



GCSE

3720U10-1

WEDNESDAY, 8 JANUARY 2025 – MORNING

ENGLISH LITERATURE

UNIT 1

FOUNDATION TIER

2 hours plus your additional time allowance

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen or your usual method.

Answer BOTH Section A and Section B.

Answer on ONE text in Section A AND answer the question in Section B.

Write your answers in the separate answer booklet provided.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the left-hand margin at the start of each answer.

Leave at least two line spaces between each answer.

(Turn over)

INFORMATION FOR CANDIDATES

Section A: 30 marks

Section B: 20 marks

You are advised to spend your time as follows:

Section A – about one hour

Section B – about one hour

The number of marks is given in brackets after each question or part-question.

You are reminded that the accuracy and organisation of your writing will be assessed.

SECTION A

	Pages
Of Mice and Men	4–7
Anita and Me	8–11
To Kill a Mockingbird	12–15
I Know Why the Caged Bird Sings	16–18
Chanda's Secrets	19–22

SECTION B

Poetry	23–27
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(Turn over)

SECTION A

Of Mice and Men

Answer 11 and EITHER 12 OR 13.

You are advised to spend about 20 minutes on 11, and about 40 minutes on 12 or 13.

- 11. Read the extract on pages 6 and 7. Then answer the following question:**

What are your thoughts and feelings as you read this extract? Give reasons for what you say. Remember to support your answer with words and phrases from the extract. [10 marks]

EITHER,

- 12. Write about the character of George in *Of Mice and Men*. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.**

Write about:

- **what you learn about George's past**
- **what you learn about his relationship with Lennie**
- **George's relationships with other characters on the ranch**
- **how George speaks and behaves at different points in the novel. [20 marks]**

OR,

- 13. Loneliness makes many characters in *Of Mice and Men* behave the way they do. Write about ONE or TWO characters who show that this is true. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20 marks]**

(Turn over)

During the conversation Carlson had refused to be drawn in. He continued to look down at the old dog. Candy watched him uneasily. At last Carlson said, 'If you want me to, I'll put the old devil out of his misery right now and get it over with. Ain't nothing left for him. Can't eat, can't see, can't even walk without hurtin'.'

Candy said hopefully, 'You ain't got no gun.'

'The hell I ain't. Got a Luger. It won't hurt him none at all.'

Candy said, 'Maybe tomorra. Le's wait till tomorra.'

'I don't see no reason for it,' said Carlson. He went to his bunk, pulled his bag from underneath it and took out a Luger pistol. 'Let's get it over with,' he said. 'We can't sleep with him stinkin' around in here.' He put the pistol in his hip pocket.

Candy looked a long time at Slim to try to find some reversal. And Slim gave him none. At last Candy said softly and hopelessly, 'Awright – take 'im.' He did not look down at his dog at all. He lay back on his bunk and crossed his arms behind his head and stared at the ceiling.

From his pocket Carlson took a little leather thong. He stooped over and tied it around the old dog's neck. All the men except Candy watched him. 'Come boy. Come on, boy,' he said gently. And he said apologetically to Candy, 'He won't even feel it.' Candy did not move nor answer him. He twitched the thong.

'Come on, boy.' The old dog got slowly and stiffly to his feet and followed the gently pulling leash.

Slim said, 'Carlson.'

'Yeah?'

'You know what to do.'

'What ya mean, Slim?'

'Take a shovel,' said Slim shortly.

'Oh, sure! I get you.' He led the dog out into the darkness.

Anita and Me

Answer 21 and EITHER 22 OR 23.

You are advised to spend about 20 minutes on 21, and about 40 minutes on 22 or 23.

- 21. Read the extract on pages 10 and 11. Then answer the following question:**

What does Meena feel about her mother in this extract? Give reasons for what you say. Remember to support your answer with words and phrases from the extract. [10 marks]

EITHER,

- 22. Write about the character of Anita in *Anita and Me*. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.**

Write about:

- **what you learn about Anita's life at home**
- **Anita's relationship with Meena**
- **Anita's relationship with other characters**
- **the way Anita speaks and behaves at different points in the novel. [20 marks]**

OR,

- 23. Write about ONE or TWO characters who experience prejudice in *Anita and Me*. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20 marks]**

(Turn over)

My mother would right now be standing in a haze of spicy steam, crowded by huge bubbling saucepans where onions and tomatoes simmered and spat, molehills of chopped vegetables and fresh herbs jostling for space with bitter, bright heaps of turmeric, masala, cumin and coarse black pepper whilst a softly breathing mound of dough would be waiting in a china bowl, ready to be divided and flattened into round, grainy chapatti. And she, sweaty and absorbed, would move from one chaotic work surface to another, preparing the fresh, home-made meal that my father expected, needed like air, after a day at the office about which he never talked.

From the moment mama stepped in from her teaching job, swapping saris for M & S separates, she was in that kitchen; it would never occur to her, at least not for many years, to suggest instant or take-away food which would give her a precious few hours to sit, think, smell the roses – that would be tantamount to spouse abuse. This food was not just something to fill a hole, it was soul food, it was the food their far-away mothers made and came seasoned with memory and longing, this was the nearest they would get for many years, to home.

So far, I had resisted all my mother's attempts to teach me the rudiments of Indian cuisine; she'd often pull me in from the yard and ask me to stand with her while she prepared a simple **sabzi** or rolled out a

chapatti before making it dance and blow out over a naked gas flame. ‘Just watch, it is so easy, beti’ she’d say encouragingly. I did not see what was easy about peeling, grinding, kneading and burning your fingers in this culinary Turkish bath, only to present your masterpiece and have my father wolf it down in ten minutes flat in front of the nine o’clock news whilst sitting cross-legged on the floor surrounded by spread sheets from yesterday’s **Daily Telegraph**.

Once, she made the fatal mistake of saying, ‘You are going to have to learn to cook if you want to get married, aren’t you?’

I reeled back, horrified, and vowed if I ended up with someone who made me go through all that, I would poison the bastard immediately. My mother must have cottoned on; she would not mention marriage again for another fifteen years.

To Kill a Mockingbird

Answer 31 and EITHER 32 OR 33.

You are advised to spend about 20 minutes on 31, and about 40 minutes on 32 or 33.

- 31. Read the extract on pages 14 and 15. Then answer the following question:**

What do you think and feel as you read the extract? Give reasons for what you say. Remember to support your answer with words and phrases from the extract. [10 marks]

EITHER,

- 32. Write about ONE or TWO relationships between parents and their children in TO KILL A MOCKINGBIRD. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20 marks]**

(Turn over)

OR,

33. Write about ONE or TWO characters in *To Kill a Mockingbird* who show what America in the 1930s was like.

Write about:

- **what you learn about your chosen character(s) and their family background**
- **what happens to your chosen character(s) in the novel**
- **the ways in which your chosen character(s) show what life in America in the 1930s was like.**

[20 marks]

(Turn over)

The back of the Radley house was less inviting than the front: a ramshackle porch ran the width of the house; there were two doors and two dark windows between the doors. Instead of a column, a rough two-by-four supported one end of the roof. An old Franklin stove sat in a corner of the porch; above it a hat-rack mirror caught the moon and shone eerily.

‘Ar-r,’ said Jem softly, lifting his foot.

‘Smatter?’

‘Chickens,’ he breathed.

That we would be obliged to dodge the unseen from all directions was confirmed when Dill ahead of us spelled G-o-d in a whisper. We crept to the side of the house, around to the window with the hanging shutter. The sill was several inches taller than Jem.

‘Give you a hand up,’ he muttered to Dill. ‘Wait, though.’ Jem grabbed his left wrist and my right wrist, I grabbed my left wrist and Jem’s right wrist, we crouched, and Dill sat on our saddle. We raised him and he caught the window sill.

‘Hurry,’ Jem whispered, ‘we can’t last much longer.’

Dill punched my shoulder, and we lowered him to the ground.

‘What’d you see?’

‘Nothing. Curtains. There’s a little teeny light way off somewhere, though.’

‘Let’s get away from here,’ breathed Jem. ‘Let’s go ’round in back again. Sh-h,’ he warned me, as I was about to protest.

(Turn over)

'Let's try the back window.'

'Dill, no,' I said.

Dill stopped and let Jem go ahead. When Jem put his foot on the bottom step, the step squeaked. He stood still, then tried his weight by degrees. The step was silent. Jem skipped two steps, put his foot on the porch, heaved himself to it, and teetered a long moment. He regained his balance and dropped to his knees. He crawled to the window, raised his head and looked in.

Then I saw the shadow. It was the shadow of a man with a hat on. At first I thought it was a tree, but there was no wind blowing, and tree-trunks never walked. The back porch was bathed in moonlight, and the shadow, crisp as toast, moved across the porch toward Jem.

Dill saw it next. He put his hands to his face.

When it crossed Jem, Jem saw it. He put his arms over his head and went rigid.

The shadow stopped about a foot beyond Jem. Its arm came out from its side, dropped, and was still. Then it turned and moved back across Jem, walked along the porch and off the side of the house, returning as it had come.

Jem leaped off the porch and galloped toward us. He flung open the gate, danced Dill and me through, and shooed us between two rows of swishing collards. Halfway through the collards I tripped; as I tripped the roar of a shotgun shattered the neighbourhood.

(Turn over)

I Know Why the Caged Bird Sings

Answer 41 and EITHER 42 OR 43.

You are advised to spend about 20 minutes on 41, and about 40 minutes on 42 or 43.

- 41. Read the extract on page 18. Then answer the following question:**

What do you think and feel as you read the extract? Give reasons for what you say. Remember to support your answer with words and phrases from the extract. [10 marks]

EITHER,

- 42. What do you think of Maya's mother, Mother Dear, in *I Know Why the Caged Bird Sings*? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.**

Write about:

- **the way Maya's mother lives her life**
- **Maya's mother's relationship with Maya**
- **Maya's mother's relationship with Bailey Junior**
- **how Maya's mother speaks and behaves at different points in the novel. [20 marks]**

OR,

- 43. Write about the ways ONE or TWO characters react to the racism they experience in *I Know Why the Caged Bird Sings*. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20 marks]**

(Turn over)

The court was filled. Some people even stood behind the churchlike benches in the rear. Overhead fans moved with the detachment of old men. Grandmother Baxter's clients were there in gay and flippant array. The gamblers in pin-striped suits and their makeup-deep women whispered to me out of blood-red mouths that now I knew as much as they did. I was eight, and grown. Even the nurses in the hospital had told me that now I had nothing to fear. "The worst is over for you," they had said. So I put the words in all the smirking mouths.

I sat with my family (Bailey couldn't come) and they rested still on the seats like solid, cold gray tombstones. Thick and forevermore unmoving.

Poor Mr. Freeman twisted in his chair to look empty threats over to me. He didn't know that he couldn't kill Bailey ... and Bailey didn't lie ... to me.

"What was the defendant wearing?" That was Mr. Freeman's lawyer.

"I don't know."

"You mean to say this man raped you and you don't know what he was wearing?" He snickered as if I had raped Mr. Freeman. "Do you know if you were raped?"

A sound pushed in the air of the court (I was sure it was laughter). I was glad that Mother had let me wear the navy-blue winter coat with brass buttons. Although it was too short and the weather was typical St. Louis hot, the coat was a friend that I hugged to me in the strange and unfriendly place.

(Turn over)

Chanda's Secrets

Answer 51 and EITHER 52 OR 53.

You are advised to spend about 20 minutes on 51, and about 40 minutes on 52 or 53.

51. Read the extract on pages 21 and 22. Then answer the following question:

What do you think of Mrs Tafa here? Give reasons for what you say. Remember to support your answer with words and phrases from the extract.

[10 marks]

(Turn over)

EITHER,

52. What do you think of Esther in Chanda's Secrets? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.

Write about:

- **what you learn about Esther's family**
- **Esther's relationship with Chanda**
- **Esther's relationships with other characters**
- **how Esther changes during the novel. [20 marks]**

OR,

53. Write about ONE or TWO characters who show the importance of secrets in Chanda's Secrets. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20 marks]

(Turn over)

As I come through the gate, Mrs Tafa is sitting under a tree on her lawn chair, with a pillow plumped behind her back. Her daughter's dropped off some grandkids. They sit at her feet gulping juice from plastic cups. The oldest fans her with an oversized fly swatter. Iris and Soly are watching through the cactus fence that separates our yards.

Mrs Tafa hollers a greeting: 'Dumêla!'

'Dumêla,' I say back. I nod to her grandkids: 'Dumêlang.'

Mrs Tafa doesn't bother getting up, just points to the bench opposite her. 'I dropped by this morning,' she says, 'but no one would open your door.'

'I'm sorry.' I sit. 'Something awful's happened.'

'So I hear.' I'm not surprised she's heard. She has the ears of an elephant.

I glare at Iris and Soly. 'Stop eavesdropping. Go and pile up stones.' They do. 'Mama doesn't want them to know,' I whisper.

'She's right,' Mrs Tafa nods approvingly. 'There's no need to involve little ones with things like that.' She shoos her grandchildren away. 'So ... you want to use my telephone?'

'If it's all right, yes, please. I need to let Mama's people know.'

'It's your mama who should call.'

'She wants to stay with Sara.'

'I see.' A pause. Mrs Tafa stretches her arms and wobbles the flab. 'A lot of folks want to use my telephone,' she says at last. 'If I let everyone use it, I'd never get any peace.'

(Turn over)

She tilts her head and wipes the dribbles of sweat from under her chins.

‘I know, and I’m sorry for bothering you.’ I take a deep breath, ‘It’s just ... I hoped you wouldn’t mind ... you being my “Auntie” Rose.’

Mrs Tafa smiles. She sucks the end of her lemonade through a straw. ‘Who’s doing the arrangements?’

‘Mr Bateman.’

‘Ah.’ The way she says ‘Ah’ makes me feel like dirt.

‘I tried the other mortuaries,’ I lie, ‘but they were full up.’

‘No need for excuses. People will understand,’ Mrs Tafa says. ‘Besides, Mr Bateman did up the Moses boy, no complaints. All the same, you should have come to me. I have connections.’

‘Sorry, Auntie.’ I shift in my seat. ‘So, about your telephone ...?’

‘How many calls do you want to make?’

‘Just one. To the general dealer in Tiro. He can get the word to my mama-granny, Granny Thela. She’ll see to the rest.’

Mrs Tafa sucks her teeth. ‘Tiro. That’s two hundred miles away. Calls to Tiro don’t come cheap.’

‘Mama will pay you back.’

Mrs Tafa waves her hand. ‘Don’t be silly. I’m your auntie. Glad to help.’ She heaves her rump out of the chair and leads me into her house.

(Turn over)

SECTION B

Spend about one hour on this section. Think carefully about the poems before you write your answer.

Both poets write about watching an animal.

- 61. Write about both poems and their effect on you. Show how they are similar and how they are different.**

You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole.

You may wish to include some or all of these points:

- **the content of the poems – what they are about**
- **the ideas the poets may have wanted us to think about**
- **the mood or atmosphere of the poems**
- **how they are written – words and phrases you find interesting, the way they are organised, and so on**
- **your responses to the poems, including how they are similar and how they are different. [20 marks]**

Lizard

A flash of green,
a flicker of light,
a gleam of gold
 glittering
just out of sight.

A heat-hazed wall,
a wreath of vine,
a glint of eye
 blinking
in bright sunshine.

A zap of speed,
a glimmer of jade,
a hint of movement
 diving
deep into shade.

by Moira Andrew

Frogs

Frogs sit more solid

than anything sits. In mid-leap they are

parachutists falling

in a free fall. They die on roads

with arms across their chests and

heads high.

I love frogs that sit

like Buddha, that fall without

parachutes, that die

like Italian tenors.

Above all, I love them because,

pursued in water, they never

panic so much that they fail

(Turn over)

**to make stylish triangles
with their ballet dancer's legs.**

by Norman MacCaig

END OF PAPER