



A-level

**ENGLISH LANGUAGE AND
LITERATURE**

Paper 1 Telling Stories

7707/1

Time allowed: 3 hours

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.**

[Turn over]

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.

DO NOT TURN OVER UNTIL TOLD TO DO SO

SECTION A

REMEMBERED PLACES

Answer QUESTION 1 in this section.

Read TEXT A and TEXT B printed on the INSERT and PAGES 5–9.

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.

[Turn over]

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
5 more true than at Jim Morrison's grave. [...]

Turning the corner of a wide boulevard, hidden amongst the headstones and next to a large tree
10 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
15 plain French bread and Orangina spread before them, plus an assortment of boxed CDs and Walkmans. Two were baseball-capped, fresh-faced Americans, the
20 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.

25 ‘ “LA Woman” ...that’s my favourite
song. Maaan this song is amazing,’
said the first young American,
transported by the music in his
headset. [...]

30 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
35 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
40 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.

45 Jim Morrison’s grave was

[Turn over]

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

**70 the gang repeated the sequence.
Ritual completed, without a word they
turned and walked away.**

[Turn over]

SECTION B

IMAGINED WORLDS

Answer ONE question in this section.

‘Frankenstein’ – Mary Shelley

EITHER

0 2

Read the extract printed on pages 11–13. 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]

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

[Turn over]

**15 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
20 an union from which I expected peace.**

**I remembered also the necessity
imposed upon me of either journeying
to England, or entering into a long
correspondence with those
25 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
30 dilatory and unsatisfactory: besides,
any variation was agreeable to me,
and I was delighted with the idea of
spending a year or two in change of
scene and variety of occupation, in
35 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
40 have departed; or some accident
might occur to destroy him, and put an
end to my slavery for ever.

[Turn over]

OR

0	3
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Read the extract printed on pages 15–16. 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 on pages 15–16 and at different points in the novel**
- the use of fantasy elements in constructing a fictional world.**

[35 marks]

No youth could have passed more happily than mine. My parents were indulgent, and my companions amiable. Our studies were never
5 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
10 to application. Elizabeth 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
15 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
20 being made odious to us through punishment, we loved application, and our amusements would have been the

[Turn over]

labours of other children. Perhaps we did not read so many books, or learn
25 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.

30 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
35 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 happy when Clerval
40 was absent.

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

‘Dracula’ – Bram Stoker**EITHER**

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Read the extract printed on pages 18–19. 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 on pages 18–19 and at different points in the novel**
- the use of fantasy elements in constructing a fictional world.**

[35 marks]

[Turn over]

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
5 asylum, at any rate.

‘And how is our patient?’

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

‘Come, let us see,’ he said. And
10 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.

15 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
20 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
25 face was drawn and ashen white. I felt
my knees begin to tremble.

There on the bed, seemingly in a
swoon, lay poor Lucy, more horribly
white and wan-looking than ever.
30 Even the lips were white, and the
gums seemed to have shrunken back
from the teeth, as we sometimes see
in a corpse after a prolonged illness.
Van Helsing raised his foot to stamp in
35 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
40 with the decanter. He wetted the poor
white lips with it, and together we
rubbed palm and wrist and heart.

[Turn over]

OR

0 5

Read the extract printed on pages 21–23. 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 on pages 21–23 and at different points in the novel**
- the use of fantasy elements in constructing a fictional world.**

[35 marks]

‘It is the man himself!’

**The poor dear was evidently terrified at something – very greatly terrified; I do believe that if he had not had me to
5 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
10 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
15 himself:–**

**‘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
20 himself so much that I feared to keep his mind on the subject by asking him**

[Turn over]

any questions, so I remained silent. I drew him away quietly, and he, holding my arm, came easily. We
25 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
30 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
35 he woke up, and said to me, quite cheerfully:—

‘Why, Mina, have I been asleep? Oh, do forgive me for being so rude. Come, and we'll have a cup of tea
40 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
45 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
50 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.

[Turn over]

‘The Handmaid’s Tale’ – Margaret Atwood**EITHER**

0	6
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Read the extract printed on pages 25–27. 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 on pages 25–27 and at different points in the novel**
- the use of fantasy elements in constructing a fictional world.**

[35 marks]

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.

5 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

10 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.

15 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.

I don't say anything.

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

[Turn over]

“Hello,” he says.

**It’s the old form of greeting. I
25 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
30 return.**

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,
35 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,
40 slowly and it seems to me elaborately.
What this 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
45 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]

OR

07

Read the extract printed on pages 29–31. 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 on pages 29–31 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
5 make a lot of profit.

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,
10 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
15 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
20 helps their husbands' careers.

There are five different prayers: for health, wealth, a death, a birth, a sin.

[Turn over]

You pick the one you want, punch in the number, then punch in your own
25 number so your account will be debited, and punch in the number of times you want the prayer repeated.

The machines talk as they print out the prayers; if you like, you can go
30 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
35 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,
40 like a devout crowd, on its knees. Each machine has an eye painted in gold on the side, flanked by two small golden wings.

I try to remember what this place
45 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.

50 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,
55 back to the realm of the unsaid.

[Turn over]

‘The Lovely Bones’ – Alice Sebold**EITHER**

0	8
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Read the extract printed on pages 33–35. 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 on pages 33–35 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.

5 “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
10 grandmother offered.**

“How?” my mother said.

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

**They turned and began walking
15 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
20 this – places where her own child had chosen to live.**

[Turn over]

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

25 “His house?”

“Yes.”

I watched Grandma Lynn turn when my mother turned.

30 “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.”

35 “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.

“Abigail?”

40 “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,

45 agile mind slipped away. “Someone is smoking,” she said.

Grandma Lynn was staring at her child. The pragmatic, prim mistress that my mother had always been was
50 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!”

55 And in the fading light my grandmother stared, flabbergasted, as my mother began to follow the scent to its source.

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

But my mother kept walking.

[Turn over]

OR

0	9
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Read the extract printed on pages 37–39. 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 on pages 37–39 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
5 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.

10 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.

15 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,
20 and it was not to divide my family in my heart.

[Turn over]

Late at night the air above hospitals and senior citizen homes was often thick and fast with souls. Holly and I
25 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
30 began to suspect that there was a place more all-encompassing than where we were.

Franny came to watch with us in the beginning.

35 “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.”

40 “I don’t see anything,” I said that first time.

“Watch closely,” she said, “and hush.”

But I felt them before I saw them,
45 small warm sparks along my arms.

Then there they were, fireflies lighting up and expanding in howls and swirls as they abandoned human flesh.

**“Like snowflakes,” Franny said,
50 “none of them the same and yet each one, from where we stand, exactly like the one before.”**

[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 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]

[Turn over]

EITHER

Robert Browning

1 2

Examine how Browning presents the speaker's attitudes towards love in 'Cristina' and ONE other poem of your choice. [25 marks]

OR

1 3

Examine how Browning presents the speaker's desires in 'Home-Thoughts, from Abroad' and ONE other poem of your choice. [25 marks]

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]

[Turn over]

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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