replacement, and down and down.

Of course, some women believed there would be no future, they thought the world would explode. That was the excuse they used, says Aunt Lydia. They said there was no sense in breeding. Aunt Lydia's nostrils narrow: such wickedness. They were lazy women, she says. They were sluts.

On the top of my desk there are initials, carved into the wood, and dates. The initials are sometimes in two sets, joined by the word *loves*. *J.H. loves B.P. 1954*. *O.R. loves L.T*. These seem to me like the inscriptions I used to read about, carved on the stone walls of caves, or drawn with a mixture of soot and animal fat. They seem to me incredibly ancient. The desk top is of blonde wood; it slants down, and there is an armrest on the right side, to lean on when you were writing, on paper, with a pen. Inside the desk you could keep things: books, notebooks. These habits of former times appear to me now lavish, decadent almost; immoral, like the orgies of barbarian regimes. *M. loves G., 1972*. This carving, done with a pencil dug many times into the worn varnish of the desk, has the pathos of all vanished civilizations. It's like a handprint on stone. Whoever made that was once alive.

The Lovely Bones – Alice Sebold

Either

0 8 Read the extract printed below. This is from the section of the novel where Jack is recovering from the operation on his knee.

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

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

[35 marks]

Two weeks before Grandma Lynn's arrival, Buckley and my father were out in the yard with Holiday. Buckley and Holiday were romping from one large pile of burnished oak leaves to another in an increasingly hyper game of tag. "Watch out, Buck," my father said. "You'll make Holiday nip." And sure enough.

My father said he wanted to try something out.

"We have to see if your old dad can carry you piggyback style again. Soon you'll be too big."

So, awkwardly, in the beautiful isolation of the yard, where if my father fell only a boy and a dog who loved him would see, the two of them worked together to make what they both wanted – this return to father/son normalcy – happen. When Buckley stood on the iron chair – "Now scoot up my back," my father said, stooping forward, "and grab onto my shoulders," not knowing if he'd have the strength to lift him up from there – I crossed my fingers hard in heaven and held my breath. In the cornfield, yes, but, in this moment, repairing the most basic fabric of their previous day-to-day lives, challenging his injury to take a moment like this back, my father became my hero.

"Duck, now duck again," he said as they galumphed through the downstairs doorways and up the stairs, each step a balance my father negotiated, a wincing pain. And with Holiday rushing past them on the stairs, and Buckley joyous on his mount, he knew that in this challenge to his strength he had done the right thing.

Turn over for the next question

or

0 9 Read the extract printed below. This is from the section of the novel where Susie is observing events on earth some months after her death.

Explore the significance of George Harvey's house as a location in the novel. You should consider:

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

[35 marks]

I knew the floor plan of Mr. Harvey's by heart. I had made a warm spot on the floor of the garage until I cooled. He had brought my blood into the house with him on his clothes and skin. I knew the bathroom. Knew how in my house my mother had tried to decorate it to accommodate Buckley's late arrival by stenciling battleships along the top of the pink walls. In Mr. Harvey's house the bathroom and kitchen were spotless. The porcelain was yellow and the tile on the floor was green. He kept it cold. Upstairs, where Buckley, Lindsey, and I had our rooms, he had almost nothing. He had a straight chair where he would go to sit sometimes and stare out the window over at the high school, listen for the sound of band practice wafting over from the field, but mostly he spent his hours in the back on the first floor, in the kitchen building dollhouses, in the living room listening to the radio or, as his lust set in, sketching blueprints for follies like the hole or the tent.

No one had bothered him about me for several months. By that summer he only occasionally saw a squad car slow in front of his house. He was smart enough not to alter his pattern. If he was walking out to the garage or the mailbox, he kept on going.

He set several clocks. One to tell him when to open the blinds, one when to close them. In conjunction with these alarms, he would turn lights on and off throughout the house. When an occasional child happened by to sell chocolate bars for a school competition or inquire if he would like to subscribe to the *Evening Bulletin*, he was friendly but businesslike, unremarkable.

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 Examine how Donne presents views about rejection in *The Apparition* and **one** other poem of your choice.

[25 marks]

or

1 1 Examine how Donne presents physical attraction in *Elegy 8. To His Mistress Going to Bed* and **one** other poem of your choice.

[25 marks]

Either

Robert Browning

1 2 Examine how Browning presents views about betrayal in *The Lost Leader* and **one** other poem of your choice.

[25 marks]

or

1 3 Examine how Browning presents the attitudes of the murderer in *The Laboratory* and **one** other poem of your choice.

[25 marks]

Turn over for the next question

Either

Carol Ann Duffy

1 4 Examine how Duffy presents attitudes towards particular places in *Stafford Afternoons* and **one** other poem of your choice.

[25 marks]

or

1 5 Examine how Duffy presents the speaker's intense emotions in *Nostalgia* and **one** other poem of your choice.

[25 marks]

Either

Seamus Heaney

1 6 Examine how Heaney presents views about time in *Hailstones* and **one** other poem of your choice.

[25 marks]

or

1 7 Examine how Heaney presents attitudes towards work in *Digging* and **one** other poem of your choice.

[25 marks]

END OF QUESTIONS

There are no questions printed on this page

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