






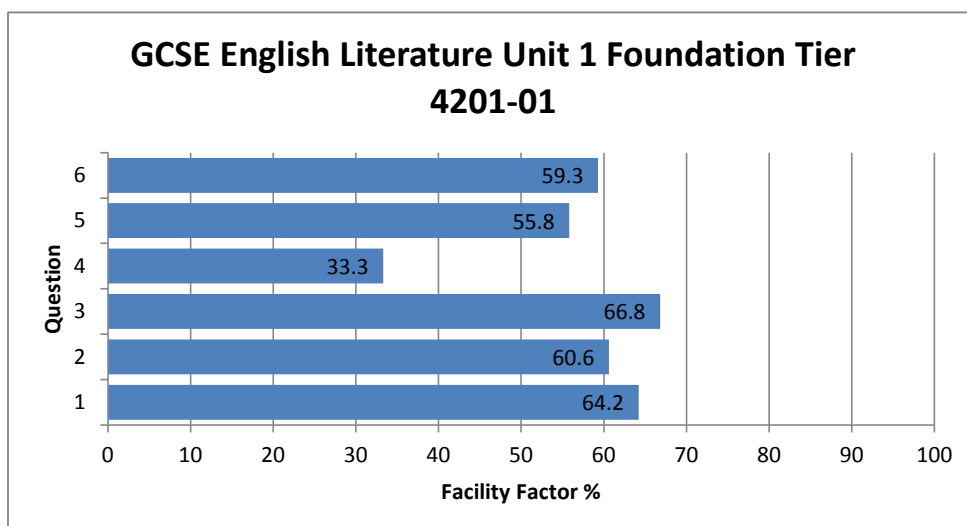


GCSE English Literature Unit 1 Foundation Tier 4201-01

All Candidates' performance across questions

						
Question Title	N	Mean	SD	Max Mark	FF	Attempt %
1	30590	19.3	5	30	64.2	97.6
2	36	18.2	6.7	30	60.6	0.1
3	263	20	4.8	30	66.8	0.8
4	1	10		30	33.3	0
5	393	16.7	5.2	30	55.8	1.3
6	30428	11.9	3.6	20	59.3	97



SECTION A**1. *Of Mice and Men***

Answer part (a) and **either** part (b) **or** part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

- (a) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Curley's wife 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,

- (b) What do you think of Crooks?

Write about:

- his job on the ranch;
- the way he speaks and behaves with Lennie;
- the way he speaks and behaves with other characters;
- anything else you think important.

[20]

Or,

- (c) 'Dreams do the characters more harm than good in *Of Mice and Men*.' Write about some of the dreams the characters have and whether you think these dreams do more harm than good. [20]

'Any you boys seen Curley?'

They swung their heads toward the door. Looking in was Curley's wife. Her face was heavily made up. Her lips were slightly parted. She breathed strongly, as though she had been running.

'Curley ain't been here,' Candy said sourly.

She stood still in the doorway, smiling a little at them, rubbing the nails of one hand with the thumb and forefinger of the other. And her eyes traveled from one face to another. 'They left all the weak ones here,' she said finally. 'Think I don't know where they all went? Even Curley. I know where they all went.'

Lennie watched her, fascinated; but Candy and Crooks were scowling down away from her eyes. Candy said, 'Then if you know, why you want to ast us where Curley is at?'

She regarded them amusedly. 'Funny thing,' she said. 'If I catch any one man, and he's alone, I get along fine with him. But just let two of the guys get together an' you won't talk. Jus' nothing but mad.' She dropped her fingers and put her hands on her hips. 'You're all scared of each other, that's what. Ever' one of you's scared the rest is goin' to get something on you.'

After a pause Crooks said, 'Maybe you better go along to your own house now. We don't want no trouble.'

'Well, I ain't giving you no trouble. Think I don't like to talk to somebody ever' once in a while? Think I like to stick in that house alla time?'

Candy laid the stump of his wrist on his knee and rubbed it gently with his hand. He said accusingly, 'You gotta husban'. You got no call foolin' aroun' with other guys, causin' trouble.'

The girl flared up. 'Sure I gotta husban'. You all seen him. Swell guy, ain't he? Spends all his time sayin' what he's gonna do to guys he don't like, and he don't like nobody. Think I'm gonna stay in that two-by-four house and listen how Curley's gonna lead with his left twice, and then bring in the ol' right cross? "One-two," he says. "Jus' the ol' one-two an' he'll go down." ' She paused and her face lost its sullenness and grew interested. 'Say – what happened to Curley's han'?'

There was an embarrassed silence. Candy stole a look at Lennie. Then he coughed. 'Why ... Curley ... he got his han' caught in a machine, ma'am. Bust his han'.'

She watched for a moment, and then she laughed. 'Baloney! What you think you're sellin' me? Curley started som'pin' he didn' finish. Caught in a machine – baloney! Why, he ain't give nobody the good ol' one-two since he got his han' bust. Who bust him?'

Candy repeated sullenly, 'Got it caught in a machine.'

'Awright,' she said contemptuously. 'Awright, cover 'im up if ya wanta. Whatta I care? You bindle bums think you're so damn good. Whatta ya think I am, a kid? I tell ya I could of went with shows. Not jus' one, neither. An' a guy tol' me he could put me in pitchers ...' She was breathless with indignation. '– Sat'iday night. Ever'body out doin' som'pin'. Ever'body! An' what am I doin'? Standin' here talkin' to a bunch of bindle stiffs – a nigger an' a dum-dum and a lousy ol' sheep – an' likin' it because they ain't nobody else.'

1 From the extract I can see that
Curley's wife is wanting some
attention from the boys. She is
acting like she hasn't got anybody
to talk to and she hasn't got
anything to do. "Any you boys seen
Curley?" Shows that she may
be spending all of her time with
him and she doesn't spend it
with anyone else. From the extract
I can also see that Curley's
wife isn't allowed to go out any-
where, when every one goes out
on a Saturday she is stuck in
the house with only "a nigger, an'
a dum-dum and a lousy ol' Sheep."
She also acts flirty with the
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1b In the book 'Of Mice and Men' there is a character called Crooks, he is important because he is the only black man in the farm. The reason this is significant is because in 1930, which is then the book was set Soledad a place in South California, America, was very racist ~~and~~ speaking out of turn could get you killed. To make matters worse this was also in the time of the wallstreet crash and men ^{were} ~~were~~ desperate, so one less worker wouldn't be a problem because workers ^{were} ~~were~~ everywhere. In the story Crooks is the stable boy, this means he handles and looks after the animals, but because he is black he isn't allowed to stay with the white men in the bunk house and has his own room next to the animals. It is shown that Crooks is obviously lonely when Lennie comes over to look at his light. The way he talks to Lennie is different because Crooks after having his own hard exterior broken down starts to talk to Lennie about loneliness. Lennie doesn't understand or even seem to be listening, but that doesn't bother Crooks he is very contempt with any company at all. When Crooks starts talking about his ~~of~~ past, it is very much like George and Lennies dream, in the sense Crooks had land and with that, he had freedom. Then ~~Lennie~~ ^{Lennie} explai. Crooks explains

how the dream never comes true or never lasts and he was talking about this from past experience, but he almost believe Lennie's dream when Candy explains it to him until Curley's wife comes in and shuts him down, she reminds him he's black and she reminds him he will never ~~be~~ able to change that. The final thing I noticed with Crooks is when Lennie dies he doesn't feel good having been proven right right his view was always pessimistic, but there always shon a glimmer of hope unlike originally when Crooks said 'You guys just say I stink because I'm a nigger', but everyone seems to become a husk of themselves including Crooks despite not believing it, because maybe Lennie was naive to see ^{the fact} ~~the dream~~ and with that he gave everyone a false hope to cling on. In the book of mice and men, maybe a little less specific to Crooks but it always includes him, when every ~~everyones~~ goes out, these loneliest characters are left behind, Crooks Candy and Curley's wife. This shows misery loves company and the death of Lennie shows the reciprocating life they must have had clinging onto dreams to only lose them.

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5. *Chanda's Secrets*

Answer part (a) and **either** part (b) **or** part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

- (a) Read the extract on the opposite page. Then answer the following question:

What are your thoughts and feelings as you read the extract? Choose words and phrases you find effective in creating these thoughts and feelings, and explain why you find them effective.

[10]

Either,

- (b) What do you think of Jonah?

Write about:

- his relationship with Chanda's mother;
- his relationship with Chanda;
- the way he speaks and behaves at different points in the novel;
- anything else you think important.

[20]

Or,

- (c) '*Chanda's Secrets* is the story of one girl's struggle to help the people she loves.' Write about some of the people Chanda struggles to help and what she does for them.

[20]

Mrs Gulubane lowers the lamp flame. Shadows dart up and down the walls. She takes an old shoe polish tin from her basket. Inside is a small quantity of greenish brown powder. She chants a prayer and rubs the powder between her fingers, sprinkling it into the pot of water. Then, stirring the water with the whisk brush, she dances about the room flicking a light spray into the corners, and over and under the windows and doorways.

I'm not sure what Mama is thinking, but Soly and Iris are frightened. 'It's all right,' I whisper. 'It's just a show.' Mrs Gulubane stops in her tracks, tilts her ear towards us, and growls at the air. Soly buries his head in my waist.

Mrs Gulubane returns to the mat. She pulls a length of red skipping rope from her basket, folds it in two, and begins to whip herself. Strange noises rattle up her throat. Spittle flies from her lips. Her eyes roll into her head. 'HI-E-YA!' She throws back her arms, stiffens, and slumps forward in a heap.

A moment of silence. Then she sits up slowly and reaches for the bones. They're flat and worn, sliced from the ribs of a large animal. Mrs Gulubane takes three in each hand. Chanting, she claps them together three times and lets them fall. She peers at the pattern they make. Something upsets her. She puts two of the bones aside. More chanting as she claps the remaining four and lets them fall. Her forehead knots tighter. She sets a second pair of bones aside and picks up the remaining two. A final chant. She claps them together. One breaks into three pieces in her hand. The fragments fall on the mat. She studies them closely, muttering heavily and shaking her head.

She looks up. Under the lamplight, Mrs Gulubane's face contorts into the face of an old man. Her voice changes, too. It's low and guttural. She swallows air and belches words. 'An evil wind is blowing from the north. There is a village. I see the letter "T".'

A pause. 'Tiro,' Mama says. Her voice is tired, resigned.

'Yes, Tiro. It is Tiro. Someone in Tiro wishes you harm.'

'Only one?' asks Mama. I look over. Is there mockery in her voice?

Mrs Gulubane glares. 'No. More than one,' she says. 'But one above all others.' She moves the bones around, cocks her head, and makes a deep whupping sound. 'I see a crow. It hops on one claw.'

Mrs Tafa's breath seizes. 'Lilian's sister has a clubfoot,' she whispers from the corner.

Mrs Gulubane claps her hands in triumph. 'The bones are never wrong. This sister of yours,' she says to Mama, 'she has visited your home?'

'She came for the burial of my child,' Mama replies. 'And when I buried my late husband.'

'Death. She has come for death,' Mrs Gulubane growls. 'And to steal for her spells.'

'Lizbet?' Mrs Tafa gasps.

Mrs Gulubane nods darkly. 'When she has left, what things have been missing?'

'Nothing,' Mama says.

'Nothing you remember. But maybe an old kerchief? An old hankie?'

'I don't know.'

'The evil one is clever!' Mrs Gulubane exclaims. 'Each time she has come, she has taken a hankie, a kerchief, something so old it hasn't been missed. And she has snipped a braid of your hair – oh yes, each time a single braid – while you lay sleeping. With these she has bewitched you. She has put a spell on your womb. Even as we speak, the demon is coiled in your belly.'

5a My thoughts of this extract are that, I found this piece quite disturbing the way the witch doctor or Mrs Gulubane came in and started making out that Lillian has a demon inside her and someone is calling her death. Also the whole thing is a bit over the top Mrs Gulubane wouldn't know all this from a spell, would she?

This makes me feel like upset that Lillian's sister wants her dead or it's what it feels like. Also. It's quite freaky the things the witch doctor is saying about Chanda's mum that "She has put a spell on your womb" or "the demon is coiled in your belly". I think Mrs Gulubane is trying to say AIDS but doesn't really want to say it as it is and say are there.

I think ~~the~~ ~~this~~ these words and phrases are effective. The evil one is clever! Because nobody really knows who that is yeah we may get a little clue but not completely but that makes me think who's the evil one? What has Lillian done so bad to make her suffer?

I found this one quite effective as well. "She has put a spell on your womb." This makes me think that the AIDS are eating away at her as the 'spell' is the AIDS.

Question
number

Leave
Blank

I find these effective because
each phrase has their own
meaning and might be hooked
with that she has AIDS and it's
stronger that's why she's going to
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