GCSE

3720U10-1

S25-3720U10-1

MONDAY, 12 MAY 2025 – 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

3720U101
01

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.

© WJEC CBAC Ltd.

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. Answer the following question:

What do you think of the boss here? Give reasons for what you say. Support your answer with words and phrases from the extract. [10]

Either,

1 2 Write about a relationship in *Of Mice and Men* that you think shows what life was like in America in the 1930s.

Think about:

- what you learn about the characters in the relationship
- the relationship between them at important points in the novel
- what the relationship shows us about life in America in the 1930s. [20]

Or,

1 3 In *Of Mice and Men*, Curley's wife says that the men on the ranch are all scared of each other. Do you agree? Support your answer with reference to the novel. Comment on its social, historical and cultural context. [20]

© WJEC CBAC Ltd.

The boss squinted his eyes. ‘Well, I had to send out the grain teams short two buckers. Won’t do any good to go out now till after dinner.’ He pulled his time book out of his pocket and opened it where a pencil was stuck between the leaves. George scowled meaningfully at Lennie, and Lennie nodded to show that he understood. The boss licked his pencil. ‘What’s your name?’

‘George Milton.’

‘And what’s yours?’

George said, ‘His name’s Lennie Small.’

The names were entered in the book. ‘Le’s see, this is the twentieth, noon the twentieth.’ He closed the book. ‘Where you boys been working?’

‘Up around Weed,’ said George.

‘You, too?’ to Lennie.

‘Yeah, him too,’ said George.

The boss pointed a playful finger at Lennie. ‘He ain’t much of a talker, is he?’

‘No, he ain’t, but he’s sure a hell of a good worker. Strong as a bull.’

Lennie smiled to himself. ‘Strong as a bull,’ he repeated.

George scowled at him, and Lennie dropped his head in shame at having forgotten.

The boss said suddenly, ‘Listen, Small!’ Lennie raised his head. ‘What can you do?’

In a panic, Lennie looked at George for help. ‘He can do anything you tell him,’ said George. ‘He’s a good skinner. He can rassel grain bags, drive a cultivator. He can do anything. Just give him a try.’

The boss turned on George. ‘Then why don’t you let him answer? What you trying to put over?’

George broke in loudly, ‘Oh! I ain’t saying he’s bright. He ain’t. But I say he’s a God damn good worker. He can put up a four hundred pound bale.’

The boss deliberately put the little book in his pocket. He hooked his thumbs in his belt and squinted one eye nearly closed. ‘Say – what you sellin’?’

‘Huh?’

‘I said what stake you got in this guy? You takin’ his pay away from him?’

‘No, ’course I ain’t. Why ya think I’m sellin’ him out?’

‘Well, I never seen one guy take so much trouble for another guy. I just like to know what your interest is.’

George said, ‘He’s my … cousin. I told his old lady I’d take care of him. He got kicked in the head by a horse when he was a kid. He’s awright. Just ain’t bright. But he can do anything you tell him.’

The boss turned half away. ‘Well. God knows he don’t need any brains to buck barley bags. But don’t you try to put nothing over, Milton. I got my eye on you.’

© WJEC CBAC Ltd.

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. Answer the following question:

What do you think of Anita here? Give reasons for what you say. Support your answer with words and phrases from the extract. [10]

Either,

2 2 Write about the relationship between Meena and Sam in *Anita and Me.* Support your answer with reference to the novel. Comment on its social, historical and cultural context.

Think about:

- how Meena and Sam behave at the beginning of the novel
- their relationship before and after the Fair
- the way other characters react to their relationship
- their relationship at the end of the novel. [20]

Or,

2 3 Write about **one** or **two** of the relationships between parents and children that you think are important in *Anita and Me*. Support your answer with reference to the novel. Comment on its social, historical and cultural context. [20]

© WJEC CBAC Ltd.

Mama had gone to the trouble of preparing two menus, which was fortunate considering Anita's reaction when the serving dishes of various curries were placed in front of her. 'What's that!' she demanded, as if confronted with a festering sheep's head on a platter. 'Oh that's mattar-paneer,' mama said proudly, always happy to educate the sad English palate. 'A sort of Indian cheese, and these are peas with it, of course …'

'Cheese and peas?' said Anita faintly. 'Together?'

'Well,' mama went on hurriedly. 'This is chicken curry … You have had chicken before, haven't you?'

'What's that stuff round it?'

'Um, just gravy, you know, tomatoes, onions, garlic …' Mama was losing confidence now, she trailed off as she picked up Anita's increasing panic.

'Chicken with tomatoes? What's garlic?'

'Don't you worry!' papa interjected heartily, fearing a culinary cat fight was about to shatter his fragile peace. 'We've also got fishfingers and chips. Is tomato sauce too dangerous for you?'

Anita's relief made her oblivious to his attempt at a joke. She simply picked up her knife and fork and rested her elbows on the table, waiting to be served with something she could recognise. 'I'll have fishfingers, mum! Um, please!' I called out after her. I could tell from the set of mama's back that her charity was wearing a little thin. Although I had yet to cast Anita in the mould of one of the Rainbow orphan kids, I did wonder if food was a problem at her house after seeing her eat. Any romantic idea I had about witty stories over the dinner table disappeared when Anita made a fortress of her arms and chewed stolidly behind it, daring anyone to approach and disturb her concentration or risk losing an eye if they attempted to steal a chip. She looked up only twice, once when my parents began eating, as always, with their fingers, using their chapatti as scoops to ferry the banquet of curries into their mouths.

Anita stopped in mid-chew, looking from her knife and fork to mama and papa's fingers with faint disgust, apparently unaware that all of us had a great view of a lump of half masticated fishfinger sitting on her tongue.

© WJEC CBAC Ltd.

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. Answer the following question:

What do you think of Calpurnia here? Give reasons for what you say. Support your answer with words and phrases from the extract. [10]

Either,

3 2 Write about Scout in *To Kill a Mockingbird* and what she shows us about America in the 1930s.

Think about:

- Scout at the beginning of the novel
- her relationships with different members of her family
- the impact of Tom Robinson's trial on Scout
- how Scout 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 are poor. What do they show us about America in the 1930s? [20]

© WJEC CBAC Ltd.

Calpurnia rinsed her hands and followed Jem into the yard. ‘I don’t see any dog,’ she said.

She followed us beyond the Radley Place and looked where Jem pointed. Tim Johnson was not much more than a speck in the distance, but he was closer to us. He walked erratically, as if his right legs were shorter than his left legs. He reminded me of a car stuck in a sand-bed.

‘He’s gone lopsided,’ said Jem.

Calpurnia stared, then grabbed us by the shoulders and ran us home. She shut the wood door behind us, went to the telephone and shouted, ‘Gimme Mr Finch’s office!’

‘Mr Finch!’ she shouted. ‘This is Cal. I swear to God there’s a mad dog down the street a piece – he’s comin’ this way, yes sir, he’s – Mr Finch, I declare he is – old Tim Johnson, yes sir … yessir … yes – ’

She hung up and shook her head when we tried to ask her what Atticus had said. She rattled the telephone hook and said, ‘Miss Eula May – now ma’am, I’m through talkin’ to Mr Finch, please don’t connect me no more – listen Miss Eula May, can you call Miss Rachel and Miss Stephanie Crawford and whoever’s got a phone on this street and tell ’em a mad dog’s comin’? Please ma’am!’

Calpurnia listened. ‘I know it’s February, Miss Eula May, but I know a mad dog when I see one. Please ma’am hurry!’

Calpurnia asked Jem, ‘Radleys got a phone?’

Jem looked in the book and said no. ‘They won’t come out anyway, Cal.’

‘I don’t care, I’m gonna tell ’em.’

She ran to the front porch, Jem and I at her heels. ‘You stay in that house!’ she yelled.

Calpurnia’s message had been received by the neighbourhood. Every wood door within our range of vision was closed tight. We saw no trace of Tim Johnson. We watched Calpurnia running towards the Radley Place, holding her skirt and apron above her knees. She went up to the front steps and banged on the door. She got no answer, and she shouted, ‘Mr Nathan, Mr Arthur, mad dog’s comin’! Mad dog’s comin’!’

‘She’s supposed to go around in back,’ I said.

Jem shook his head. ‘Don’t make any difference now,’ he said.

Calpurnia pounded on the door in vain. No one acknowledged her warning; no one seemed to have heard it.

© WJEC CBAC Ltd.

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. Answer the following question:

What do you think of Bailey Junior here? Give reasons for what you say. Support your answer with words and phrases from the extract. [10]

Either,

4 2 What do you think of Bailey Senior, Maya's father, in *I Know Why the Caged Bird Sings*? Support your answer with reference to the novel. Comment on its social, historical and cultural context in your answer.

Think about:

- the way Bailey Senior lives his life
- Bailey Senior's relationship with Maya
- his relationships with other characters
- how Bailey Senior speaks and behaves at different points in the novel. [20]

Or,

4 3 Write about **one** or **two** characters in *I Know Why the Caged Bird Sings* who you think show courage. Support your answer with reference to the novel. Comment on its social, historical and cultural context in your answer. [20]

© WJEC CBAC Ltd.

In the afternoon I went to a bay-windowed house which boasted ROOMS, in green and orange letters, through the glass. A woman of any age past thirty answered my ring and said Bailey Johnson was at the top of the stairs.

His eyes were as red as Mother's had been, but his face had loosened a little from the tightness of the night before. In an almost formal manner I was invited into a room with a clean chenille-covered bed, an easy chair, a gas fireplace and a table.

He began to talk, covering up the unusual situation that we found ourselves in.

"Nice room, isn't it? You know it's very hard to find rooms now. The war and all … Betty lives here [she was the white prostitute] and she got this place for me … Maya, you know, it's better this way … I mean, I'm a man, and I have to be on my own …"

I was furious that he didn't curse and abuse the Fates or Mother or at least act put upon.

"Well"—I thought to start it—"If Mother was really a mother, she wouldn't have—"

He stopped me, his little black hand held up as if I were to read his palm. "Wait, Maya, she was right. There is a tide and time in every man's life—"

"Bailey, you're sixteen."

"Chronologically, yes, but I haven't been sixteen for years. Anyway, there comes a time when a man must cut the apron strings and face life on his own … As I was saying to Mother Dear, I've come to—"

"When were you talking to Mother …?"

"This morning, I said to Mother Dear—"

"Did you phone her?"

"Yes. And she came by here. We had a very fruitful discussion"—he chose his words with the precision of a Sunday school teacher—"She understands completely. There is a time in every man's life when he must push off from the wharf of safety into the sea of chance … Anyway, she is arranging with a friend of hers in Oakland to get me on the Southern Pacific. Maya, it's just a start. I'll begin as a dining-car waiter and then a steward, and when I know all there is to know about that, I'll branch out … The future looks good. The Black man hasn't even begun to storm the battlefronts. I'm going for broke myself."

His room smelled of cooked grease, Lysol and age, but his face believed the freshness of his words, and I had no heart nor art to drag him back to the reeking reality of our life and times.

© WJEC CBAC Ltd.

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. Answer the following question:

What do you think of the relationship between Chanda and Esther here? Give reasons for what you say. Support your answer with words and phrases from the extract. [10]

Either,

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

Write about:

- Jonah's relationship with Chanda's mother, Lilian
- his relationship with Chanda and others
- how Jonah speaks and behaves at different points in the novel. [20]

Or,

5 3 Chanda behaves more responsibly than any of the adults in *Chanda's Secrets*. Do you agree? Support your answer with reference to the novel. Comment on its social, historical and cultural context. [20]

© WJEC CBAC Ltd.

I peek inside the Internet cafe next door. Last week I saw Esther at a keyboard. I thought I was hallucinating. There she was in her bright orange flip-flops and her secondhand sequinned halter top, popping gum and clicking the mouse.

'What are you doing here?' I asked.

'Getting my e-mails,' she replied smugly.

I laughed in her face. There's a computer in the main office at school, and we've all been taken down to see how it works, but the idea of using one in real life seemed as bizarre as flying to Mars.

Esther patted my hand like I was a baby and told me her e-mail address: esthermacholo@hotmail.com. She whispered that the cafe manager lets her use leftover time on his Internet coupons because he likes her. She winked and showed me her collection of business cards. 'They're from the tourists who take my picture,' she bragged. 'When I'm bored, I send them e-mails. Sometimes they write back. If their friends are coming to town, for instance.'

'"If their *friends* are coming to town?'"

'What's wrong with that?'

'Guess.'

'It's not like I go to their rooms, or anything. I just stand in front of that fountain and let them take my photo.'

'Make sure you keep it that way.'

'Meaning?'

'Don't pretend you don't know. I've seen them get down on one knee to look up your skirt.'

Esther rolled her eyes. 'They go on one knee so the top of the statue will fit in the picture. You and your dirty mind. You're worse than my auntie.'

'It's not just me,' I pleaded. 'Kids at school are talking.'

'Let them.'

'Look, Esther—'

'No, *you* look, Chanda!' she snapped. 'Maybe you want to be stuck in Bonang having babies, but not me. I'm getting out. I'm going to America or Australia or Europe.'

'How? You think some tourist is going to put you in his suitcase?'

'No.'

'What then? Marry you?'

'Maybe,' she said. 'Or hire me as a nanny.'

I snorted.

'Why not?'

'Because. That's why not.'

Esther shot me a look. She got up from the computer, stormed out, and marched across the car park.

I ran after her. 'Esther!' I shouted. 'Stop. I didn't mean it. I'm sorry.' I wasn't sorry, but I hate it when we fight. I caught up with her at an abandoned shopping trolley. She gripped the bar and stared at an advertising flyer in the basket.

'I know I talk crazy,' she said. 'It's just … sometimes I like to dream, OK?'

© WJEC CBAC Ltd.

SECTION B

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

Both poets write about being afraid.

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]

Twilight

Don't say I didn't tell you
about those creepy noises in the dark wood;
I heard them clearly where alone I stood
for a moment under the staring trees there
disturbing the silent air.

It was only owls.

Don't say I didn't warn you
about those spooky lights on the green pool;
I saw them plainly coming home from school
for a moment just beyond the town
dancing up and down.

It was only stars.

by Leonard Clark

The Invisible Beast

The beast that is invisible
is stalking through the park,
but you cannot see it coming
though it isn't very dark.
Oh you know it's out there somewhere
though just why you cannot tell,
but although you cannot see it
it can see you very well.
You sense its frightful features
and its great ungainly form,
and you wish that you were home now
where it's cozy, safe and warm.
And you know it's coming closer
for you smell its awful smell,
and although you cannot see it
it can see you very well.
Oh your heart is beating faster,
beating louder than a drum,
for you hear its footsteps falling
and you body's frozen numb.
And you cannot scream for terror
and your fear you cannot quell,
for although you cannot see it
it can see you very well.

by Jack Prelutsky

END OF PAPER

© WJEC CBAC Ltd.