



GCSE

3720UA0-1

WEDNESDAY, 8 JANUARY 2025 – MORNING

ENGLISH LITERATURE

UNIT 1

HIGHER 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.

(Turn over)

3

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.

(Turn over)

SECTION A

	Pages
Of Mice and Men	6 – 10
Anita and Me	11 – 15
To Kill a Mockingbird	16 – 21
I Know Why the Caged Bird Sings	22 – 25
Chanda's Secrets	26 – 31

SECTION B

Poetry	32 – 35
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(Turn over)

SECTION A

Of Mice and Men

Answer 01 and EITHER 02 OR 03.

You are advised to spend about 20 minutes on 01, and about 40 minutes on 02 or 03.

**01. Read the extract on pages 8 to 10.
Then answer the following question:**

How does the writer create mood and atmosphere here? Refer closely to the extract in your answer.

[10 marks]

(Turn over)

EITHER,

- 02. What does the presentation of George in *Of Mice and Men* tell us about life in America in the 1930s?**
[20 marks]

OR,

- 03. ‘Loneliness is the main reason why many characters in *Of Mice and Men* behave the way they do.’ To what extent do you agree with this statement? 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.

(Turn over)

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.'

(Turn over)

10

‘What ya mean, Slim?’

‘Take a shovel,’ said Slim shortly.

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

(Turn over)

Anita and Me

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 13 to 15. Then answer the following question:**

How is Meena's attitude to her mother presented here? Refer closely to the extract in your answer.

[10 marks]

(Turn over)

EITHER,

- 12. In Anita and Me, how is the character of Anita important to the novel as a whole? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20 marks]**

OR,

- 13. How is the theme of prejudice presented 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

(Turn over)

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

(Turn over)

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.

(Turn over)

To Kill a Mockingbird

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 18 to 21. Then answer the following question:**

How does the writer create mood and atmosphere here? Refer closely to the extract in your answer.

[10 marks]

(Turn over)

EITHER,

- 22. In To Kill a Mockingbird, the influence of parents on their children is important. How is parenting important to the novel as a whole? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20 marks]**

OR,

- 23. ‘In To Kill a Mockingbird, the town of Maycomb has all the characteristics of American society in the 1930s, both good and bad.’ To what extent do you agree with this statement? [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.

(Turn over)

‘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.

‘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

(Turn over)

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

(Turn over)

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.

I Know Why the Caged Bird Sings

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 24 to 25. Then answer the following question:**

How does the writer create mood and atmosphere here? Refer closely to the extract in your answer.

[10 marks]

(Turn over)

EITHER,

- 32. How is the character of Maya's mother, Mother Dear, presented 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]

OR,

- 33. 'I Know Why the Caged Bird Sings' is about the resistance of black people to the racism of American society in the 1930s.' How does Maya Angelou present this?**

[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.

(Turn over)

“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.

Chanda's Secrets

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 pages 28 to 31. Then answer the following question:**

How is the character of Mrs Tafa presented here? Refer closely to the extract in your answer. [10 marks]

(Turn over)

EITHER,

- 42. How is the character of Esther presented 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]**

OR,

- 43. Secrets are important in Chanda's Secrets. How is this theme presented in the novel? 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.

(Turn over)

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

'I know, and I'm sorry for bothering

(Turn over)

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.

(Turn over)

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.

SECTION B

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

Both poets write about brief encounters between people.

51. 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. [20 marks]

(Turn over)

Somewhere Along the Line

You met me to apologise, you were saying
as we waited in the drizzle for the slow train.
When it focused in we said goodbye and we
kissed
and from the window you were caught; teary
and fixed.

You ran across the wooden bridge, I knew
you would,
to get down on the other platform and to
wave,
but as you did the eastbound Leeds train
flickered past
and ran you like a movie through its
window-frames.

I keep those animated moments of you as
our catalogue of chances rushed and
chances missed.

by Simon Armitage

(Turn over)

Lieutenant Schmidt's Ideal Lady

1. The Lady at the Kiev Racecourse

**A new century not long begun:
a young man, unhappily married
and between trains, is at a loose end
on a sultry Kiev afternoon.**

**He goes to the races: sees a lady
in the crowd, the most beautiful lady
imaginable. Her black eyes, her hair,
the darkest night flowing like water.**

**He thinks she might be Spanish; he
pictures her
on a warm shore he has only seen
from the deck of his ship. She is swept
away
on the tide of racegoers; he never meets
her,**

(Turn over)

**never hears her voice. This does not
displease him:
he is a man who lives in fancy
and will simply love her for ever.
That night, he takes the train to
Sevastopol.**

by Sheenagh Pugh

END OF PAPER