GCSE

3720U10-1

W23-3720U10-1

WEDNESDAY, 11 JANUARY 2023 – 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
Chanda's Secrets	10 – 11

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.

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 Candy and the other men speak and behave here? Give reasons for what you say. Remember to support your answer with words and phrases from the extract. [10]

Either,

1 2 Some readers think that Curley's wife is a girl who makes bad choices in life. Do you agree? Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20]

You may wish to think about:

- what you learn about Curley's wife's background
- what you learn about her relationship with her husband
- her relationships with others on the ranch
- how Curley's wife speaks and behaves at different points in the novel

Or,

1 3 Write about **one** or **two** characters in *Of Mice and Men* who you think want more freedom. Give reasons for your choice(s). 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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George turned and went quickly out of the barn.

Old Candy watched him go. He looked helplessly back at Curley's wife, and gradually his sorrow and his anger grew into words. 'You God damn tramp,' he said viciously. 'You done it, di'n't you? I s'pose you're glad. Ever'body knowed you'd mess things up. You wasn't no good. You ain't no good now, you lousy tart.' He sniveled, and his voice shook. 'I could of hoed in the garden and washed dishes for them guys.' He paused, and then went on in a singsong. And he repeated the old words: 'If they was a circus or a baseball game … we would of went to her … jus' said "ta hell with work," an' went to her. Never ast nobody's say so. An' they'd of been a pig and chickens … an' in the winter … the little fat stove … an' the rain comin' … an' us jus' settin' there.' His eyes blinded with tears and he turned and went weakly out of the barn, and he rubbed his bristly whiskers with his wrist stump.

Outside the noise of the game stopped. There was a rise of voices in question, a drum of running feet and the men burst into the barn. Slim and Carlson and young Whit and Curley, and Crooks keeping back out of attention range. Candy came after them, and last of all came George. George had put on his blue denim coat and buttoned it, and his black hat was pulled down low over his eyes. The men raced around the last stall. Their eyes found Curley's wife in the gloom, they stopped and stood still and looked.

Then Slim went quietly over to her, and he felt her wrist. One lean finger touched her cheek, and then his hand went under her slightly twisted neck and his fingers explored her neck. When he stood up the men crowded near and the spell was broken.

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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 do you think of the way Sam and Meena speak and behave here? Give reasons for what you say. Remember to support your answer with words and phrases from the extract. [10]

Either,

2 2 Write about **one** or **two** children and their relationships with their parents 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]

Or,

2 3 Friendships are important in *Anita and Me*. Write about **one** or **two** friendships which you think are important in the novel. 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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‘So where you been, Meena?’ he asked in that soft drawl, as familiar as if we’d been chatting over the garden fence this morning.

‘I still live here,’ I said, and then I added, ‘You haven’t driven me out yet.’

Sam arched his eyebrows, genuinely surprised, ‘Me?’ he asked. ‘Wharrave I done?’

‘Oh, I got your notes,’ I spat at him. The cold was gradually dulling every sensation including fear. ‘Supposed to frighten me away, were they?’

‘No,’ said Sam. ‘To bring yow back. I only wrote half of ’em, the nice ones mind. Anita did the others, wouldn’t let me send mine on me own. She’s dead jealous you know. About us.’

Sparks of recognition momentarily flew between us. I knew that weary bewilderment in his face, the resignation in his voice – all the consequences of getting involved with Anita, wondering why you hung around for more when every sensible part of you was saying get the hell out. But Sam under Anita’s spell? Surely it was the other way round? There were still traces of his weird magic in the droop of his eyes right now, in the curve of his scarred cheek, but with every passing second, the illusion faded, revealing strings and sleight of hand. For all his bluster, I had the feeling that Sam was truly nothing more than a puppet and the knowledge that he would never have the character to cut the wires made me furious, for the waste, for his cowardice, for both of us.

‘Those things you said at the spring fete, what were you trying to do?’ I tasted grit, maybe I had ground my molars into dust.

Sam shrugged and dragged his heel along a muddy edge. ‘I wanted to make people listen,’ he said finally.

‘You wanted to hurt people, you mean!’ I yelled at him. ‘How could you say it, in front of me? My dad? To anyone? How can you believe that shit?’

Sam grabbed me by the wrists and I sucked in air and held it. ‘When I said them,’ he rasped, ‘I never meant you, Meena! It was all the others, not yow!’

I put my face right up to his; I could smell the smoke on his breath. ‘You mean the others like the Bank Manager?’

Sam looked confused.

‘The man from the building site. The Indian man. I know you did it. I *am* the others, Sam. You did mean me.’

Sam gripped my wrists tighter for support. ‘Yow’ve always been the best wench in Tollington. Anywhere! Dead funny.’ His face darkened, maybe it was another shift of the moon. ‘But yow wos never gonna look at me, yow won’t be stayin will ya? You can move on. How come? How come I can’t?’ And then he kissed me like I thought he would, and I let him, feeling mighty and huge, knowing I had won and that every time he saw another Meena on a street corner he would remember this and feel totally powerless.

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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 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]

Either,

3 2 Write about **one** or **two** members of the Ewell family 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]

You may wish to think about:

- what you learn about your chosen character(s) and their family background
- what other people in Maycomb think about your chosen character(s)
- what happens to your chosen character(s) in the novel
- the behaviour of your chosen character(s) at different points in the novel

Or,

3 3 Write about **one** or **two** characters in the novel who you think could be considered mockingbirds – innocent people who do no harm and should not be hurt. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context. [20]

You may wish to think about:

- what you learn about your chosen character(s), their family and background
- what happens to your chosen character(s) at different points in the novel
- how your chosen character(s) behaves at different points in the novel
- why you think your chosen character(s) should be considered a mockingbird

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Atticus was holding out my bathrobe and coat. ‘Put your robe on first,’ he said.

Jem was standing beside Atticus, groggy and tousled. He was holding his overcoat closed at the neck, his other hand was jammed into his pocket. He looked strangely overweight.

‘Hurry, hon,’ said Atticus. ‘Here’re your shoes and socks.’

Stupidly, I put them on. ‘Is it morning?’

‘No, it’s a little after one. Hurry now.’

That something was wrong finally got through to me.

‘What’s the matter?’

By then he did not have to tell me. Just as the birds know where to go when it rains, I knew when there was trouble in our street. Soft taffeta-like sounds and muffled scurrying sounds filled me with helpless dread.

‘Whose is it?’

‘Miss Maudie’s, hon,’ said Atticus gently.

At the front door, we saw fire spewing from Miss Maudie’s dining-room windows. As if to confirm what we saw, the town fire siren wailed up the scale to a treble pitch and remained there, screaming.

‘It’s gone, ain’t it?’ moaned Jem.

‘I expect so,’ said Atticus. ‘Now listen, both of you. Go down and stand in front of the Radley Place. Keep out of the way, do you hear? See which way the wind’s blowing?’

‘Oh,’ said Jem. ‘Atticus, reckon we oughta start moving the furniture out?’

‘Not yet, son. Do as I tell you. Run now. Take care of Scout, you hear? Don’t let her out of your sight.’

With a push, Atticus started us towards the Radley front gate. We stood watching the street fill with men and cars while fire silently devoured Miss Maudie’s house. ‘Why don’t they hurry, why don’t they hurry …’ muttered Jem.

We saw why. The old fire truck, killed by the cold, was being pushed from town by a crowd of men. When the men attached its hose to a hydrant, the hose burst and water shot up, tinkling down on the pavement.

‘Oh-h Lord, Jem … ’

Jem put his arm around me. ‘Hush, Scout,’ he said. ‘It ain’t time to worry yet. I’ll let you know when.’

The men of Maycomb, in all degrees of dress and undress, took furniture from Miss Maudie’s house to a yard across the street. I saw Atticus carrying Miss Maudie’s heavy oak rocking-chair, and thought it sensible of him to save what she valued most.

Sometimes we heard shouts. Then Mr Avery’s face appeared in an upstairs window. He pushed a mattress out of the window into the street and threw down furniture until men shouted, ‘Come down from there, Dick! The stairs are going! Get outta there, Mr Avery!’

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Turn over.

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 Bailey Junior here? Give reasons for what you say. Remember to support your answer with words and phrases from the extract. [10]

Either,

4 2 Write about **one** or **two** women in *I Know Why The Caged Bird Sings* and what they show us about America in the 1930s. [20]

Or,

4 3 'Maya has a terrible childhood, filled with nothing but suffering.' Do you agree? 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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Bailey was the greatest person in my world. And the fact that he was my brother, my only brother, and I had no sisters to share him with, was such good fortune that it made me want to live a Christian life just to show God that I was grateful. Where I was big, elbowy and grating, he was small, graceful and smooth. When I was described by our playmates as being shit color, he was lauded for his velvet-black skin. His hair fell down in black curls, and my head was covered with black steel wool. And yet he loved me.

When our elders said unkind things about my features (my family was handsome to a point of pain for me), Bailey would wink at me from across the room, and I knew that it was a matter of time before he would take revenge. He would allow the old ladies to finish wondering how on earth I came about, then he would ask, in a voice like cooling bacon grease, “Oh Mizeriz Coleman, how is your son? I saw him the other day and he looked sick enough to die.”

Aghast, the ladies would ask, “Die? From what? He ain’t sick.”

And in a voice oilier than the one before he’d answer with a straight face, “From the Uglies.”

I would hold my laugh, bite my tongue, grit my teeth and very seriously erase even the touch of a smile from my face. Later, behind the house by the black-walnut tree, we’d laugh and laugh and howl.

Bailey could count on very few punishments for his consistently outrageous behavior, for he was the pride of the Henderson/Johnson family.

His movements, as he was later to describe those of an acquaintance, were activated with oiled precision. He was also able to find more hours in the day than I thought existed. He finished chores, homework, read more books than I and played the group games on the side of the hill with the best of them. He could even pray out loud in church, and was apt at stealing pickles from the barrel that sat under the fruit counter and Uncle Willie’s nose.

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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 about Chanda and Mrs Tafa and the relationship between them here? Give reasons for what you say. Remember to support your answer with words and phrases from the extract. [10]

Either,

5 2 Many of the characters in *Chanda's Secrets* suffer a great deal but become stronger. Write about **one** or **two** characters who become stronger as a result of their suffering. [20]

You may wish to think about:

- what you learn about the background of your chosen character(s)
- what happens to your chosen character(s) in the novel
- the behaviour of your chosen character(s) at different points in the novel
- events which affect your chosen character(s) to make them stronger

Or,

5 3 Write about **one** or **two** characters in *Chanda's Secrets* who you think change the community of Bonang. [20]

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Meanwhile, things with Mrs Tafa are really tense. She keeps babysitting Soly, but she ignores me. The morning after our fight, she stayed out of sight when I lifted him over the hedge.

When I got back at lunch, she was in her lawn chair. I hollered hello. She pretended to be sleeping. I hollered again. She turned her back.

'Mrs Tafa,' I said, 'thanks for letting me use your phone yesterday. I'm sorry I was rude.'

She got up and walked into her house. Since then we haven't said a word to each other. It's got so uncomfortable, I try not to be outside at the same time as her. She'll never forgive me. Not until I get rid of Esther. And I won't do that, ever.

Mealtimes are the worst. Mrs Tafa manages to get Iris and Soly into her house right beforehand and spoils them with treats. At first they claimed they couldn't hear me calling them. So I started ringing a cowbell. That worked on Soly. Not Iris.

The first time she refused to come, I said, 'Soly, is Mrs Tafa keeping Iris inside her place?'

His little eyes got big as moons. 'If I tell, they'll be mad at me.'

'Well, if you *don't* tell, *I'll* be mad at you.'

'I know. So what am I supposed to do?'

I didn't know what to answer. I just told him to wash his hands and come to the table. Around about the time we were cleaning up, the Little Herself strolled in, eager to let Soly know about the sweets he missed.

'Iris,' I said, 'Mama put me in charge. From now on, you come when I call.'

'I'll come when I want,' she taunted. 'Maybe I won't even come at all.'

'Iris–'

She stuck out her tongue, put her hands over her ears and ran around the table yelling at the top of her lungs. I wrestled her to the ground. Sat on her. 'You're going to listen to me, Iris.'

'Leave me alone. This isn't my real home. You aren't my real sister. I hate you.'

I hate you? I thought I was going to die. I went limp. Iris pushed me off and ran outside.

'You should lock her up in her room,' said Esther.

'She'd just get out. Then she'd go to Mrs Tafa. Next thing you know she'd be staying there.' I buried my face in my hands. 'Why does she hate me?'

'She doesn't hate you.'

I want to ask Mrs Tafa to back me up. But she won't. She wants to be the boss. And she has treats to give. I can't compete.

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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 dogs.

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 poet may have wanted us to think about
- the mood and 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]

Lone Dog

I'm a lean dog, a keen dog, a wild dog and lone,
I'm a rough dog, a tough dog, hunting on my own!
I'm a bad dog, a mad dog, teasing silly sheep;
I love to sit and bay the moon and keep fat souls
from sleep.

I'll never be a lap dog, licking dirty feet,
A sleek dog, a meek dog, cringing for my meat.
Not for me the fireside, the well-filled plate,
But shut door and sharp stone and cuff and kick
and hate.

Not for me the other dogs, running by my side,
Some have run a short while, but none of them
would bide.
O mine is still the lone trail, the hard trail, the best,
Wide wind and wild stars and the hunger of the
quest.

by Irene Mcleod

Before You Cut Loose,

put dogs on the list
of difficult things to lose. Those dogs ditched
on the North York Moors or the Sussex Downs
or hurled like bags of sand from rented cars
have followed their noses to market towns
and bounced like balls into their owners' arms.
I heard one story of a dog that swam
to the English coast from the Isle of Man,
and a dog that carried eggs and bacon
and a morning paper from the village
surfaced umpteen leagues and two years later,
bacon eaten but the eggs unbroken,
newsprint dry as tinder, to the letter.
A dog might wander the width of the map
to bury its head in its owner's lap,
crawl the last mile to dab a bleeding paw
against its own front door. To die at home,
a dog might walk its four legs to the bone.
You can take off the tag and the collar
but a dog wears one coat and one colour.
A dog got rid of – that's a dog for life.
No dog howls like a dog kicked out at night.
Try looking a dog like that in the eye.

by Simon Armitage

END OF PAPER

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