GCSE

3720U10-1

S24-3720U10-1

MONDAY, 13 MAY 2024 – MORNING

ENGLISH LITERATURE
UNIT 1
FOUNDATION TIER

2 hours

SECTION A

	Pages
Of Mice and Men	2 – 3
Anita and Me	4 – 5
To Kill a Mockingbird	6 – 7
I Know Why the Caged Bird Sings	8 – 9
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SECTION B

Poetry	12

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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

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 following the instructions on the front of the answer booklet.

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

Write the question number in the two boxes in the left-hand margin at the start of each answer,

for example | **2** | **1** | .

Leave at least two line spaces between each answer.

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.

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SECTION A

Of Mice and Men

Answer **1 1** and **either** **1 2** **or** **1 3** .

You are advised to spend about 20 minutes on **1 1** , and about 40 minutes on **1 2** or **1 3** .

1 1 Read the extract on the opposite page. Then answer the following question:

What do you think of the way Crooks speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

1 2 Write about the character of Curley 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.

You may wish to think about:

- what you learn about Curley's background
- what you learn about his relationship with his wife
- Curley's relationships with others on the ranch
- how Curley speaks and behaves at different points in the novel. [20]

Or,

1 3 Nobody in *Of Mice and Men* shows any kindness. Do you agree? Give reasons for what you say. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20]

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Suddenly Lennie's eyes centered and grew quiet, and mad. He stood up and walked dangerously toward Crooks. 'Who hurt George?' he demanded.

Crooks saw the danger as it approached him. He edged back on his bunk to get out of the way. 'I was just supposin',' he said. 'George ain't hurt. He's all right. He'll be back all right.'

Lennie stood over him. 'What you supposin' for? Ain't nobody goin' to suppose no hurt to George.'

Crooks removed his glasses and wiped his eyes with his fingers. 'Jus' set down,' he said. 'George ain't hurt.'

Lennie growled back to his seat on the nail keg. 'Ain't nobody goin' to talk no hurt to George,' he grumbled.

Crooks said gently, 'Maybe you can see now. You got George. You *know* he's goin' to come back. S'pose you didn't have nobody. S'pose you couldn't go into the bunk house and play rummy 'cause you was black. How'd you like that? S'pose you had to sit out here an' read books. Sure you could play horseshoes till it got dark, but then you got to read books. Books ain't no good. A guy needs somebody – to be near him.' He whined, 'A guy goes nuts if he ain't got nobody. Don't make no difference who the guy is, long's he's with you. I tell ya,' he cried, 'I tell ya a guy gets too lonely an' he gets sick.'

'George gonna come back,' Lennie reassured himself in a frightened voice. 'Maybe George come back already. Maybe I better go see.'

Crooks said, 'I didn't mean to scare you. He'll come back. I was talkin' about myself. A guy sets alone out here at night, maybe readin' books or thinkin' or stuff like that. Sometimes he gets thinkin', an' he got nothing to tell him what's so an' what ain't so. Maybe if he sees somethin', he don't know whether it's right or not. He can't turn to some other guy and ast him if he sees it too. He can't tell. He got nothing to measure by. I seen things out here. I wasn't drunk. I don't know if I was asleep. If some guy was with me, he could tell me I was asleep, an' then it would be all right. But I jus' don't know.' Crooks was looking across the room now, looking toward the window.

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Turn over.

Anita and Me

Answer **2 1** and **either** **2 2** **or** **2 3**.

You are advised to spend about 20 minutes on **2 1**, and about 40 minutes on **2 2** or **2 3**.

2 1 Read the extract on the opposite page. Then answer the following question:

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

Either,

2 2 Write about the character of Nanima, Meena's grandmother, in *Anita and Me*. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.

You may wish to think about:

- what you learn about Nanima's background
- Nanima's relationship with Meena
- Nanima's relationships with others
- the way Nanima speaks and behaves at different points in the novel. [20]

Or,

2 3 Write about **one** or **two** children who you think are important 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]

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Anita was standing below us near the water's edge, mechanically picking up rubble from the ground and hurling it wildly at our heads. Sam pushed me out of the firing line and I slid halfway down the overhang on my bottom towards the ground.

'Nita,' he shouted. She was muttering to herself scrabbling round urgently for more missiles. 'You wanna chuck me for her? Her! Yow like her better? Her! Her?' A rock hit Sam full in the face, he staggered back slightly, his boots slipping over the gravel, holding a hand to his nose and registering the warmth of his own blood. 'NITA!' he roared and raced towards her with his fist raised. And then there are only freeze frames: Tracey appearing from nowhere, leaping at Sam like a terrier; Anita following her up towards the overhang; Sam backing towards the edge, laughing at this absurd challenge; Tracey flying through the air, suspended in the moonlight, arms outstretched like wings, Sam dodging sideways; and then that terrible splash which sucked in half the night with it - and silence.

'Trace?' Anita said softly, after a pause. 'Trace?' Then frantic watery leaps, wading through mud and bulrushes, Anita's harsh sobs, muffled as she fought off Sam. 'Get her, Sam! She can't swim!' 'Nor me! Nor me! Where's she gone?' 'Trace! Our Trace!' 'Somebody!'

I was already running, cracking my head on branches and snagging my bare arms on brambles. Where was the path, who was nearest, phone the police somebody, which was the way out, every moment on dry land is another one underwater, I Have An Exam Tomorrow . . .

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To Kill a Mockingbird

Answer **3 1** and **either** **3 2** **or** **3 3**.

You are advised to spend about 20 minutes on **3 1**, and about 40 minutes on **3 2** or **3 3**.

3 1 Read the extract on the opposite page. Then answer the following question:

What do you think of Caroline Fisher here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

3 2 Write about Boo Radley and why you think he is important 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.

You may wish to think about:

- what you learn about Boo's past
- what you learn about Boo's life now
- Boo's relationship with Jem and Scout
- the way Boo speaks and behaves at different points in the novel. [20]

Or,

3 3 Write about **one** or **two** characters in *To Kill a Mockingbird* who show courage. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.

You may wish to think about:

- what you learn about them, their family and background
- what happens to them in the novel
- the ways in which they show courage at different points in the novel. [20]

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Miss Caroline began the day by reading us a story about cats. The cats had long conversations with one another, they wore cunning little clothes and lived in a warm house beneath a kitchen stove. By the time Mrs Cat called the drug store for an order of chocolate malted mice the class was wriggling like a bucketful of catawba worms. Miss Caroline seemed unaware that the ragged, denim-shirted and floursack-skirted first grade, most of whom had chopped cotton and fed hogs from the time they were able to walk, were immune to imaginative literature. Miss Caroline came to the end of the story and said, '*Oh*, my, wasn't that nice?'

Then she went to the blackboard and printed the alphabet in enormous square capitals, turned to the class and asked, 'Does anybody know what these are?'

Everybody did; most of the first grade had failed it last year.

I suppose she chose me because she knew my name; as I read the alphabet a faint line appeared between her eyebrows, and after making me read most of *My First Reader* and the stock-market quotations from *The Mobile Register* aloud, she discovered that I was literate and looked at me with more than faint distaste. Miss Caroline told me to tell my father not to teach me any more, it would interfere with my reading.

'Teach me?' I said in surprise. 'He hasn't taught me anything, Miss Caroline. Atticus ain't got time to teach me anything,' I added, when Miss Caroline smiled and shook her head. 'Why, he's so tired at night he just sits in the living-room and reads.'

'If he didn't teach you, who did?' Miss Caroline asked good-naturedly. 'Somebody did. You weren't born reading *The Mobile Register*.'

'Jem says I was. He read in a book where I was a Bullfinch instead of a Finch. Jem says my name's really Jean Louise Bullfinch, that I got swapped when I was born and I'm really a – '

Miss Caroline apparently thought I was lying. 'Let's not let our imaginations run away with us dear,' she said. 'Now you tell your father not to teach you any more. It's best to begin reading with a fresh mind. You tell him I'll take over from here and try to undo the damage – '

'Ma'am?'

'Your father does not know how to teach. You can have a seat now.'

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I Know Why the Caged Bird Sings

Answer **4 1** and **either** **4 2** **or** **4 3**.

You are advised to spend about 20 minutes on **4 1**, and about 40 minutes on **4 2** or **4 3**.

4 1 Read the extract on the opposite page. Then answer the following question:

What do you think of Maya's mother here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

4 2 Which character in *I Know Why the Caged Bird Sings* do you think influences Maya the most as she grows up? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context in your answer. [20]

Or,

4 3 Write about **one** or **two** characters in *I Know Why the Caged Bird Sings* who experience prejudice. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context in your answer. [20]

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Mother closed the kitchen door and told me to sit beside Bailey. She put her hands on her hips and said we had been invited to a party.

Was that enough to wake us in the middle of the night! Neither of us said anything.

She continued, “I am giving a party and you are my honored and only guests.”

She opened the oven and took out a pan of her crispy brown biscuits and showed us a pot of milk chocolate on the back of the stove. There was nothing for it but to laugh at our beautiful and wild mother. When Bailey and I started laughing, she joined in, except that she kept her finger in front of her mouth to try to quiet us.

We were served formally, and she apologized for having no orchestra to play for us but said she’d sing as a substitute. She sang and did the Time Step and the Snake Hips and the Suzy Q. What child can resist a mother who laughs freely and often, especially if the child’s wit is mature enough to catch the sense of the joke?

Mother’s beauty made her powerful and her power made her unflinchingly honest. When we asked her what she did, what her job was, she walked us to Oakland’s Seventh Street, where dusty bars and smoke shops sat in the laps of storefront churches. She pointed out Raincoat’s Pinochle Parlor and Slim Jenkins’ pretentious saloon. Some nights she played pinochle for money or ran a poker game at Mother Smith’s or stopped at Slim’s for a few drinks. She told us that she had never cheated anybody and wasn’t making any preparations to do so. Her work was as honest as the job held by fat Mrs. Walker (a maid), who lived next door to us, and “a damn sight better paid.” She wouldn’t bust suds for anybody nor be anyone’s kitchen bitch. The good Lord gave her a mind and she intended to use it to support her mother and her children. She didn’t need to add “And have a little fun along the way.”

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Turn over.

Chanda's Secrets

Answer **5 1** and **either** **5 2** **or** **5 3** .

You are advised to spend about 20 minutes on **5 1** , and about 40 minutes on **5 2** or **5 3** .

5 1 Read the extract on the opposite page. Then answer the following question:

What do you think of the way Esther speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

5 2 What do you think of Chanda's mother in *Chanda's Secrets*? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.

You may wish to think about:

- what you learn about Chanda's mother's background
- Chanda's mother's relationship with Chanda
- Chanda's mother's relationship with Jonah
- how Chanda's mother speaks and behaves at different points in the novel. [20]

Or,

5 3 Write about **one** or **two** characters in *Chanda's Secrets* who are superstitious. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.

You may wish to think about:

- what you learn about the background of your chosen character(s)
- what happens to them in the novel
- the way they behave that shows they are superstitious. [20]

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The limo takes off. Esther stands in front of me holding a plastic grocery bag. Inside the bag, I see her ordinary clothes. They're bright as usual, but nothing like what she's wearing now. A ribbon of orange vinyl mini-skirt and a pink lace bikini top. Her face is covered in cheap makeup. The lipstick is smudged.

'What are you doing here?' I say, as if it isn't obvious.

'None of your business,' she snaps. 'How dare you spy on me?'

'I'm not. I got your note. I went to your place.'

'I told you never to go there!'

'I was worried.'

'Who cares? You promised you wouldn't. You lied.'

'*I* lied?' My eyes pop.

'Anyway, I don't know why you're so upset,' she says, more defiant than ever. 'It's not like I'm doing anything. I'm giving guided tours, that's all. I take people around the city. Show them places of interest. What's wrong with that?'

'Nothing, if it's the truth. But it's not.'

'How do you know? I thought we were friends. Friends are supposed to trust each other.'

'Trust!' My eyes fill up. 'Do you know how stupid you sound?'

'Me? Stupid?' Esther reaches into her panties and pulls out a roll of paper money. 'Does this look stupid? You don't make half this in a month selling your eggs and vegetables. I make it in an afternoon. And you think *I'm* stupid?'

I look from her eyes to the money and back again. The air leaves my body. I totter on my feet. 'I believed in you,' I whisper. 'When people called you names, I always took your side.'

Esther's face crumples. 'It's easy for you,' she says. 'You have your mama, your sister, your brother. My mama's dead. My brothers and sister are scattered all over. I want my family. I need the money to get them back.'

'By doing *this*?'

'How else can I get enough to support us? To rent a room? Buy food?' She tosses her arms in the air, flops on a nearby bench and turns away.

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SECTION B

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

Both poets write about good ways that you could spend a day.

6 1 **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]

Three Good Things

At day's end I remember
three good things.

Apples maybe – their skinshine smell
and soft froth of juice.

Water maybe – the pond in the park
dark and full of secret fish.

A mountain maybe – that I saw in a film,
or climbed last holiday,
and suddenly today it thundered up
into a playground game.
Or else an owl – I heard an owl today,
and I made bread.
My head is full of all these things,
it's hard to choose just three.

I let remembering fill me up
with all good things
so that good things will overflow
into my sleeping self,

and in the morning
good things will be waiting
when I wake.

by Jan Dean

Nobody

If you can't bring yourself to build
a snowman or even to clench
a snowball or two to fling
at a pine tree trunk, at least
find some reason to take you out

of yourself: scrape a patch of grass clear
for the birds maybe; prod at your shrubs
so they shake off the weight, straighten up;
or just stump about leaving prints
of your boots, your breath steaming out.

Promise. Don't let yourself in
for this moment again; the end
of the afternoon, drawing the curtains
on the glare of the garden, a whole
day of snow nobody's trodden.

by Michael Laskey

END OF PAPER

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