

A-level ENGLISH LANGUAGE AND LITERATURE

Paper 1 Telling Stories

Thursday 23 May 2019

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 pages 3 and 4.

Text A is part of a set of multi-speaker discourse involving three speakers, Isabelle, Mike and Sophia.

Text B is an extract from *The Sweet Life in Paris: Delicious Adventures in the World's Most Glorious and Perplexing City* by David Lebovitz.

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Compare and contrast how the speakers of **Text A** and the writer of **Text B** express their ideas about food or drink in Paris.

You should refer to both texts in your answer.

[40 marks]

Text A

Isabelle, Mike and Sophia are talking about their memories of visiting or living in Paris. All three are students at a university in the East Midlands. Mike and Sophia were born in the UK but Isabelle was born in France and lived there until she was a teenager.

Mike: yeah (.) and it's basically just (1) mince (.) beef with an egg on top

Sophia: eugh (.) oh no I've seen that

Mike: that's all it is ((*laughter*))

Sophia: it looked disgusting

5 **Mike:** and I got it and I was like (1) what is this ((*laughter*)) don't want that

Sophia: what's that (.) what's that other stuff it's called like Andouille

Isabelle: Andouille (.) Andou-ille (.) ah (.) yeah

Mike: yeah (.) what's that (.) we saw that (.) yeah

Sophia: it (.) it's like (.) twenty seven layers of intestines

10 **Mike:** from what

Sophia: I think [it's pork]

Isabelle: [pork]

Sophia: I think it's pork

- Mike:** that's disgusting
- 15 **Sophia:** and you can get it in a sausage as well
- Mike:** why would you eat that
- Isabelle:** it's **fine cuisine** I mean (.) it's not necessarily right down my alley
- Sophia:** eugh
- Isabelle:** but where they make
- 20 **Mike:** but **why** would you want to eat that [that's disgust]
- Isabelle:** [you have the] blood and guts on one side but then you have (.) all the lovely patisseries on the other
- Sophia:** yeah (.) okay
- Isabelle:** you take the good with the bad
- 25 **Sophia:** the smell of those in the streets it's just (.) especially in the morning when I'm a bit (.) peckish (.) but I don't want something too much (.) I just go and (.) get myself a croissant
- Mike:** yeah croissants
- Isabelle:** ah it's **chouquettes** (.) I miss (.) the most
- 30 **Sophia:** are those those little things (.) like (.) like little balls of (.) kind of air but they've got sugar on (.) the outside
- Isabelle:** yeah (.) they're (.) tiny little choux balls
- Mike:** oh I've had those before (.) yeah
- Isabelle:** and they've got sugar (.) and they're so crunchy
- 35 **Sophia:** are they like (.) for a **specific** time of **year** (.) in France
- Isabelle:** **all** year round
- Sophia:** **all** year round
- Isabelle:** **oh yeah** ((*laughter*))

Key

- (.) indicates a pause of less than a second
- Bold** indicates stressed syllables or words
- ((*italics*)) indicates contextual or additional information
- [] indicates overlapping speech

Text B

David Lebovitz is a professional chef turned full-time writer who left the United States to live in Paris. *The Sweet Life in Paris: Delicious Adventures in the World's Most Glorious and Perplexing City* is his story of moving to Paris and his observations on the place and its culture.

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There are no questions printed on this page.

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 Frankenstein explains his family background.

Explore the significance of the character of Elizabeth 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 My father did not hesitate, and immediately went to Italy, that he might accompany the little Elizabeth to her future home. I have often heard my mother say, that she was at that time the most beautiful child she had ever seen, and shewed signs even then of a gentle and affectionate disposition. These indications, and a desire to bind as closely as possible the ties of domestic love, determined my mother to consider Elizabeth as my future wife; a design which she never found reason to repent.

10 From this time Elizabeth Lavenza became my playfellow, and, as we grew older, my friend. She was docile and good tempered, yet gay and playful as a summer insect. Although she was lively and animated, her feelings were strong and deep, and her disposition uncommonly affectionate. No one could better enjoy liberty, yet no one could submit with more grace than she did to constraint and caprice. Her imagination was luxuriant, yet her capability of application was great. Her person was the image of her mind; her hazel eyes, although as lively as a bird's, possessed an attractive softness. Her figure was light and airy; and, though capable of enduring great fatigue, she
15 appeared the most fragile creature in the world. While I admired her understanding and fancy, I loved to tend on her, as I should on a favourite animal; and I never saw so much grace both of person and mind united to so little pretension.

or

0 3

Read the extract printed below. This is from the section of the novel where Frankenstein travels to the Mont Blanc region of the Alps after the death of Justine.

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

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

[35 marks]

5 During the first day we travelled in a carriage. In the morning we had seen the mountains at a distance, towards which we gradually advanced. We perceived that the valley through which we wound, and which was formed by the river Arve, whose course we followed, closed in upon us by degrees; and when the sun had set, we beheld immense mountains and precipices overhanging us on every side, and heard the sound of the river raging among rocks, and the dashing of waterfalls around.

10 The next day we pursued our journey upon mules; and as we ascended still higher, the valley assumed a more magnificent and astonishing character. Ruined castles hanging on the precipices of piny mountains; the impetuous Arve, and cottages every here and there peeping forth from among the trees, formed a scene of singular beauty. But it was augmented and rendered sublime by the mighty Alps, whose white and shining pyramids and domes towered above all, as belonging to another earth, the habitations of another race of beings.

15 We passed the bridge of Pelissier, where the ravine, which the river forms, opened before us, and we began to ascend the mountain that overhangs it. Soon after we entered the valley of Chamounix. This valley is more wonderful and sublime, but not so beautiful and picturesque as that of Servox, through which we had just passed. The high and snowy mountains were its immediate boundaries; but we saw no more ruined castles and fertile fields. Immense glaciers approached the road; we heard the rumbling thunder of the falling avalanche, and marked the smoke of its passage. Mont Blanc, the supreme and magnificent Mont Blanc, raised itself from the surrounding *aiguilles**, and its tremendous *dome* overlooked the valley.

20

* *aiguilles* – peaks

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 Mina writes about events in Whitby while she is staying with Lucy.

Explore the significance of Mina's journals in the novel. You should consider:

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

[35 marks]

5 *11 August, 3 a.m.* – Diary again. No sleep now, so I may as well write. I am too agitated to sleep. We have had such an adventure, such an agonizing experience. I fell asleep as soon as I had closed my diary ... Suddenly I became broad awake, and sat up, with a horrible sense of fear upon me, and of some feeling of emptiness around me. The room was dark, so I could not see Lucy's bed; I stole across and felt for her. The bed was empty. I lit a match, and found that she was not in the room. The door was shut, but not locked, as I had left it. I feared to wake her mother, who has been more than usually ill lately, so threw on some clothes and got ready to look for her. As I was leaving the room it struck me that the clothes she wore might give me some clue to her dreaming intention. Dressing-gown would mean house; dress, outside. Dressing-gown and dress were both in their places. 'Thank God,' I said to myself, 'she cannot be far, as she is only in her nightdress.' I ran downstairs and looked in the sitting-room. Not there! Then I looked in all the other open rooms in the house, with an ever-growing fear chilling my heart. Finally I came to the hall-door and found it open. It was not wide open, but the catch of the lock had not caught. The people of the house are careful to lock the door every night, so I feared that Lucy must have gone out as she was.

10

15

or

0 5

Read the extract printed below. This is from the section of the novel where Dr Seward gives an account of the wait for the ship that is carrying Dracula before it arrives in Varna.

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

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

[35 marks]

5 *25 October, Noon.* – No news yet of the ship’s arrival. Mrs Harker’s hypnotic report this morning was the same as usual, so it is possible that we may get news at any moment. We men are all in a fever of excitement, except Harker, who is calm; his hands are as cold as ice, and an hour ago I found him whetting the edge of the great Ghurka knife which he now always carries with him. It will be a bad look out for the Count if the edge of that ‘Kúkri’ ever touches his throat, driven by that stern, ice-cold hand!

10 Van Helsing and I were a little alarmed about Mrs Harker today. About noon she got into a sort of lethargy which we did not like; although we kept silence to the others, we were neither of us happy about it. She had been restless all the morning, so that we were at first glad to know that she was sleeping. When, however, her husband mentioned casually that she was sleeping so soundly that he could not wake her, we went to her room to see for ourselves. She was breathing naturally and looked so well and peaceful that we agreed that the sleep was better for her than anything else. Poor girl, she has so much to forget that it is no wonder that sleep, if it brings oblivion to her, does her good.

15 *Later.* – Our opinion was justified, for when after a refreshing sleep of some hours she woke up, she seemed brighter and better than she had been for days. At sunset she made the usual hypnotic report. Wherever he may be in the Black Sea, the Count is hurrying to his destination. To his doom, I trust!

20 *26 October.* – Another day and no tidings of the *Czarina Catherine*. She ought to be here by now. That she is still journeying *somewhere* is apparent, for Mrs Harker’s hypnotic report at sunrise was still the same. It is possible that the vessel may be lying by, at times, for fog; some of the steamers which came in last evening reported patches of fog both to north and south of the port. We must continue our watching, as the ship may now be signalled any moment.

25

Turn over for the next question

Turn over ►

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

Read the extract printed below. This is from the section of the novel where Offred recalls the way Janine was treated in the Red Centre.

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

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

[35 marks]

It's Janine, telling about how she was gang-raped at fourteen and had an abortion. She told the same story last week. She seemed almost proud of it, while she was telling. It may not even be true. At Testifying, it's safer to make things up than to say you have nothing to reveal. But since it's Janine, it's probably more or less true.

5 But whose fault was it? Aunt Helena says, holding up one plump finger.

Her fault, her fault, her fault, we chant in unison.

Who led them on? Aunt Helena beams, pleased with us.

She did. *She* did. *She* did.

10 Why did God allow such a terrible thing to happen?

Teach her a *lesson*. Teach her a *lesson*. Teach her a *lesson*.

Last week, Janine burst into tears. Aunt Helena made her kneel at the front of the classroom, hands behind her back, where we could all see her, her red face and dripping nose. Her hair dull blonde, her eyelashes so light they seemed not there, the lost eyelashes of someone who's been in a fire. Burned eyes. She looked disgusting: weak, squirmy, blotchy, pink, like a newborn mouse. None of us wanted to look like that, ever. For a moment, even though we knew what was being done to her, we despised her.

15

Crybaby. Crybaby. Crybaby.

We meant it, which is the bad part.

I used to think well of myself. I didn't then.

20

That was last week. This week Janine doesn't wait for us to jeer at her. It was my fault, she says. It was my own fault. I led them on. I deserved the pain.

or

0 7

Read the extract printed below. This is from the section of the novel where Offred describes her early experiences in the Commander's house.

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

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

[35 marks]

5 He crosses to the large leather chair reserved for him, takes the key out of his pocket, fumbles with the ornate brass-bound leather-covered box that stands on the table beside the chair. He inserts the key, opens the box, lifts out the Bible, an ordinary copy, with a black cover and gold-edged pages. The Bible is kept locked up, the way people once kept tea locked up, so the servants wouldn't steal it. It is an incendiary device: who

10 knows what we'd make of it, if we ever got our hands on it? We can be read to from it, by him, but we cannot read. Our heads turn towards him, we are expectant, here comes our bedtime story.

The Commander sits down and crosses his legs, watched by us. The bookmarks

15 are in place. He opens the book. He clears his throat a little, as if embarrassed.

Behind me, one of them, Cora or Rita, leaves her space in the tableau and pads off towards the kitchen. The Commander sits, looking down. The Commander sighs, takes out a pair of reading glasses from his inside jacket pocket, gold rims, slips them on.

20 Now he looks like a shoemaker in an old fairytale book. Is there no end to his disguises, of benevolence?

To be a man, watched by women. It must be entirely strange. To have them watching him all the time. To have them wondering, What's he going to do next? To have them flinch when he moves, even if it's a harmless enough move, to reach for an ashtray perhaps. To have them sizing him up. To have them thinking, he can't do it, he won't do, he'll have to do, this last as if he were a garment, out of style or shoddy, which must nevertheless be put on because there's nothing else available.

Turn over for the next question

Turn over ►

The Lovely Bones – Alice Sebold**Either**

0	8
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Read the extract printed below. This is from the section of the novel where Ruth is about to go to the Gifted Symposium.

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

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

[35 marks]

5 Almost fifteen now, Ruth Connors knew. Out in the aluminium toolshed behind her house, surrounded by the doorknobs and hardware her father had found in old houses slated for demolition, Ruth sat in the darkness and concentrated until she came away with a headache. She would run into the house, past the living room, where her father sat reading, and up to her room, where in fits and bursts she would write her poetry. “Being Susie,” “After Death,” “In Pieces,” “Beside Her Now,” and her favourite – the one she was most proud of and carried with her to the symposium folded and refolded so often that the creases were close to cuts – “The Lip of the Grave.”

10 Ruth had to be driven to the symposium because that morning, when the bus was leaving, she was still at home with an acute attack of gastritis. She was trying weird all-vegetable regimes and the night before had eaten a whole head of cabbage for dinner. Her mother refused to kowtow to the vegetarianism Ruth had taken up after my death.

“This is not Susie, for Chrissakes!” her mother would say, plunking down an inch-thick sirloin in front of her daughter.

or

0	9
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Read the extract printed below. This is from the section of the novel where Susie’s father smashes the ships in bottles that he has made.

Explore the significance of the characters’ responses to grief in the novel. You should consider:

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

[35 marks]

One ship in a bottle was equal to any other as far as the rest of my family was concerned. But as he cleaned that day he talked to me.

“Susie, my baby, my little sailor girl,” he said, “you always liked these smaller ones.”

5 I watched him as he lined up the ships in bottles on his desk, bringing them over from the shelves where they usually sat. He used an old shirt of my mother’s that had been ripped into rags and began dusting the shelves. Under his desk there were empty bottles – rows and rows of them we had collected for our future shipbuilding. In the closet were more ships – the ships he had built with his own father, ships he had built
10 alone, and then those we had made together. Some were perfect, but their sails browned; some had sagged or toppled over after years. Then there was the one that had burst into flames in the week before my death.

He smashed that one first.

15 My heart seized up. He turned and saw all the others, all the years they marked and the hands that had held them. His dead father’s, his dead child’s. I watched him as he smashed the rest. He christened the walls and the wooden chair with the news of my death, and afterward he stood in the guest room/den surrounded by green glass. The bottles, all of them, lay broken on the floor, the sails and boat bodies strewn among them. He stood in the wreckage.

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**

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Examine how Donne presents views about separation in *A Valediction: Forbidding Mourning* and **one** other poem of your choice.

[25 marks]**or**

1	1
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Examine how Donne presents thoughts about falling in love in *The Good Morrow* and **one** other poem of your choice.

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

1	2
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Examine how Browning presents attitudes towards death in *Prospice* and **one** other poem of your choice.

[25 marks]**or**

1	3
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Examine how Browning presents views about locations in *'De Gustibus –'* and **one** other poem of your choice.

[25 marks]

Either

Carol Ann Duffy

1 4

Examine how Duffy presents the speakers' attitudes towards others in *The Biographer* and **one** other poem of your choice.

[25 marks]

or

1 5

Examine how Duffy presents thoughts about memories in *Beachcomber* and **one** other poem of your choice.

[25 marks]

Either

Seamus Heaney

1 6

Examine how Heaney presents attitudes towards guilt in *Punishment* and **one** other poem of your choice.

[25 marks]

or

1 7

Examine how Heaney presents a child's perspective in *Blackberry-Picking* and **one** other poem of your choice.

[25 marks]

END OF QUESTIONS

There are no questions printed on this page

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